HARRIS & RICHTER
COUNSELLORS AT LAW
RIAN TERMINAL BUILDING
120 WEST 42d STREET
NEW YORK

September 6th 1928.

Producers Distributing Corporation,
469 Fifth Avenue,
New York City.

or Pathe Exchange, Inc.

Gentlemen:

I beg to advise that all claims of Manufacturers Trust Company arising out of the G.A.H. Pictures Corporation photoplay entitled "HIS DARKER SELF" have been settled in full and that hereafter any funds that may be payable to the producer, G.A.H. Pictures Corporation, should be forwarded to me as attorney.

Thanking you for your kind attention to this matter, I remain

Very truly yours,

AHTB:GDM

September 8th 1930.

Mr. [illegible], auditor,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Bosch:

I beg to advise that all claims of Manufacturers Trust Company arising out of the D.W.G. Pictures Corporation photoplay entitled "HIS DARKER SELF" have been settled in full and that hereafter any funds that may be payable by the United Artists Corporation from the gross receipts arising out of the distribution of this picture, or otherwise, are to be paid to Mr. D.W.Griffith and forwarded to me at this address.

If there is any further data or instructions which you desire in this matter please advise me thereof.

Very truly yours,

AHTB:GDM

CENTRAL UNION TRUST COMPANY OF NEW YORK

GEORGE M DAVISON PRESIDENT
Vice Presidents
THOMAS D SMITH
J T W WALKER
J A S THAYER
C J BULLEN
F J LEAHY
E H GOADBY
M FERGUSON Vice Pres & Sec
Assistant Vice Presidents
F WOLFE
E A BROWN
W A GLENNON
D A MCGAIR
H M MUNSON Treasurer
MEMBER FEDERAL RESERVE SYSTEM

60 BROADWAY

NEW YORK

BRANCHES
60 BROADWAY
50TH STREET AT MADISON AVENUE
5TH AVENUE AT 60TH STREET
CABLE ADDRESS: CENTRUST

101

September 8, 1933.

Mr. Albert H. T. Banshaf,
Banshaf & Richter,
130 West 42nd Street,
New York City.

Dear Sir:

This will acknowledge receipt of check No. 7295 of D. W. Driffith, Inc., in payment of our bill for services in the amount of $2,579.50, enclosed with your letter of August 31.

Very truly yours,

J. W. Thayer
~~Assistant Treasurer~~ Vice Pres.

CED: EP

Banking

9/5/24

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

From: John F.Hilles
D.W.Griffith Corp.
Hollywood, Calif.

D. W. GRIFFITH'S TWENTY-YEAR RECORD

HIS 430 PICTURES GROSS $56,053,000

EARNS MORE THAN ANY CREATIVE ARTIST OF HISTORY.

During his twenty years of effort in the motion picture industry, D. W. Griffith, the pioneer director, has made 430 pictures at a cost of $12,834,000.

The gross earnings of these pictures, more than two-thirds of which were one and two-reelers made prior to 1912, have already reached the stupendous figure of $56,053,000, with two of Griffith's latest productions still to be reported on.

Based on his last five program pictures made, Griffith's average grossage is in the neighborhood of $1,300,000 a picture, or approximately $500,000 more than the earnings of any other Hollywood Director.

The estimated net profit derived from these 430 pictures covering the 20 years of Griffith's leadership in the industry is around $25,000,000, after proper deductions have been made for production costs, selling and overhead.

It is interesting to note that although Griffith has possibly made more money through his artistic efforts than any man in history, he is comparatively a poor man in respect to the mounting wealth of men like Joseph M. Schenck, Cecil B.DeMille, Jesse Lasky, Carl Laemmle, Adolph Zukor and others.

This is explained in the fact that he has used most of his great earnings in experimentation with new phases of production and the development of artistic pictures that have brought him

little monetary return.

In twenty years Griffith developed motion pictures from the peep-show phase to their present dramatic and pictorial excellence. He invented or discovered the "long-shot", "flash-back", "close-up", - now one of the great indispensables - , "soft-focus effects", "camera angles" as exemplified in his "Intolerance", and "dramatic suspense". He was also the first to bring realism into pictures and to replace the exaggerated stage technique of acting for simple naturalness.

The first "talking" picture was made by Griffith in 1920 when "Dream Street" was synchronized with the Vollum process. At that time the director-producer attempted to get capital interested in sound but no one would listen to him.

The following resume of costs and grosses of Griffith pictures is illuminating:

	COST	GROSSES
From 1908 to 1910; 206 one-reel subjects at about 1,000 each.....	$206,000	$2,060,000
From 1910 to 1912, 104 two-reel subjects at cost of $2,000 each....	$208,000	$2,080,000
Three, four and five-reel pictures made after leaving Biograph, not including outstanding successes, estimated at 100. Production cost on these approximately $25,000....	$2,500,000	$15,000,000

OUTSTANDING HITS

"Birth Of A Nation".....$	110,000	$10,500,000
"Broken Blossoms".....	115,000	1,250,000
"Hearts Of The World".....	425,000	1,500,000
"Intolerance".....	1,600,000	1,750,000
"The Love Flower".....	91,000	900,000
"Idol Dancer".....	93,000	963,000
"The Battle of the Sexes" (first)..	25,000	480,000
"Way Down East".....	635,000	7,500,000
"Dream Street".....	337,000	950,000
"Orphan of the Storm".....	760,000	2,000,000
"One Exciting Night".....	362,000	1,150,000
"White Rose".....	425,000	900,000
"America".....	795,000	1,750,000
"Isn't Life Wonderful".....	260,000	400,000
"Sally of the Sawdust".....	337,000	1,200,000

"That Royle Girl"	525,000	900,000
"Sorrows of Satan"	1,050,000	1,750,000
"Drums of Love"	525,000	
(Five months grosses)		800,000
"Battle of the Sexes" (second)	400,000	
(Two months grosses)		870,000

Griffith's latest production, "Lady of the Pavements", his 431st since the old Biograph days, is not included in this listing. Advance bookings in talking picture theaters indicate it will easily cross $1,250,000.

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PICTURES VARIETY

Wednesday, September 5, 1928

GRIFFITH'S 20 YEAR RECORD

427 PICTURES COST $11,409,000

Covers D. W.'s Career, '08-'28—"Intolerance" Most Costly, $1,600,000—"Nation," the Highest Money Maker, $10,000,000—Made 2-Reelers for $2,000

$54,603,000 TOTAL GROSS

During D. W. Griffith's career as a picture director, beginning in 1908, he has directed around 427 pictures at a total production cost of $11,409,000, and they have grossed in excess of $54,603,000.

Some 17 of these pictures, made during the last decade, are of outstanding nature and figures pertaining to their cost and grosses are as authentic as prevailing records can show. The remaining pictures made by Griffith for other companies, and in which he had no financial interest, are conservatively estimated from records available.

When Griffith abandoned the stage in 1907 to cast his lot with the lowly movie, he joined Biograph as an actor. When they gave him a chance to direct he increased his salary from $20 to $25 per week. He took the business seriously enough to make his work stand out until he became first director to command box-office attention by feature billing. However, was not attained [illegible] had served two [illegible]graph, grinding out on an average of two features a week, which at that time consisted of from 500 to 1,000 feet of film.

When Griffith first joined the Biograph company its stock was being sold at 50 cents a share. A year later it sold for $112, and when the government brought suit against it on behalf of the M. P. Patents Co., profits of the Biograph company were discovered to be 1,700 per cent. on the investment in one year.

First Two Reeler

In 1910 Griffith startled the entire picture industry, and mostly the Biograph officials, when he made the first two reeler and during '11 and '12 he collaborated with his cameraman, Billy Blitzer, to bring out new camera angles, including closeup and soft focus. This experimental work was increasing the production costs until the two reelers were around $3,000, but grossing anywhere from $25,000 to $150,000. In spite of this, Biograph officials considered Griffith was going beyond his bounds. When he threatened to make a four reeler they also threatened to fire him.

Griffith pulled stakes and joined

(Continued on page 12)

Griffith's 20-Year Record

(Continued from page 1)

Mutual Guinea. He came to Hollywood early in '14 and produced a number of three and four reel features, all of which made money. The first four reel picture was "Battle of the Sexes." It cost $2,500 at that time and grossed in excess of $400,000.

He remade this picture this year at a cost of around $300,000, a low record at the United Artists studio. Original cast of "Battle" included Lillian Gish, Donald Crisp, Mack Sennett, Owen Moore, Robert Harron and Mary Alden.

$110,000 "Nation's" Cost

Assured that the public was ready for multiple reel features, Griffith promoted enough capital to make the first big epic of the screen, "The Birth of a Nation." This cost $110,000, including the price of 100 prints. It has since accumulated a gross of $10,000,000. This figure includes $500,000 taken in on the picture from 26 states during its third reissue.

Cost and grosses of other outstanding pictures produced by Griffith after the "Nation" are: "Broken Blossoms," made for Paramount at a cost of $115,000, grossed $1,250,000; "Hearts of the World," also made for Paramount at a cost of $425,000, grossed in excess of $1,500,000.

"Intolerance" a Loss

Following this Griffith again broke away from studio interference and made "Intolerance" with his own money and some outside capital. This cost $1,600,000 and only grossed $1,750,000. Griffith took it on the chin and returned to making cheaper pictures by producing "The Love Flower" at a cost of $91,000. He originally made this for First National but before it was completed he cancelled the contract and released it himself. It later grossed $900,000.

First National realized that Griffith still possessed drawing power and demanded his next picture, "The Idol Dancer," which was made for $93,000 and grossed $861,000.

$7,000,000 for "East"

D. W. again went in on his own to make "Way Down East." This cost $635,000 and has grossed to date, including its third reissue, $7,500.

Gross on the road showing of "Way Down East" was around $4,000,000 and showed a net profit of $1,250,000. This is in addition to the gross of the general release of $3,500,000.

He remade "Dream Street" on his own capital at a cost of $337,000 and it brought $950,000. He followed this with "Orphans of the Storm" at a cost of $760,000 and it grossed $2,000,000.

"One Exciting Night" cost $362,000 and grossed $1,150,000; "White Rose" cost $425,000 and grossed $900,000; "America" cost $795,000 and grossed $1,750,000; "Isn't Life Wonderful" cost $260,000 and was light at $400,000; "Sally of the Sawdust" cost $337,000 and grossed $1,200,000.

Paramount again hired Griffith and he made "That Royle Girl" at a cost of $595,000. It grossed $900,000. He followed this with "Sorrows of Satan" for the same company at a cost of $1,050,000. It brought back $1,750,000.

Griffith then aligned with United Artists, making "Drums of Love" at a cost of $505,000. With but three months in release dates it has played to about $600,000. "The Love Song," which he is now making, is budgeted at $750,000.

It will be noticed that wherever Griffith associated himself with other companies in the making of a picture, the costs were heavily increased.

Cost and Grosses of Pictures Directed By D. W. Griffith from 1908 to 1928

	COST. (Ap.)	GROSSES.
Estimated number of one-reel features directed for Biograph from 1908 to 1910 are at the rate of two a week at an average cost of $1,000 each. A total of 208 subjects equals	$208,000	
Estimated average gross of these 208 one-reel pictures at $10,000 equals		$2,080,000
Estimated number of two-reel features directed for Biograph from 1910 to 1913 are 104, at the rate of one a week, at an average cost of $2,000, equals	208,000	
Estimated average gross of these 104 two-reel pictures at $20,000 equals		2,080,000
Number of four and five-reel pictures made by Griffith since he left Biograph, and not included in his outstanding achievements, is estimated around 100 at an average of $25,000 each, equals	2,500,000	
Estimated average gross of these four and five-reel features at $150,000, each equals		15,000,000
OUTSTANDING PICTURES		
"Birth of a Nation"	110,000	10,000,000
"Broken Blossoms"	115,000	1,250,000
"Hearts of the World"	425,000	1,500,000
"Intolerance"	1,600,000	1,750,000
"The Love Flower"	91,000	900,000
"Idol Dancer"	93,000	963,000
"Way Down East"	635,000	7,500,000
"Dream Street"	337,000	950,000
"Orphans of the Storm"	760,000	2,000,000
"One Exciting Night"	362,000	1,150,000
"White Rose"	425,000	900,000
"America"	795,000	1,750,000
"Isn't Life Wonderful"	260,000	400,000
"Sally of the Sawdust"	337,000	1,200,000
"That Royle Girl"	595,000	900,000
"Sorrows of Satan"	1,050,000	1,750,000
"Drums of Love"	505,000	
"Drums of Love" (3 months' gross)		600,000
RECAPITULATION		
Total number of pictures made by Griffith—427.		
427 pictures cost to produce		$11,409,000
427 pictures grossed		54,603,000

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fullrate Telegram or Cable gram unless its de ferred character is in dicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 40 Broad St., (Central Cable Office), New York, N. Y. 1928 SEP 7 AM

SV437 10 NM=LOSANGELES CALIF 6

A H T BANZHAF=

130 WEST 42 ST NEWYORK NY=

MR G DOES NOT DESIRE ASSIGNMENT OF MORTGAGE KINDEST

REGARDS=

R A KLUNE.

Please address reply to

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
Sept. 6th, 1928

Mr. Ed Lindeman
D. W. Griffith, Inc.,
729 7th Avenue
New York City, N.Y.

Dear Ed:

I was sorry to hear about your most recent fracas with the United Artists Corporation. I heard more in detail about it from Jack Lloyd upon his return, and Mr. Griffith feels that if what Mr. Lloyd tells him is true that you already have from Mr. Schenck in the presence of Mr. Lichtman authority to demand and receive reasons for a situation not having been sold on "DRUMS OF LOVE" prior to its being sold on our two subsequent pictures. Mr. Griffith does not want to speak to Mr. Schenck for this reason, unless a similar situation should arise and not settled to your satisfaction.

It is my personal suggestion that you do not allow Mr. Lichtman to "bull-doze" you or use any similar methods to talk you out of things, because if it does come to the bat, you can be certain of Mr. Griffith's backing and mine also, not that it means anything however, because we fully agree with you that if "DRUMS OF LOVE" is not sold out before our other two pictures, it will never be. On the other hand, do not hold out unreasonably for it may be detrimental to obtaining the sums on "THE BATTLE OF THE SEXES" and "THE LOVE SONG", which we should receive. In other words, if an exhibitor should present as an argument that as long as he has to take "DRUMS OF LOVE" in order to get the other two, he will not take any; then, of course, we will have to move from our position. However, I am sure that you fully understand this.

All prices obtained for the synchronized version of both pictures are to be kept account of just as film rentals. These are as much our property as the film rentals themselves. I am wondering whether it might be a better idea to keep a separate record for the amounts received for the synchronization. However it is handled from a sales point of view, I would like to have it handled from an income point of view, and I will write Miss Conway accordingly.

Incidentally, I wonder if you would write me a few words stating how the prices in general on "THE BATTLE OF THE SEXES"

Mr. [illegible]

compare with prices on "DRUMS OF LOVE", and also how the prices on "THE LOVE SONG" compare with both "THE BATTLE OF THE SEXES" and "DRUMS OF LOVE". Just a few exemplary situations will suffice.

I took up with Mr. Griffith the subject of your wire regarding the change of selling policy of the United Artists Corp. in the smaller towns, and he agrees with you that it might be a very good idea to try and that he will lend his approval to the change when he is consulted concerning it.

We will finish "THE LOVE SONG" next Saturday, and all that will remain then is to put the sound in the picture. We have ripped through this one in the same manner that we have the two prior ones, and while you have heard this before, I am ready to tell you it is going to be one of the finest pictures to come out of Hollywood this year - with or without sound. It has been very expensive, but I think we have our money's worth. I will in the next few weeks send you a press book and a full set of still pictures.

We will not be able to put the sound in the picture until about October 1st and it will take about three weeks to put in because each of the sound sequences has to be retaken.

There is nothing more at present. I hope you have enjoyed a pleasant summer. With best wishes, I am

Yours very truly,

Raymond A. Klune

RAK:F

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fullrate Telegram or Cable-gram unless its de-ferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS
DL = Day Letter
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NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination, is STANDARD TIME.

Received at

SB62 12 NM=HOLLYWOOD CALIF 5

ED LINDEMAN=

D W GRIFFITH INC=ROOM 501 729 7 AVE NEWYORK NY=

SEE THAT FREDERICK JAMES SMITH HAS PRIVATE SHOWING OF

BATTLE OF SEXES=

R A KLUNE.

Photoplay Magazine
221 W-57th
Circle 8560
Tentative 2:30 Wed

Wed

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

POSTAL TELEGRAPH - COMMERCIAL CABLES

RECEIVED AT

133 WEST 42nd St.
BRYANT 9580
STANDARD TIME
INDICATED ON THIS MESSAGE

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

BLUE	Day Letter
NL	Night Letter
DCB	Night Telegram
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

SEP 9 AM 8 05

NA151 67 INP 9

LONDON

GLI ALBERT BANZAN

130 WEST 42 ST NEWYORK

WOULD D W GRIFFITHS PROUDS FIRST BRITISH SUPER-FILM HERE QUOTE TERMS AND WHEN AVAILABLE

261 ELIN PARKER IV PICCY LONDON

Waterloo Chapter
Daughters of the American Revolution
Waterloo, Iowa

October 10th, 1928

Mr D.W. Griffith,
756-7th, Ave,
New York City, N.Y.
Dear Mr Griffith:-

I trust I may not seem too forward in writing you in regard to the picture"America " which was shown here in Waterloo during the past season. The members of Waterloo Chapter, D.A.R. feel that these pictures do a great deal to help the young to love their country and they also make the older people realize more than ever what a country of this kind stands for. It was a beautiful as well as instructive picture and I hope we may have some more fine historical pictures produced . We are anxious that the picture of George Washington which has been promised will be forthcoming. All good pictures are worth while and we wish to commend you in the work which we feel that you are trying to do. With best wishes I remain

Yours truly,

Mrs Ben Hesser

Regent of Waterloo Chapter D.A.R.

420 Thompson Ave.

September 11th 1928.

Mr. David W. Griffith,
c/o United Artists Studio,
Hollywood, California.

Dear Mr. Griffith:

I have just been informed from the most credible sources that one of the largest producing and distributing companies is planning to concentrate on making comedy-melodramas, they being of the opinion that this type of picture will be the best bet, and in the greatest demand. I am not mentioning names because my sources of information are confidential, yet most reliable.

Neither am I passing this information on to you because I have always advocated your doing comedies and I may add that the party through whom the above information comes made the statement that he wished he could have you do these pictures for him since, as he expressed it, you make them better than anyone else. This, of course, also coincides with my views and I trust you will pardon me for my "I-told-you-so" attitude.

With the advent of the so-called "Talkies" and with their careful and limited use, I am more than ever convinced that comedies will have a greater field than ever, since the silent and the talking picture can so easily supplement each other in comedies, whereas in drama or melodrama the voice is apt to kill the very effect which it strives to attain. I am more convinced than ever that sex should be tabooed or at least subordinated in theme. Your greatest pictures have had very little sex and your most appealing love portrayal was that between Barthelmess and Lillian in "WAY DOWN EAST" , not even an embrace.

By the way, have you read Stephen Vincent Berret's "JOHN BROWN'S BODY"? Do not think that I am suggesting this in connection with a picture. I suggest it only as a literary treat which I believe you will enjoy and which will bring back to you some of the romance of the South, especially the great idealism of Lee. Too bad that his type seems to be only a memory, yet I am sure, if his type were portrayed in pictures, as you alone can do, such portrayal would still be the ideal romantic hero of the day.

I have hesitated to write you about Berret's poem because I was afraid that I might be too sentimental about Southern idealism, but as the weeks have passed I can still get the thrill and thus realize that it was not a temporary emotionalism.

Sincerely,

AHTB:GDM

INTER OFFICE RUSHGRAM

To Mr. Kelly

From Mr. Taylor Date September 15, 1933

We have in litigation for WAY DOWN EAST, the following contracts:-

1. BOSTON - Lyric Theatre, Ashland, #7180, $35.00. This case is to be heard in the fall and I believe we will eventually get a judgment and have it satisfied.

2. CHICAGO - Lexington Theatre, Chicago, J. Costen, Dunne & Corboy, #386, Price $600.00, Deposit $150.00, Balance $450.00. This case has been in the hands of Dunne & Corboy for the past six years and it may be reached for trial during the next year. If we get a judgment we should be able to satisfy it.

3. CINCINNATI - Cumberland Theatre, Poorfolk, Ky. #9279, $15.00. This case is to be tried in November. If we get a judgment we should be able to satisfy it.

4. NEW YORK - Star Theatre, Newburg, N. Y. Geo. Cohen, #8019, $22.50, balance due. We have a judgment which we cannot satisfy.

5. OMAHA - Temple Theatre, Geddess, S. D. #9323, Price $37.50, Deposit $18.75, balance due $18.75. We have been able to force the playing of these pictures and have obtained as security for the performance, a bond from the exhibitor, so we should collect on this by the end of the year.

N. B. Naturally, after legal expenses are taken out, the amounts listed above will not be realized in full.

UNITED ARTISTS CORPORATION

"WAY DOWN EAST"

BRANCHES	6/25/28 SALES	6/25/28 F & S	UNPLAYED	
ATLANTA	46,463 66	46,463 66		
BOSTON	99,171 51	99,171 51		
BUFFALO	49,598 38	49,598 38		
CHARLOTTE	33,936 31	33,936 31		
CHICAGO	343,130 09	343,130 09		
CINCINNATI	53,768 50	53,768 50		
CLEVELAND	81,310 65	81,310 65		
DALLAS	61,907 49	61,907 49		
DENVER	30,143 36	30,143 36		
DETROIT	67,935 71	67,935 71		
INDIANAPOLIS	1,167 50	1,185 00		
KANSAS CITY	52,760 31	52,760 21		
LOS ANGELES	38,790 70	38,885 70	15 00	B
MINNEAPOLIS	62,663 77	62,663 77		
NEW HAVEN	28,788 17	28,788 17		
NEW YORK	331,440 12	331,440 12		
OMAHA	54,615 36	54,615 36		
PHILADELPHIA	115,141 27	115,141 27		
PITTSBURGH	86,030 66	86,030 66		
PORTLAND	11,179 01	11,179 01	17 50	A
ST. LOUIS	53,562 62	53,545 12		
SALT LAKE	20,075 70	20,075 70		
SAN FRANCISCO	39,145 48	39,145 48		
SEATTLE	48,816 18	48,816 18		
WASHINGTON	71,294 98	71,294 98		
CANADA	92,785 70	92,785 70		
CALGARY				
MONTREAL				
ST. JOHNS				
TORONTO				
VANCOUVER				
WINNIPEG				
TOTAL	1,854,496 99	1,854,481 99	15 00	

A - Interbranch discrepancy being corrected by transfer of Contract No. 10234 for Evansville, Ind., Fulton Theatre, $17.50 from St. Louis to Indianapolis W/E Sept. 8, 1928.

B - Cont. No. 9083 for Balboa Theatre, Balboa, Calif. still outstanding. See Letter to Exchange Sept. 10, 1928, re its disposition.

Sept. 14th, 1926.

A special meeting of the Board of Directors of the United Artists Corporation, is called for 4 P.M. Wednesday, September 15th, 1926 at the offices of the Company, 729 Seventh Avenue, New York City, to consider the following:-

1- The advisability of forming a local Company to operate in the State of Nebraska.

2- To empower the President or any of the Vice-Presidents of the Corporation to execute powers-of-attorney in appointing agents to apply for duty drawbacks on prints shipped to foreign countries.

3- To consider any other matters which may properly come before the meeting.

Very truly yours,

UNITED ARTISTS CORPORATION

Asst. Secretary
F.A. Beach

FAB:VBL

The Chairman presented to the meeting the resignation of Charles Schwartz as a director of the Corporation, said resignation to be one effective immediately upon its acceptance. Said resignation was ordered to be filed with the Minutes of this meeting.

Upon motion duly made, seconded and unanimously adopted, it was

RESOLVED, that the resignation of CHARLES SCHWARTZ as a director of the UNITED ARTISTS CORPORATION, be and the same hereby is accepted, said resignation to become effective immediately.

The Chairman then stated that nominations were open to fill the vacancy caused by the resignation of Mr. Schwartz. Mr. Nathan Burkan was nominated as director to the office of director. There were no further nominations.

Upon motion duly made, seconded and unanimously adopted, it was

RESOLVED, that the nomination to the office of director to fill the vacancy by the resignation of Charles Schwartz be closed, and that Nathan Burkan be unanimously elected director of the UNITED ARTISTS CORPORATION to fill the unexpired term of Charles Schwartz.

Mr. Burkan being present assumed his functions as director of the corporation and participated in the deliberations of the meeting.

The Chairman called attention to the fact that by reason of a decision rendered by the Attorney General of the State of Nebraska UNITED ARTISTS CORPORATION, in order

to procure a license to do business in that State, it would be necessary to pay a tax to the State of Nebraska based upon the total amount of capital of the corporation. He would suggest, therefore, that UNITED ARTISTS CORPORATION form a subsidiary corporation in the State of Nebraska with a small capital.

Upon motion duly made, seconded and unanimously adopted; it as

RESOLVED, that Mr. Dennis F. O'Brien, General Counsel of the UNITED ARTISTS CORPORATION, together with Nathan Burkan and Albert H. T. Banzhaf, as a legal committee be authorized to consider the best method for reducing to a minimum the payment of taxes in the State of Nebraska, and that the said Committee and the officers of the Corporation are hereby authorized to form a subsidiary corporation in the State of Nebraska for the purpose of carrying on the Company's business if the said Committee, in their discretion, be so advised.

The Chairman called to the attention of the meeting the tax situation in the State of Minnesota. The State of Minnesota levies a personal property tax upon the personal property of corporations when such property is situated within the State. This had been interpreted in the State of Minnesota to authorize a tax upon motion picture prints sent into the State and distributed from the distribution offices of the various film corporations located in that State. There had been considerable negotiations between the legal counsel of the various film corporations and the officers of the State

as evidenced by correspondence in the files of the UNITED ARTISTS CORPORATION and in the files of the counsel of the UNITED ARTISTS CORPORATION. All the other motion picture companies engaged in distribution in the State of Minnesota had finally reached an agreement with the authorities of the State of Minnesota whereby they consented to a tax at the rate of $7.50 a reel on all prints in the State during the taxable period.

Mr. O'Brien as counsel for the UNITED ARTISTS CORPORATION had employed separate counsel in the State of Minnesota to present the protest of this Corporation on the proposition that the UNITED ARTISTS CORPORATION was not the owner of the prints. Counsel in Minnesota had advised the UNITED ARTISTS CORPORATION to pay a tax on the same basis as all other companies.

Upon motion duly made, seconded and unanimously adopted; it was

RESOLVED, that Mr. O'Brien and Mr. Burkan and Mr. Schenck constitute a Commitee to confer with the motion picture producers and distributors for the purpose of having said organization institute suit to nullify the tax imposed by the State of Minnesota on the prints of the UNITED ARTISTS CORPORATION on the ground that said tax imposed an unconstitutional levy on interstate Commerce.

The Chairman then called attention to the meeting that it was necessary to adopt a resolution authorizing the execution of a Power of Attorney to Mary W. Rusk, Assistant Treasurer of the Corporation, empowering her to act on behalf

of the corporation to secure from the United States Customs Department drawbacks on positive prints exported to foreign countries.

On motion duly made, seconded and unanimously adopted; it was

RESOLVED, that WHEREAS, it is convenient and often necessary to issue power of attorney for the transaction of customs business of the company;

NOW, THEREFORE, BE IT RESOLVED that The President or Vice-Presidents of the UNITED ARTISTS CORPORATION be, and any of them is hereby, authorized severally on behalf of said company to execute such powers of attorney appointing agents and attorneys with such powers as may be necessary and convenient to transact the business of the company with Collectors of Customs, and the company hereby ratifies and confirms whatsoever the said persons, or either of them, may lawfully do by virtue of the authority herein granted to them.

AND BE IT FURTHER RESOLVED that MARY W. RUSK, Assistant Treasurer be, and she hereby is, on behalf of said corporation, authorized to execute owners' declarations in accordance with the provisions of Section 485 (f) of the Tariff Act of 1922;

And the Company hereby ratifies and confirms whatsoever the said Mary W. Rusk may lawfully do by virtue of the authority herein granted to her.

AND IT WAS FURTHER RESOLVED, that the resolutions hereinabove set forth shall be effective as of the 6th day of August, 1928.

The Chairman then presented to the meeting a letter from Mr. Murray Silverstone, managing director of the Allied

Artists Corporation in London, containing reference to a meeting of the directors of that corporation held on Monday, July 23rd, 1928 at which a new rate of commissions to be paid to the UNITED ARTISTS CORPORATION by the Allied Corporation, Limited, was agreed upon. Said letter is as follows:

Manufacturers Trust Company

MEMBER FEDERAL RESERVE SYSTEM

139 Broadway
New York, N.Y.

Re: G & H Pictures Corporation.

September 14th, 1928

Mr. Albert H. F. Banchaf,
130 West 42nd Street,
New York City.

Dear Sir:

Conformably with your request, we enclose herewith the following documents:

(1) Original Collateral Note made by G & H Pictures Corp. endorsed D.W.Griffith, Almah F. Grey and Albert L. Grey, dated August 23,1927, due four months after date in the sum of $16,743.78 with interest ($17,084.23).

(2) Assignment of Rights in "Black & White" from G & H Pictures Corp. to Columbia Bank (to which we are successor) dated July 31,1923.

(3) Agreement between G & H Pictures Corp. and W.W.Hodkinson Corp. dated January 22, 1924.

1. (4) Bond of Albert L. Grey and Almah F. Grey to Manufacturers Trust Company dated December 28, 1925 for $35864.34 with interest.

2. (5) Mortgage from Albert L. Grey and Almah F. Grey to Manufacturers Trust Company recorded in liber 3629, page 157 of Mortgages in the office of the register of New York County.

3. (6) Duplicate original mortgage from Albert L. Grey and Almah F. Grey to Manufacturers Trust Company recorded in liber 2440 page 71 of Mortgages in the office of the register of Westchester County.

(7) General Release dated September 6, 1928 running from Manufacturers Trust Company to G & H Pictures Corp., David W. Griffith, Albert L. Grey and Almah F. Grey.

4. (8) Satisfaction of mortgage above described recorded in Westchester County.

5. (9) Satisfaction of mortgage above described recorded in New York County.

(10) Stipulation in the action instituted against G & H Pictures Corp. et al, already signed by Jonas and Neuburger and which we ask that you be good enough to sign and return to us. A duplicate original thereof is enclosed herewith for your files.

We will thank you to acknowledge receipt of the enclosures on the accompanying carbon copy of this letter and to deliver to the bearer your check for $495.40 representing final payment in the matter.

Yours very truly,

Harold H. Kaufman

Harold H. Kaufman
Adjustment Department.

E. M. Griffith Jr.

WEEKLY EXPENSE REPORT

[redacted] CORPORATION

BRANCH _____ WEEK ENDING 9-15- 1948

DATE	CITY AND STATE	R. R. FARE	HOTEL OR PULLMAN	MEALS	TEL. TELEG.	STREET CAR FARES	INCIDENTALS ITEM	INCIDENTALS AMT.	TOTALS	
MONDAY 9/10										
TUESDAY 9/11	Asbury Park & Return						Taxi	10	18	50
WED. 9/12										
THURSDAY 9/13										
FRIDAY 9/14										
SATURDAY 9/15										
SUNDAY										
	TOTALS							18 50	18	50

REMARKS

CASH SUMMARY

CASH ON HAND LAST REPORT

CASH RECEIVED SINCE

TOTAL

EXPENSES THIS WEEK

BALANCE ON HAND

CERTIFIED AS CORRECT

SIGNED E Lindeman

Sept. 17th/26.

Dear Raymond:-

In answer to yours of Sept.8th, regarding my dealings with Mr.Lichtman and relenting of contracts, things have gone along in a somewhat manner than previous to that time, as the very fact that Mr. Schenk called me in and discussed the relenting of contracts with me, strengthened, rather than weakened my position.

The outcome has been this, that the United Artists are much more careful what contracts come thru to me and in the instances where DRUMS is not sold, they call me in and show me the correspondence on the town and naturally if the circumstances are such that we might loose a sale on Sexes or Love Song, I let them be sold without Drums.

One instance in the past week I want to acquaint you with. The Town of North Adams, Mass. a deal came thru as follows Drums $150. -- Sexes $300 -- Love Song $200. This town is out of the Boston Exchange, and the deal was brought to me by the Boston Manager. In presenting the deal he impressed me with the fact that the big house of the town was thumbs down on United Artists pictures as a whole, and this deal was from a smaller house and our only possibility in the town. I was just about to approve the deal when I got a sight of the Master sales sheet and discovered that pictures like Lumox, Night Stick etc were getting 200- so by way of feeling him out, suggested that I would take the $550. as offered for the three pictures, but wanted the money allocated, taking some off either Drums or Sexes, adding it to Love Song. The manager insisted this could not be done, that the theatre would leave out the three Griffith Pictures, and my attidude was, "leave them out if necessary" but we must have more than $200. on Love Song. My idea was this-The deal as a whole was most likely an allocation, and the United Artists did not want some other star or producer to think we were getting more than they. My attitude was that the $550 was offered for three Griffith Productions, and we were not unreasonable in allocating as we saw fit, [illegible] as we NEVER are guided by the price some other producer receives, therefore no producer should be guided by our prices. Also I wanted to get over to the Boston Manager that we were on the lookout for general allocations,

Plenty of pressure was brought to bear, the Boston Manager assured me "I was all wrong" that Arthur Kelly had taken the Chaplin deal (but I did not learn at what price) Mr. Hill assured me I was wrong as it would cost the United Artists about thirty five dollars to send a man back in the town, but I showed him where it was a proposed deal and it would be necessary to send a man there anyway to close it, and if they must leave Griffith Productions, out, to do so.

The contracts have since come thru, Drums $150 Sexes 175, Love Song $225.

Do not get the idea from this that I seek allocations on the three pictures generally, I principally wanted to break down the thought that we might have to be guided in price, to pacify some other producer. Also we have now succeeded in keeping up the established price in this house

for D.W. Griffith productions.

Also, I was sure I was right and rather wanted to make a test case to see if Mr. Lichtman would attempt to coerce me into taking the deal, but he did not.

A few days ago, Mr. Hill, Contract Manager ask me if I had the authority to reject a contract that Lichtman had accepted, and I assured him I had authority to reject ANY contracts on D.W. Griffith Productions. I MUST take this attitude, otherwise any proposition I may question, [redacted] I would be told "it is accepted by Mr. Lichtman. Also I really believe Lichtman had the question put to me by Mr. Hill, as a "feeler".

I want you to be sure that I will watch carefully, not to hold out on sales, to the point where we would loose a sale of Scenes or Song but I am not going to take deals on the latter pictures where Drums is unsold, where it is apparent by lack of explaination on the part the Salesman, that every effort has not been made to sell Drums.

Glad to hear the fine reports on Love Song, and I hope you will send me any publicity, photos etc on the picture as soon as available.

This I hope will give you some idea of the situation,- which I feel is improving [redacted], and I hope it will not be necessary for me to write again on the subject, however I'm glad to know I have your support if it becomes necessary to make an issue of this at any time

With all good wishes.

Very Truly Yours.

219

TOWNSEND & KINGLEBERGER
COUNSELLORS AT LAW
[redacted]

[redacted]

[redacted]

[redacted]

New York September 19,1938.

Re: GRIFFITH V. STATE TAX COMMISSION

Albert H. Banshaf, Esq.,
130 West 42nd Street,
New York City.

Dear Mr.Banshaf:

Thank you for sending down the Notice of Argument, which discloses that the Attorney General is putting the case on the order and not on the judgment calendar. I wrote to Deputy Attorney General, Mr. W.P.Brown, last night, requesting him to hurry up his brief, as I cannot very well make much progress with ours until I see what he has to say.

I agree with you that we ought to stress the point that the later Act increasing the license fee does not apply to our company. The recent decision of the Supreme Court of the United States, in Margay Oil Co. v. Applegate, which was decided without opinion, makes me feel quite doubtful as to the constitutional point.

Very truly yours,

E. Crosby Kindleberger

ECK:P

Phone GRanite 5111

D. W. GRIFFITH PRODUCTIONS
United Artists Studios
1041 NORTH FORMOSA AVENUE

LOS ANGELES.
Sept. 21th, 1928

Mr. Ed Lindeman
D. W. Griffith, Inc.
729 7th Avenue
New York City, N.Y.

Dear Ed:

You asked me to let you know my home address and phone number. My home address is 2005 Cheremoya Avenue, Hollywood, and my phone number is Hempstead 5874.

However, this will only be until October 1st, as my wife is leaving for New York then and I expect to move to a hotel. Just where I will move I do not know yet, but I will let you know later on. In the meantime, the phone number at the office is Granite 5111.

Please let me know whether anything more has come of the difficulty which you wrote me about. Have any more situations similar to this one presented themselves and if so, what attitude was taken by Mr. Lichtman. It is my intention to follow this thing through, and therefore, it is quite important that you let me know.

The picture will be finished in another two days in the silent form and it certainly looks great to me. I know that you will be glad to hear this.

With best wishes, I am

Yours very truly,

Raymond A Klun

RAK:F

COPY.

September 24, 1926.

HARRY D. BUCKLEY
c/o DOUGLAS FAIRBANKS PICTURES CORPORATION
HOLLYWOOD CALIFORNIA.

PLEASE TAKE UP WITH MARY DOUGLAS GOLDWYN GRIFFITH AND CHAPLIN QUESTION OF THEIR APPROVAL OF ISSUANCE OF STOCK OF UNITED ARTISTS TO JOE SCHENCK BASED UPON EAGLE SON OF SHEIK BAT DOVE AND WOMAN DISPUTED STOP JOE IS ENTITLED TO HIS STOCK UPON BASIS OF DELIVERY OF NORMA TALMADGE PICTURES STOP DIRECTORS HAVE EXPRESSED THEIR OPINION THAT GROSSES OF EAGLE SHEIK AND BAT SHOULD ENTITLE HIM TO RECEIVE PROPER PROPORTIONS OF STOCK FOR EACH OF THESE PICTURES STOP IT WILL THEN BE NECESSARY FOR HIM TO DELIVER ONE MORE NORMA TALMADGE PICTURE IN ORDER TO RECEIVE HIS FULL QUOTA OF STOCK PLEASE SUBMIT MATTER TO EACH PRINCIPAL AND GET HIS INSTRUCTIONS REGARDS

CAP.

D. W. GRIFFITH PRODUCTIONS
United Artists Studios
1041 North Formosa Avenue

LOS ANGELES,

Sept. 24, 1926

Mr. Ed Lindeman
D.W.Griffith, Inc.
729 7th Avenue
New York City, N.Y.

AIR MAIL

Dear Ed:

I am enclosing herewith two of the five Los Angeles reviews on the opening of "THE BATTLE OF THE SEXES". I have not the other three available, otherwise I would send them to you. However, they are just as good. They are unanimous in their approval of the picture.

The following I know will please you: The opening day did not prove to be such a big thing at the boxoffice, but business has built ever since and the week end business at the house came near overtaking the record, and today - up to one o'clock - we are much in advance of our opening day and after all today is Monday.

I know that you will be able to use this advance information very advantageously. The audiences are crazy about the picture and do not hesitate to say so. More later.

With best wishes, I am

Yours very truly,

Raymond A. Kenn

RAK:F

Mr. D. W. Griffith.
S t u d i o.

September 25th, 1916.

Dear D. W.

Here are my suggestions on the picture:

I.

I think that the cutting of the opening of the sequence in the Embassy can be very much improved in the following manner. Open on the Royal Crest of the German Embassy, Paris, France, with perhaps a date line on the right which will get over that it is the German Embassy in Paris, France, 1870. Pan down on the sheet of paper, showing a hand writing and rewriting quickly and nervously the name "Karl von Hartz". (The insert now in the picture is confusing on account of the use of the woman's name.) Go from the insert of the hand writing to the Closeup of Boyd, and from this to the pullback shot and then to a Closeup of Fawcett reading his first title, which will eliminate two long shots that now strike me as being unnecessary and misplaced.

When Fawcett catches Boyd looking at his watch, take off considerable from the beginning of Fawcett's scene where he is punctuating his remarks by gesturing with his right hand, so that Fawcett will apparently catch on to Boyd's inattention much sooner.

Speed up the rest of the sequence, and let Conti say that the Emperor will not be able to receive on account of important affairs of state, which will give one of the Prussian representatives a chance to whisper to another that what he really means is an important affair of the heart instead of an affair of state. I believe that the idea of the script is too subtle to get over.

Shorten the scenes between Boyd and Fawcett. Two or three individual head Closeups of each of them can be eliminated in the very good scene that takes place between them just before Boyd goes out.

II.

I believe that the only time that we should hear the expression "Emperor Napoleon" is when Conti calls on the Prussian Ambassador, and that in all the titles of Fawcett and Goudal, he should be referred to as merely "The Emperor".

In the scene between Goudal and Boyd, when Goudal informs Boyd that the man he has seen in her room is the Emperor, I don't like the medium shot which shows Boyd almost coming to a salute, and I think it should be eliminated so that Boyd's reaction is shown only in a Closeup.

Speed up the scenes between Conti and Goudal.

Shorten the sequence between Fawcett and Boyd. Take out one or two of the swinging camera closeups of Boyd and Fawcett.

Put the original script title in the last scene between Conti and Goudal at the door, which was something to the effect that "Who could refuse your requests?", as it is so long from the time that Goudal asks him to get a streetwalker to the time that Conti leaves her apartment that you have almost forgotten the point.

III.

The action in the Smoking Dog Cafe is so long that we almost forget the point of the story. Eliminate a great deal of the irrelevant action up to scenes between Conti and Lupe. If possible, eliminate the scenes between Lupe and the man who has her bend back over the table, or, in other words, let her go from the insert of the coins on the floor to Conti's table. We might have to take another insert of Lupe picking up Conti's gold coin and going directly to his table. Shorten the scenes of Lupe ordering dinner at the table as they drag.

IV.

Eliminate entirely the next sequence between Conti, Lupe and Goudal, wherein Lupe receives instructions and is introduced to Goudal.

V.

Shorten some of the action in the anteroom preceding Lupe's entrance to the reception. The reception needs a great deal of work, as at present it strikes me as being one of the few weak spots in the picture. The scene between Boyd and Goudal at the foot of the stairs is about twice as long as necessary and instead of letting Goudal drop her fan in the double shot, place this action in a closeup as Boyd is almost looking right at her in the double shot.

Eliminate as much as possible of the comedy stuff between Lupe and the man at the piano and go back to Lupe when she asks the man at the piano if he knows anything about the tickling song. As I remember it, from here on this sequence dragged and lacked the dramatic interest that it ought to have. The dance was particularly flat to me. I suggest that we make it as short as possible, and if necessary take a new double head closeup of the two people dancing, getting over their deep interest in each other and fading out on same.

VI.

Trim if possible the short sequence between Fawcett and Boyd in the Embassy.

VII.

The boat sequence is long and rather theatrical. I would snap it up as much as possible, and eliminate as many of the fakey long shots as possible. This is the second sequence that seemed rather flat to me.

VIII.

Shorten the sequence between Conti and Lupe in her apartment. Cut out the long shot of Conti when he says "Are you sure?" and bring him into the medium shot with Lupe as soon as possible.

The scenes between Goudal and Lupe lose their forcefulness by being terribly drawn out and I would not advise the addition of the dissolves you told me you might take with Lupe, as I think that if you cut sufficiently the existing action between Lupe and Goudal, this will be a very fine sequence.

IX.

I would eliminate the first long shots of the Goudal dinner party and either fade in on the closeup of Goudal and from this to a shot of Boyd, Lupe and Fawcett and then to the follow shot along the table, or fade in immediately on the follow shot along the table.

When the musicians enter and Goudal comes to worry Lupe, I would eliminate all of the individual big head closeups of Lupe

and play the action in the double shots as Lupe is not over-sincere in these closeups. Beyond this, I would trim all of the action in this sequence.

If possible, figure some way to get the musicians out of the room sooner as showing their departure takes you away from the real drama.

Shorten the scenes between Goudal, Boyd and Lupe when Goudal suggests a payment of money. I think there are several closeups of Goudal that can be eliminated in this action.

Get Lupe into the big climax as soon as possible and eliminate entirely the scenes between Boyd and Fawcett in the anteroom where Fawcett tells him it is a matter for his heart to decide, as all of this is anticlimax.

X.

Shorten the last sequence in the cafe.

JOHN W. CONSIDINE, JR.

JWC:RKN.

September 28th 1928.

Mr. Al. Lichtman,
Vice-President and General Manager
of Distribution,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Lichtman:

Mr. Lindeman has again been to see me relative to his authority on behalf of the Griffith Corporation to approve or reject contracts which are submitted to him by your sales organization on behalf of the United Artists Corporation, and Mr. Lindeman stated that you questioned his, Lindeman's, authority or anyone's on behalf of the Griffith Corporation to reject such proposed contracts and in order that there may be no doubt in your mind as to the Griffith Corporation's representative's authority in this connection I wish to call t your attention the latter part of the Eleventh Paragraph, or subdivision, of the contract which the Griffith Corporation and Mr. Griffith have with Art Cinema Corporation, and which specifically gives the right of rejection within twenty-four hours after the Griffith Corporation representative has received the proposed exhibition contracts, and I quote in part from said paragraph as follows:

> ********* " Where Mr. Griffith shall so appoint such representative Cinema agrees that it or its representative within twenty-four hours after receiving the proposed exhibition contracts from the United Artists Corporation will submit them to Mr. Griffith's representative who shall have the right to return such contract to Cinema's representative within twenty-four hours after delivery to him, with his rejection noted thereon." *****

I understand the practice has been that Mr. Lindeman has been dealing directly with the United Artists Corporation rather than through the Art Cinema in order to save time and convenience to all parties.

I am giving you this information so that you may know Mr. Lindeman's authority on behalf of the Griffith Corporation, and I trust that out of respect for Mr. Griffith you will in every way possible co-operate with Mr. Lindeman in carrying out the spirit and letter of this agreement.

With kindest regards and best wishes, I remain

Very truly yours,

AHTB:GDM

COPY

Sept. 27, 1926.

DENNIS F. O'BRIEN,
O'BRIEN, MALEVINSKY & DRISCOLL
KNICKERBOCKER BUILDING, 142 West 42nd St., New York, N.Y.

HAVE TAKEN UP THE SUBJECT MATTER YOUR DAYLETTER SEPTEMBER TWENTY FOURTH INDIVIDUALLY WITH MARY DOUGLAS GOLDWIN GRIFFITH AND CHAPLIN AND THEY HAVE EACH VERBALLY STATED TO ME THEIR APPROVAL OF ISSUANCE OF STOCK OF UNITED ARTISTS CORPORATION TO JOSEPH M. SCHENCK BASED ON EAGLE SON OF THE SHEIK AND BAT AS EXPLAINED IN YOUR TELEGRAM AND AS RECOMMENDED BY DIRECTORS STOP KINDEST REGARDS.

H. D. BUCKLEY.

DeFOREST PHONOFILM
of Canada Limited
18 Hagar Street,
Montreal

September 22, 1920.

Colonel John A. Cooper,
Canadian Film Boards of Trade,
1200 Metropolitan Building,
TORONTO, Ontario.

Dear Colonel Cooper:

For your information we would like to bring to your attention the position we are taking in Canada with regards to the importation of films which are an infringement of our Canadian patents.

To protect our interests we have already been obliged to take court action against one theatre in Montreal, the first to use the infringing film, and as other theatres infringe we will have to take proceedings against them also.

We own certain Canadian patents which are undoubtedly basic and it seems to us that the Motion Picture Exchanges in Canada should not try to evade paying a suitable royalty or license for the right to show films manufactured by apparatus infringing the DeForest patents in Canada.

This proposition is so big and the production companies stand to reap such a huge revenue out of this invention of DeForest's, that the paying of a royalty to this company on a footage basis would be no hardship to them at all.

We do not, of course, know how your organization views this matter but it seems to us that possibly you would be able to bring all parties together which would prevent the necessity for needless litigation and be to the benefit of all concerned in the film industry in Canada.

Yours very truly,
DeFOREST PHONOFILM OF CANADA LTD.
(Signed) Albert Sgorey.

AKS/a

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Room 801, 729 7th Ave.,
Sept. 20, 1928.

To: Mr. Sluss
From: Mr. Lindeman.

Dear Raymond,

This is to give you resume of "HOUSE OF LORDS" foreign and domestic business as of the latest date available since my last report to you.

ENGLAND.	As of 9/8/28,	669	contracts,	£	36,654	188,420.00
FRANCE	" " 7/10/28,	20	"	Fr.	72,700	5,490.00
BELGIUM	" " "	5	"	Fr.	9,950	670.00
GERMANY	" " "	349	"	Mks	79,993	19,630.00
AUSTRALIA	" " "	272	"	£	5,430	16,600.00
ORIENT	" " 6/30/28	16	"	Y	16,250	7,450.00
ARGENTINE	" " 7/28/28	66	"	P	70,900	29,770.00
MEXICO	" " 9/10/28	18	"	P	15,906.00	7,866.00
				FOREIGN TOTAL UNPLAYED		211,585.00
DOMESTIC UNPLAYED BUSINESS AS OF 9/8/28						220,594.98 430,179.98
DOMESTIC PLAYED & AUDITED AS OF 9/8/28						366,621.06
				GROSS BUSINESS		$ 798,800.98

With kindest personal regards,

Sincerely yours,

ELL/CC

53 Temple St.
Pittsfield,
Mass.
Sept. 19th
1858

My dear Miss. Conway

I have been away
several months & did not
know that Mr. Lloyd had
been East until Yesterday.
I wrote him a note &
sent the letter air Mail
to the Coast.

Would you be so good
when you receive this
as to write me collect
to the above address &
let me know whether
Mr. Lloyd is still in N.Y.
& if he is there would
I could find him if

Came down Tuesday
If he has returned to
the Court, will do
that & Dwight write
him another letter.

Thanking You for
their kindness.

Yours

Very truly Yours

Wm. L. Wolf

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Raymond A. Kline

Feb 9/ 28

THE BATTLE OF THE SEXES

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE BATTLE OF THE SEXES

2

PLEASE RETURN THIS SCRIPT TO PRODUCTION MANAGER
WHEN PICTURE IS COMPLETED.

THE BATTLE OF THE SEXES

1 This battle rages always and shall always for the struggle of desire pursued and desire running away with or against the will struggling, convoluting and out of this convolution emerges life always going on. Even in death still is life and out of this death and life ever is reproduced more life and more death.

2. We show in microscopic photography the ameba, the lowest form of life convoluting streams of life germs. This as photographed makes a turmoil of flowing streams of germs, live protoplasms rushing one against the other paralleling. The life producing elements brought forth by the conjunction of the spermatozoon and the ovum. They can be clearly seen to rush one against the other, away, back and forward vivid and intense. Thus even in this germ form we observe the eternal battle of the sexes and reproduction. This is shown only for eight seconds and then

DISSOLVE TO

3 A blade of grass, a drop of water on the blade of grass, a ray of light strikes on the water, the water seems to steam and glow. Only five seconds and we

DISSOLVE TO

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

4 A long stem male rose over a smaller one. The wind seems to shake the taller rose. The staminate with a masculine gesture seems tothrow forth the yellow pollen which drops down upon the heart of the smaller rose beneath and nestles upon the golden ovule born of the feminine pistillate. The feminine rose shakes and trembles as though resisting the pollen's warm caress. Then we see the pollen dropping further down into the center of the rose and there is quietude.

5. A Girl and Boy -- very short pam -- the boy close pursuing the girl, her hair blowing in the wind she runs desperately hoping to be caught. The boy overtakes her, she puts both of her hands against him screaming out "Don't, don't." With one hand he brushes her two hands aside and crushes her close to him bending back her head in warm embrace. Not over twelve seconds to be allowed to this scene. We

DISSOLVE TO

6. A man's hand putting a ring on the hand of a girl, only the hands are seen. Five seconds of time is sufficient. We DISSOLVE from this to

7 Gauze figure of cradle out of which emerges a baby's face. Five seconds of time sufficient. We

DISSOLVE TO

8 A pam shot opening up on the front of a barber chair showing the knees and ankles of a shapely girl.

9 Camera moves by girl's legs and irises down on two hands -- shapely manicurist's hands just approaching a man's -- a youngish rounder. The barber has just finished work on him. He is bored and half asleep. Back to circle embracing the two hands, and manicurist's hands takes the man's gently and caressingly, preparing to go to work. The man's eyes drop to manicurists. We see the bored expression disappear and he sparkles up immediately -- looks down at manicurist. They exchange glances. The old battle is on. Young man sees opportune moment, whispers to girl, "What about tonight". She smiles, shakes head in the negative. He drops his hand accidently down so it touches her, perhaps on the knee. She lifts it coquettishly away. Again the questions. Again she says no.

10 We go to chair directly behind them in which is Mr. Judson, our hero. He is being shaved, his eyes closed and his head back on the cahir. There is a newspaper on Judson's lap. The barber, who should be one of the talkative kind whose jaws are constantly going speaks:

TITLE "I SEE YOU GOT YOUR PICTURE IN THE PAPER! IT CERTAINLY MUST BE GREAT TO BE PULLING IN THE COIN LIKE THAT."

11 Judson who is a man of about forty-five, typical business type, a home-loving character, smiles affably at the barber's flattery.

13 We gets next chair which is the chair where we had seen the cute legs before. Append from legs to upper part of body and discover Marie who is having her hair bobbed. As the barber works on her she is in such a position that she is looking straight at Judson, but Judson in his position does not see her as he is looking up at the ceiling. We show Marie gets an ear full of the conversation between Judson and the barber.

13 Marie is a dainty dark-eyed flapper, coquette. Nothing vicious about her, but having been raised up in a world of gold diggers, both male and female in a city where gold digging is indulged in in Wall Street as well as in manicure shops, sees nothing wrong in taking a little away from those that have much.

14 We return to Judson, the barber taking the towels from off his throat and he rises, surveys himself in the mirror.

15 We return again to CLOSE VIEW of Marie. She attempts a devastating glance at Judson, but before it has time to reach its mark the barber turns her around so that she faces the other direction.

16 CLOSE VIEW

A languid looking gentleman sitting close by waiting his turn gets her gleam and returns it with quiet intensity.

17 SEMI VIEW

Showing Judson leaving the chair. As he rises he drops the paper and goes on out of scene.

18 Then the barber again turns Marie. She looks down to the paper, indicating it. The barber passes it to her, goes on with his work on her and she reads to this effect:

TITLE "MR. JOSEPHUS E. JUDSON, WHOSE GRADUAL BUT CERTAIN RISE IN THE REAL ESTATE BUSINESS HAS BEEN THE SUBJECT OF MUCH COMMENT, PULLS OFF BIG DEAL IN THE PELHAM DISTRICT. MR. JUDSON'S PROFITS ON THIS DEAL ALONE WAS IN THE NEIGHBORHOOD OF A QUARTER OF A MILLION DOLLARS.

19 CLOSE VIEW

Showing Marie as she reads puckering her brow in heavy thought, that is heavy thought to her.

20 SEMI LONG SHOT

Of a beautifully furnished sitting room in the home of the Judsons. It is not, however, ornate or pretentious room, but that of simple real human people who are building up in the world. We discover Mrs. Judson who is dressed in an informal dinner dress of dark material - very good, but not pretentious. Behind her is a window. It is winter time. Through the window in the back can be seen the flurry of snow flakes. Snow is also on the window ledge, iced around. It is twilight outside and a view can be seen of the city house tops. We feel that Mrs. Judson who is a charming and beautiful woman of thirty-eight or forty is a one-man woman, but we also feel that this one man gets a great deal and that not only is she capable of the sweetest of loves, the tender companionable love of maternity, but also that she is capable of real smashing human passions.

21 We follow Mrs. Judson to center of room, as we do show the atmosphere of the room that is fragrant with a tender happiness.

22 We come to a cozy open fireplace. We discover Mrs. Judson's daughter Ruth who is sixteen or seventeen. She is all sparkle as she places her mother's chair towards the fire. Then she arranges a great collection of flowers just behind the chair.

23 The girl's brother comes in. He is bearing a load of presents, for it is mother's birthday. They are on tip-toes not only literally but figuratively -- there is subdued excitement. As the camera stops embracing this group by the fire-place the girl gestures.

TITLE "DON'T TURN, MAMMA, DON'T YOU LOOK."

24 She goes to the mother, puts her hand over her eyes to keep her from peeping out of the corners of them.

25 There are boxes seen on the table; there are flowers around it.

26 Mamma shows a natural desire to see what is coming off.

27 Daughter says playfully:

TITLE "NOW MAMMA -- DON'T YOU DARE."

28 Boy looks toward the door anxiously indicating, "What's the matter with Papa?"

29 Mother indicates: "Well he can look at them when he comes in."

30 Daughter again protests:

TITLE "NOW, MAMMA, YOU KNOW HE WANTS TO SEE YOU OPEN THEM."

31 Mother looks anxiously towards door.

32 Then Mr. Judson, the father, enters. He is carrying in his overcoat and in his hands several packages.

33 He opens up a few foolish things such as a doll and knick-knacks of some kind then afterwards unfolds quite a valuable present.

34 Then everybody shows their presents, there is much teasing and laughing and a few happy tears. Here we see more clearly that the father, a man careless in his dress, perhaps one of his vest buttons is undone. He presents the picture of a good substantial home-loving man of business.

35 There is a waste-paper basket near at hand. Father, while the mother is not looking, gets this over near her chair. He drops secretly into this a good size package. The father with a sigh of relief and satisfaction says:

TITLE "WELL NOW YOU HAVE EVERYTHING."

36 Mother looks around with happy tears, indicating, "It's the grandest birthday I have ever had in all my born days." After every one is quite satisfied that mother has had everything she is going to get ---

37 Father accidentally on purpose knocks over the waste-paper basket containing the package.

38 Mother sees this and exclaims, "What's that?"

39 Father indicates, "Oh, it's just the wrapping paper. You had better throw it out."

40 Mother looks at it curiously thinking that that is the truth, picks it up, and finds it is a package. She begins to unwrap it. It is tied up in two or three packages in one. It gets smaller and smaller. Finally she unrolls a toy dog -- looks at it laughingly, starts to set it down when father touches the end of it playing with it. It breaks open in the middle and discloses a jeweler's box.

41 You see mother all trembling with nervousness and expectation --

42 They all look.

43 Hardly daring to open it, finally the mother takes it out and opens it. It contains a really very handsome bracelet of sapphires ringed with clear cut stones. In the center is one very tremendous sapphire of great value. It is by far the handsomest piece of jewelry she has ever had.

44 Daughter Ohs and Ahs tremendously. There is great excitement.

45 The mother looks at the daughter in bewilderment, she is overcome, then at her son, then at father, then back to the bracelet. She weeps and laughs hysterically, and then with a great smile turns to the father and --

46 Her arms go around his neck and she holds him long and close. The father lokingly wipes the tears from her eyes. Mother raises her head and opines. "No woman ever had such a husband and such children and such love."

46A DOUBLE VIEW RUTH

looks at father - Father looks down at Ruth. Then Ruth puts her arms around his neck and looks up at him and in this scene we see the adoration existing between Ruth and the father as he takes her, as though she were very precious, close into his arms. Ruth indicating through happy tears, "What a generous sweet old dad he is."
Then we go to general group. Never was there such happiness, so many laughs, so many smiles, in all the world. At least this family were all quite sure of it.

47 Then to doorway leading to hall outside apartment.

48 SEMI SHOT

Buxom well-fed looking maid of about forty, opens door. Boy friend of the family enters, young and well dressed and good looking.

49 CLOSE VIEW CENTER OF ROOM

Boy advances to the mother and father, congratulates the mother, turns to the brother with a friendly nudge up-to-date greetings, gives a playful slap on the daughter's shoulder, which she returns with the same carefree air.

50 CLOSE VIEWS OF EACH

She gives an innocent coquettish glance.

51 CLOSE VIEW OF BOY

Returning this look - adolescent, frothy version of the battle of the sexes.

52 Scene at doorway left - maid opens doors leading into most pleasant and charming looking dining room.

53 CLOSE VIEW OF TABLE CHARMINGLY SET

54 Insert of birthday cake correctly candled except perhaps three or four which were out of courtesy left off.

55 Back again to happy group. They pass through door advancing to table. We FADE AWAY --

56 To long view of hall of apartment house in which is the Judson family. It is long and wide and handsome.

57 SHOW CLOSE VIEW OF DOOR NEAR ELEVATOR

The door is partly ajar.

58 SEMI CLOSE VIEW MARIE AND A GENTLEMAN COMPANION

James Warner who is a good natured, handsome, but an unmistakkable lounge scorpion.

59 The agent of the house makes a gesture showing the apartment. Marie's manner has assumed a great deal more refinement and delicacy than when we saw her last.

TITLE "I LIKE THE APARTMENT VERY MUCH, BUT MY BROTHER THINKS THE PRICE IS VERY HIGH."

60 The agents protests, gives a gesture as though showing its beauties.

61 This gesture to show full view of apartment in a pan shot, but very short as though to follow his gesture.

62 Back again to group. The supposed brother nods yes to her when the agent is not looking.

63 Maria gives gesture of assent, accepting the apartment to the agent. After agent leaves Maria takes out notebook, looks at it, and reads. - insert after this style:

INSERT

Mr. Judson, though not methodical preserves a simple routine of life.

Leaves for office 8:30 promptly.
Returns home 5:45.
Attends church with family 10:45 Sundays. missing about every other one.
Seldom goes out at night alone, excepting Wednesday to Fraternal Club 9:00.

This could be regular notebook or bond or stock-salesman's regular card index. After above we see indexcard of Mr. H.B. Williams. We do not show anymore of this, merely to give legitimacy to the index as though being that of a regular stock or bond salesman.

64 Jimmy looks on with mild interest.

65 Marie puts index away after studying it.

66 To full view embracing the Judson family around the table.

67 CLOSE VIEW OF CAKE

68 CLOSE VIEW OF MOTHER

"I wish this life would go on like this forever." Closes eyes as she makes wish. Opens her eyes, blows,but only half the candles go out. She looks comically disappointed.

69 To group, laughing. "Oh you lose your wish". Not a title but in pantomime.

70 Then father takes and gets a couple of candles.

71 Then everybody in great happiness and excitement blows.

72 Then finally the son holds a deep breath and blows the remaining ones out.

73 CLOSE VIEW OF MOTHER

putting knife in cake.

74 SEMI VIEW IN MARIE'S APARTMENT

Jimmy makes an indifferent gesture at the same time starting towards door.

75 Marie follows him. She is very warm, impulsive and passionate. He is nonchalant and indifferent. We feel that in his understanding of women he knows the way to hold Marie is by an attitude of indifference. Let her assualt in the battle of the sexes and his resistance is an air of unconcern which we feel excites her ambition to turn into one of passion.

76 SEMI CLOSE VIEW

She comes to him, she puts her arms around him, she presses her body close against his. He stands assuming the same indifferent air. We see her body tremble up and down as she presses him close.

77 CLOSE VIEW

Over her shoulder of his indifferent distant air, immaculate, far-seeing, mysterious. We go from his shoulder to

78 CLOSE VIEW OF HER FACE

passionate, warm, hoping. She kisses him on the neck, she circles around across his lips, she comes to his ear. She kisses it gently. She draws away and runs the tips of her fingers around them. She smoothes the hair down behind the ear. Then she presses her lips hot and warm against it. We go to

79 CLOSE VIEW OF JIMMY'S FACE

Over her shoulder cold and impassive. We go to

80 CLOSE VIEW OF MARIE'S FACE

Dropping away in sort of an unsatisfied ecstacy. Her passion finds a thrilling stir in battling against impassivity. She droops down, looking up at him pantomiming for a farewell kiss. He lightly touches her lips and turns away to the door.

81 She follows after in pam shot, kisses his shoulder.

82 He opens door and exits. We go to

83 CLOSE VIEW OF MARIE

By door a glow of youth which is never old and never young. The ecstacy of sex is on her face. Her face slowly changes into an expression of soft hoping sadness. As she turns holding the knob of the door in both her hands and pressing her body against the door we feel that in her sorrowful dream she is holding the man that has just gone.

84 We go again to the Judson apartment. After dinner---

85 CLOSE VIEW OF MOTHER

Instructing father how to tune the radio in in proper manner. --

86 LONG SHOT VIEW

Several young people dropping in, they all begin to dance --

87 CLOSE VIEW OF FATHER AND MOTHER WATCHING

She looks towards father invitingly. They exit out of scene.

88 FOLLOW THEM TO DANCE FLOOR

They dance together but not in very expert manner.

FADE TO --

89 CLOSE VIEW OF RUTH AND SWEETHEART DANCING

Follow shot. He presses her rather too closely. She pulls away. He pulls her back to him. She seems to be reconciled with a far off attitude. T hey go out of scene. Time elapse .

90 CLOSE VIEW OF MARIE'S APARTMENT

Time elapse - morning - Insert clock time indicating 8:26

91 Insert Marie's face - only the eyes are seen.

92 Then to door in hall, Judson apartment. Judson goes out. Back to

93 CLOSE VIEW OF MARIE

Her hat is on. The door closes softly.

94 Then to SEMI VIEW OF MARIE

Insider her apartment, calculating attitude, slight pause, she opens door and goes into hall.

95 FULL VIEW OF HALL

Outside Marie's door Judgon approaching Marie.

96 She walks in front of him and accidently drops her handbag. A calculating accident. Judson gallantly picks it up - restores it to her.

97 CLOSE VIEW OF MARIE AND JUDSON

Marie murmurs a gentle and ladly-like thank you. Looks up at him.

98 CLOSE VIEW MARIE

Marie attempts a startled fawn expression, then one of recognition, appears to blush, begs his pardon,

TITLE "I KNOW NOW I HAVE SEEN YOUR PICTURE IN THE PAPERS. YOU ARE THE GREAT OPERATOR IN REAL ESTATE, AREN'T YOU? I REMEMBER NOW FROM THE PICTURE.

She manages at the end of this to cast a most intriguing and alluring look up at him.

99 CLOSE VIEW OF JUDSON

Showing he is somewhat impressed. Assumes an air of depreciation as to his own importance, but he is touched by it just the same.

100 CLOSE VIEW OF MARIE

Looking in handbag indicating she has forgotten something, her keys perhaps. Starts back to her own door.

101 SEMI LONG VIEW PAN SHOT

Following Judson down to elevator. As he walks he pulls in his stomach, straightens up just a little.

102 VIEW OF MARIE AT HER OWN DOOR

She takes some little time with the keys opening it.

103 LONG VIEW

Showing Marie in distance, Judson near elevator as Judson prepares to ring bell. Judson cannot resist the temptation to give a casual glance back.

104 CLOSE VIEW OF MARIE AT DOOR

She also takes a look down hall towards Judson. Then with a pretense of embarrassment at being caught goes quickly into her own apartment. We DISSOLVE -- time elapse --

SCENES 105 - 106 - 107 - 108 - 109 -

110 - 111 eliminated.

112 INT.MARIE'S LIVING ROOM CLOSE VIEW OF MARIE

She is looking at the clock. It is quarter of nine, and we understand this is Judson's night club night. She turns from clock and takes down a beautiful negligee, which she looks at meditatively.

113 INT.JUDSON LIVING ROOM CLOSE VIEW OF JUDSON

By table before fireplace reading letter to effect "Important that all our brothers attend this meeting tonight as the matter of the relief fund for needy children of deceased members is to be taken up." We go from this to -

114 INT.MARIE'S LIVING ROOM. SEMI CLOSE VIEW

She has just finished putting on her negligee in which she presents a very beautiful and intriguing figure.

164 JUDSON LIVING ROOM OR BED ROOM OR BATH

Ruth comes in to bid good night to mother. Kisses her. Mother tells her she will wait up for father. Mother prepares food for Mr. Hudson and puts it on table beside Judson's bed.

561 A MARIE'S LIVING ROOM

Marie and Jimmy on. Jimmy suffering from big head. Marie affectionately making him comfortable. She puts wet towel on his head covering his eyes. She espies check in Jimmie's pocket - she takes it out - tucks it in her stocking.

"THIS IS HALF MINE, YOU KNOW."

Then throws her arms around his neck.

115 She goes to door, opens door, looks up and down hall, then looks at clock. Then we see her prepare as though rehearsing her act which is one that has been used several times with good effect in real life, of a pretense of illness in the hall timing it to Judson's appearance, to faint in his arms, trusting to his credulity that he will carry her back in the room and give her an opportunity to throw her stuff. Just as she is listening and peering towards the hall door -- we DISSOLVE FROM A

116 HER PLANNING EXPRESSION to

117 SEMI LONG VIEW

in very dim photography to get the impression of the vision she sees. Goes to door. We go outside in hall and see Judson approaching.

118 We see Marie go to door, clutch at the door and her heart as though from a violent attack of heart burn.

119 Judson who is shown as she last saw him also in impressionistic fashion stops, approaches her with great solicitation, a good samaritan attitude.

120 Marie clutches for a time then as he draws near faints so that he is forced to catch her in his arms.

121 He looks around then takes her in to her apartment and places her tenderly on couch. Here we FADE back to

122 MARIE'S face still thinking. From this we go to

123 CLOSE VIEW

By couch we see an innocent, but curious mouse emerging and goes across the floor in Marie's direction. Again to

124 SEMI CLOSE VIEW OF MARIE

concentrating deeply on the act she is to do.

125 Again to the mouse approaching.

126 Then to Marie FULL VIEW looking down and coming to a rigid start of horror.

127 Then to insert of mouse.

128 Then to hall view Judson leaving apartment.

129 Then to CLOSE VIEW OF MARIE'S LEGS AND FEET.

130 The mouse runs across her feet.

131 Then to view of Marie who gives a terrified hysterical scream in which there is no acting, leaps in the air and rushes for the open door.

132 SEMI CLOSE VIEW IN HALL

She rushes wildly into Judson's arms hysterically but subdued as though petrified with fright which is absolutely true. Pointing to room, "He's in there, get him, help me, help me."

133 SEMI CLOSE VIEW

Showing Judson's astonishment.

134 Then Marie points again to room.

135 Judson impulsively goes into room as tho expecting to find a burglar. He is half urged along by Marie who is still going it behind him.

136 SEMI ~~CL~~ VIEW Inside Marie's apartment.

137 Judson enters looking around for the terrible situation he expects to confront, Marie following, holding her negligee around her and looking at the floor in tremendous apprehension.

138 Judson looks around the room sees nothing, turns to Marie inquiringly.

139 Marie's eyes which have been scanning the floor now discover the terrible danger in the corner of the room.

140 Insert of mouse who stops at corner, turns, looks around breathlessly his trembling whiskers showing that he is in as much trepidation as is Marie.

141 CLOSE VIEW OF MARIE

"There it is, there it is. The mouse, don't you see it"?

142 Father looks and his eyes fastened in the direction which Marie is indicating discovers the danger, being a married man knows that this is not affectation with women but a real terror to the majority of them incomprehensible but terrible, starts after the enemy, chases it around the room with Marie doing flying leaps from chair to table until Judson finally chases it out in the hall, stands at door as though indicating it was gone.

143 CLOSE VIEW OF MARIE

Waving her hands frantically, "Shut the door! Shut the door -- it might come back."

144 Judson obligingly shuts it goes over to the table to quiet her.

145 CLOSE VIEW

Embracing two figures by table showing while Marie's fright of the mouse was real enough now her reason comes to her and she sees in this the opportunity for which she was playing.

146 Title to effect from Marie subduing her hysteria "You can't understand that they simply scare you to death."

147 Then she wavers as though about to faint.

148 Judson involuntarily starts to save her. As he starts towards her, Marie faints, falls from the table into his arms.

149 SEMI VIEW JUDSON

Holding her in his arms, takes her to couch--lays her gently on couch.

150 There is a table near with a pitcher of water.

151 Judson gets water and sprinkles it on her. Is himself by this time quite agitated. He sees her give indications of recovery. She presents a very alluring and attractive pose. In a perfectly honest attempt to restore her he leans over her very closely.

152 Then Marie with a sudden and convulsive movement as though awakened from a terrible dream manages to throw her arms around his neck. She holds this for a time so that they are looking close into each other's eyes.

153 CLOSE VIEW OF EACH

We see that the father gets the full benefit of all her batteries.

154 Marie then pretends embarrassment at her accidental movement. She releases her arms and pantomimes an apology.

TITLE: "I KNOW YOU CAN UNDERSTAND BUT IT SEEMS SO FOOLISH HOW THEY JUST FRIGHTEN YOU OUT OF YOUR LIFE."

155 CLOSE VIEW OF FATHER

Smiles, pantomimes reassuringly.

156 After a little hesitation father starts to door. This in long shot.

157 CLOSE VIEW OF MARIE

She utters a little exclamation as though to question, as she looks around, "Is everything all right."

158 He hesitates and then returns to her with this assurance. Again he assures her, again he turns and this time reaches the door.

159 CLOSE VIEW

Of Marie who seems to utter a little protest:

TITLE: "BEFORE YOU GO I WANT TO APOLOGIZE FOR ONE THING."

160 CLOSE VIEW

Of Judson turning and looking at her with some admiration.

161 INT.MARIE'S LIVING ROOM CLOSE VIEW OF MARIE

"I want to apologize for speaking to you when we first met, but I saw your picture and how I remembered you was that you -- well you look so much like Napoleon that I recognized you right off." Marie gives a deprecatory gesture --

162 INT.MARIE'S LIVING ROOM CLOSE VIEW OF JUDSON

While he still hesitates about remaining. We observe that her shafts have gotten hold of him.

163 INT.MARIE'S LIVING ROOM SEMI CLOSE VIEW

He goes to couch with casual and easy manner which we feel is very much assumed. He sits and they begin to talk.
Suggest mught be better to eliminate Judson's family returning and DISSOLVE instead to 165 of Marie and father at table drinking.

165 INT. MARIE'S LIVING ROOM

We go again to Marie and the father at table. Marie is daintily sipping a small glass of wine as though she was only fairly used to it. The father is going a little stronger with a highball. We DISSOLVE from this to

166 INT. JUDSON'S BEDROOM

Judson's room. He enters and stops before mirror. He smoothes his ruffled thin hair. He examines himself closely in the mirror. He plucks out one or two gray ones. He straightens up; pulls in his stomach, admires himself slightly, as though to say, "Well, the old boy is still in the ring."

167 SEMI CLOSE VIEW MARIE'S APARTMENT

Time elapse -- Jimmy her boy friend talking earnestly to her. Jimmy shows her stock certificates of doubtful character. Sub-title to effect from Jimmy:

TITLE: "GET HIS SUBSCRIPTION TO THESE CERTIFICATES AND EVERYTHING WILL BE ALL RIGHT."

168 Marie indicates a good-natured relustance though it is only momentary to give a hint that she is not all together hard and mercenary as though to say, "Isn't there a better way of making a living than this?"

169 Jimmy in pantomime shocks this idea and

170 Marie under his influence throws off her mount of weakness coming back to herself, takes the bonds which Jimmy is giving to her and prepares to go on with the business in hand.

171 CLOSE VIEW OF FATHER IN HIS DRESSING ROOM

Carefully doing bending exercises, all in a most serious manner.

172 Then he adjusts his stomach belt or corset and pulls it in very tightly. We DISSOLVE TO

174 His putting on his coat. We see he is wearing a rather exaggerated coat and smarter and younger style than before. He takes up a fancy cane and exits in a very jaunty manner. We FADE TO

175 SEMI CLOSE VIEW OF MOTHER AND RUTH

In Judson apartment. They are conferring together. Mother speaks:

TITLE: "SOMETHING MUST BE DONE TO CONVINCE FATHER THAT HE MUST NOT WORK SO HARD. HE USED TO WORK HARD ENOUGH IN THE DAYTIME, BUT NOW HE IS AT IT MOST EVERY NIGHT."

176 CLOSE VIEW MARIE'S APARTMENT

View embracing apartment discovering Judson and Marie.

177 CLOSE VIEW OF MARIE

As she speaks title to effect:

TITLE: "WHEN YOU MEET AT THE BEACH TOMORROW--I AM SO WORRIED ABOUT MY NEW BATHING SUIT. PERHAPS YOU MIGHT SEE IT NOW AND TELL ME IF IS PROPER."

178 After a pause Judson pantomimes an assent. Marie disappears.

179 CLOSE VIEW OF FATHER

Smiling in anticipation. We DISSOLVE TO

180 Marie enterint in a very spiffy bathing suit which was never made to get wet, but for decoration only. Marie seems full of plushes, which however, does not prevent her from showing her figure off to its best advantage in several "come hither" poses. There is a raveled thread near to the lower part of the scanty bathing suit which father observes. He points to it. She tugs at it but it seems to be a strong piece of material. Father assists her. As he does he admires the scanty but beautiful material. She indicates "Do you like it?" He touches it in a casual and disinterested manner. As he pulls the thread with one hand it becomes necessary for him to hold a piece of the bathing suit with the other--insert of trembling hands--as he unravels the thread it begins to unravel a part of the bathing suit. When this is carried far enouth we DISSOLVE to the couch.

181 Marie gingerly approaching couch, "You know I just can't get that breast stroke you have been teaching me". She sits on the couch.

182 CLOSE VIEW OF JUDSON

Who is still putting up a battle. He surreptitiously wipes a little perspiration off his fore-head.

183 Another view of Marie. She lies with her face down on the couch and gives a dainty imitation of a swimming stroke. She looks up coquettishly to Judson, "Is this right?" at the same time making a movement with one hand.

184 CLOSE VIEW OF JUDSON

In a semi comic daze and much admiration looking down, remembers himself and shakes his head, "No."

185 SEMI VIEW OF MARIE

She makes a gesture indicating, "Could you show me how?"

186 He gets down by her side and places his one hand gently and very tenderly on her shoulder and the other on her wrist. You must make the hand go out this way with the fingers closed. Like this dear. He puts the hand and arm down for a moment then gives the imitation. As she starts doing the movement he looks upon her and again wipes his forehead. Maria looks up at him acquittishly, "Is that better?" to Judson who looks up and down her, "It's beautiful, dear."

187 CLOSE VIEW OF JUDSON

Again he soothes his warm and dampened forehead with his handkerchief. Then a change of expression comes over his face, a strong flicker of conscience.

188 He turns away as though towards the door. Then a movement from Marie brings him out of this and he shows this mood melting into one of more passion, and we feel that it won't be long now. Time elapse and FADE TO

189 SEMI CLOSE VIEW JUDSON APARTMENT OF MOTHER AND RUTH

The ~~xxxxx~~ brother and a young man, his friend enter. The young man, a jaunty young chap invites them out to a night club that has just opened and is the talk of the town.

190 SEMI CLOSE VIEW OF YOUNG MAN

"Young should hear her sing, she's neat."

191 SEMI CLOSE VIEW OF RUTH AND BROTHER

Indicate their willingness.

192 SEMI CLOSE VIEW OF MOTHER

We see the group gather around her urging the mother to go with them and feel that she is assenting. We FADE from this to

193 APARTMENT OF MARIE

And show how well justified is mother's solicitude.

194 DOUBLE VIEW EMBRACING TWO FIGURES

Marie is just rising from the exertion brought upon her by her rehearsals in swimming.

195 Marie crosses her legs, looks up to Judson indicating "Then you think the custom is all right?"

196 CLOSE VIEW OF JUDSON

In tropical contemplation who nods his head with an expression of complete endorsement.

197 From this pleasant scene showing just how busy daddy is we return to

198 JUDSON APARTMENT

199 SEMI VIEW OF FAMILY

200 Father's room. The bed is turned down, the mother is arranging his dressing gown on the foot of the bed she places his slippers by the side of the bed, she puts a book upon the small table by the head of the bed upon which is a reading lamp. She has a note which she has just written in her hand and pins it on the pillow of the bed. The note is to the effect "Dear Daddy, I feel guilty going out when I know how hard you are working, but as the children insisted I know you won't mind. Love and kisses dear, Mother" She smoothes out the pillow tenderly, turns away and exits.

201 FAST PAN SHOT IN MINIATURE

Of electric light signs on one street "Winter Garden Theater", Follies Girls Now Playing.

202 Pan around corner of building very fast as though embracing street sign, "The Mirror." The next sign, "The Parody Club" camera stops on sign "The Purple Hound." From this flickering again we DISSOLVE TO

203 Interior of Cabaret.

204 LONG SHOT EMBRACING ROOM

Showing it is the finish of a dance. The usual festive air we credit as belonging to these places is in evidence.

205 We follow with camera the family group, the two young men leading the way through the couples that are leaving the dance floor. They approach the side of the dance hall. Along the wall are booths separated one from another by partitions. These about four feet in height, over which one observes the occupants of the other booths.

206 The captain leading the little group shows them into one of these booths. As they are quickly seated we see that they subdue their excitement as they take in the surroundings.

207 SEMI VIEW BEFORE BOOTH

Jimmy, our lounge scorpion enters strolling with an air of indifferent unconcern.

208 SEMI CLOSE VIEW OF JIMMY

Showing him stop, glances in direction of Ruth in the Judson group.

209 CLOSE VIEW OF RUTH

She glances casually in Jimmy's direction. There is no sense of flirtation in this, but merely the sense of curious youth watching the people on the floor.

210 CLOSE VIEW OF JIMMY

Taking cigarette out of case, using this business to give him time to admire and size up the young wren in the booth. As he puffs lighted cigarette he gives her one of the killingly indifferent looks which he has found so often effective in his battle with the sexes.

211 VIEW OF RUTH

Showing her getting this look, turning unconcernedly away.

212 VIEW OF JIMMY

Showing his concealed admiration to

213 SEMI VIEW

As he walks by booth out of scene with the same steadied air of indifferent unconcern. To

214 CLOSE VIEW OF RUTH AND BROTHER

In circular shape booth. They are seated side by side. The mother and the young man being seated opposite them. To

215 View over Ruth's and her brother's shoulders we see Judson and Marie led by the captain to a booth one removed from the one in which Ruth and her brother are seated. We go to

216 CLOSE VIEW OF JUDSON

Who as he approaches booth is courting the dazzling little Marie. One can see by a glance what sort she is. She is bejeweled. Her dress is very expensive. This, however, is not on account of the amount of cloth used as it needed very little material being low at the top and decidedly high at the bottom, displaying much bust and shoulder and knees plus. To

217 View of booth. Pan shot father and Marie

218 CLOSE VIEW EMBRACING TWO

He is very solicitous as he removes her cloak. His ardent smile as she turns her face up to him, and both are very close together, leaves no room for doubt as to his feeling towards her. He guides her down into the wall chair.

219 We go to Ruth and her brother. We see their surprise go into the grasping of the entire situation.

220 CLOSE VIEW OF BROTHER

With an expression of youthful sophistication indicating how lightly he takes it, the situation not being unheard of in modern life, whispers jokingly to effect, "Well, sugar daddy has got a peach."

221 CLOSE VIEW OF RUTH

Secretly reproving brother getting over the fact that she is horrified, first on account of her own deep devotion and trust in her father, than glances towards her mother indicating that she knows how seriously this will be taken by her if discovered.

222 DOUBLE SHOT OF MOTHER AND YOUNG MAN

Not aware of all that is going on around them, talking casually, watching dance floor.

223 DOUBLE SHOT OF RUTH AND BROTHER

Ruth whispers to brother to effect, "We must get out of here. You know how mother trusts and loves father. If she saw this, it would break her heart."

224 DOUBLE VIEW PANTOMIME ON PART OF BROTHER

Showing he begins to realize how serious the situation is. With youthful and casual air he tries to get mother to leave. Pantomimes towards entertainment, complains that it is terrible.

225 View of beautiful young girl dancing, doing acrobatic business, etc.

226 View of orchestra playing.

227 SEMI VIEW OF MOTHER AND GROUP

Showing mother does not want to go, is pleased with surroundings.

228 SEMI CLOSE VIEW OF MOTHER

TITLE: "OH LET'S NOT GO IN SUCH A HURRY. I LIKE IT HERE."

229 Insert of mother's pleasure.

230 Entertainment ceases and the dancers go on the floor.

231 SEMI VIEW OF FLOOR

Which becomes quickly very crowded.

232 CLOSE VIEW

FRom over the mother's position we see Judson and Marie come dancing into picture. Judson's face is away from mother.

233 CLOSE VIEW OF JUDSON AND MARIE

As he dances he whistles softly to the air being played by the orchestra at the same time we show

234 CLOSE VIEW

Of his hand patting her waist rather low down after the style of Diamond Jim Brady, only in this case it is done in a manner that almost indicates an offhand innocence. We go to

235 CLOSE VIEW OF FACE

Shewing him whistling. Then to

236 SEMI CLOSE VIEW

of hand going down a little further patting in time.

237 Then revert to view embracing mother and young man. Young man with abstracted air looking at Judson says "That looks like Mr. Judson."

238 CLOSE VIEW OF MOTHER

"It does a little, only, of course, this man is so common."

239 Mother turns it off not dreaming for a second that it really is Judson.

240 We go again to Judson patting, whistling his happy way through life.

241 We go again to the family group to

242 CLOSE VIEW OF SON

Getting more and more nervous.

243 CLOSE VIEW OF RUTH WIPING PERSPIRATION FROM HER BROW

244 CLOSE VIEW OF FATHER AND MARIE

Entering into their box. They are seated. We discover he is going deeper into the charm pool.

245 DOUBLE VIEW FATHER'S SIDE FACE

Marie looking up into his eyes discovers dress very low, charming vision. Pantomimes down. Marie crosses knee. Father's hand resting onhis knee goes against gauzy stockings of Marie's knee.

247 CLOSE VIEW OF FATHER'S FACE IN SENSUOUS ECSTACY

248 Return to family in other booth. Full group. Pantomime of daughter in desperation holds head assumes illness. Mother indicates they must go. They rise, getting close, etc.

249 CLOSE VIEW MARIE AND FATHER ALSO RISE

250 CLOSE VIEW OF FAMILY LEAVING BOOTH

Son and daughter trying to steer mother away of meeting father

251 CLOSE VIEW MARIE AND FATHER LEAVING BOOTH

252 SEMI LONG SHOT ON DANCE FLOOR

Mother comes face to face with Marie, is caught by familiar contour of father whose back is turned to her. Held for a few seconds of breathless suspense. Marie snuggles face against father. They begin a slow and sensuous drag. Daughter pulls mother's sleeve to get her away.

253 INSERT of son and Ruth

254 Father in loving cadence to the music turns Marie.

255 SEMI CLOSE VIEW SHOWING MOTHER AND FATHER

Father's back is turned and he is so busy with Marie he does not see the mother.

256 Mother stops for a moment in petrified surprise. Then to -

257 CLOSE VIEW OF MOTHER

We show the terrible shock she has received upon her face. Then to -

258 DOUBLE VIEW OF JUDSON AND MARIE

She stops for a second arranging her dress then she looks up in an air of coquetry into Judson's face.

359 He bends down over her, we see that he is considerable under the influence of bootleg, and in an uncontrollable impulse gives her a quick kiss. She snuggles against his breast looking up at him with imitation doves eyes and in a slow and sensuous drag they go out of scene. We go to -

360 CLOSE VIEW OF MOTHER

Whose honest sincerity makes her the loser of the eternal battle of the sexes. We see the horror of the blow she has received and how deeply she is stricken. Then on her face she struggles for courage and finds strength enough to summon a more or less easy smile and turns away. Then to a -

261 SEMI VIEW

We show family group - Ruth by her mother's side as though to support her, and they exit from the dance floor.

262 SEMI VIEW OF THE TWO BOYS

Following in a casual and unconcerned manner as though nothing out of the ordinary had happened.

263 Then we go to
DOUBLE VIEW FULL SIZE FIGURE OF MARIE AND JUDSON

The camera following them on to the floor. Then to -

264 View of the orchestra changing to a fast movement.

265 Then to quick DISSOLVE show of the dancers going in mad sensuous movements in its dizzy circles.
Then to -

266 VIEW OF JUDSON

Attempting to keep up with this wild speed. Then to -

267 CLOSE VIEW OF MARIE

Over Judson's shoulder going easily. Then to -

268 CLOSE VIEW OF JUDSON

with the sweat pouring off his face. Then to -

269 SEMI VIEW -- Camera following OF JUDSON

Making a lionhearted effort to keep up with the crowd. Then to -

270 Orchestra coming to the end of the number

271 Then to Judson and Marie stopping with the other dancers.

272 To applause of other dancers

273 To Marie and Judson

274 CLOSE VIEW MARIE

Applauds rather heartily, but Judson's applause has no sincerity behind it. He wipes the perspiration from his forehead, looks towards the orchestra subtitle to effect, "They are not going to play again, let's sit down."

275 SEMI VIEW

He escorts Marie off the floor

276 SEMI VIEW APPROACHING BOOTH JUDSON AND MARIE

277 Revert - Orchestra begins playing again

278 SEMI VIEW MARIE AND JUDSON

Marie looks back towards orchestra

279 CLOSE VIEW JUDSON

Wiping sweat off his face with handkerchief, gives one furtive look back, assumes an abstracted air as though he didn't hear the music indicating he's had more than enough and plants Marie at their place in the booth.

280 SEMI VIEW EMBRACING BOOTH

Jimmy saunters to booth, stops in pretended surprise, "Why, Miss Swift," advances toward her, bows.

281 SEMI VIEW EMBRACING FIGURES THREE

Marie assumes the same attitude of surprise affectation of society manner, "So glad to see you again."

282 CLOSE VIEW OF JUDSON

Looking ondumbly.

283 VIEW EMBRACING GROUP

Jimmy looks towards dance floor with attitude of admiration for the music being played, turns toward Marie, then to Judson

TITLE: "COULD I HAVE THIS DANCE?"

284 CLOSE VIEW OF JUDSON

Smiles happily indicating, "of course,"

285 SEMI VIEW

Jimmy escorts Marie from booth.

286 CLOSE VIEW OF JUDSON

Smile disappearing from his face DISSOLVE TO -

287 Dance floor Jimmy and Marie SEMI SHOT, caverting in all up-to-date and expert dance. Floor is not so crowded but what they have room.

288 VIEW PAM SHOT of one or two tables looking in admiration and applauding vehemently.

289 CLOSE VEW OF JUDSON

He still has handkerchief in hand as he wipes his forehead up it seems to rather lift his eyes as he watches the wild convolutions of Marie and Jimmy. Seeing the others applauding them, with an air of affected admiration, he also leans forward and applauds. Then again wipes his face. Then in -

290 SEMI VIEW

One hand unconsciously goes down to his left foot - he massages it slightly as though the dogs had been burnt by what dancing he had done, pulls the leather away from corn. Then to -

291 CLOSE VIEW OF FACE

Which is one of deep sorrow. Remembering himself he assumes an air of jaunty happiness and applauds vehemently. Then to -

292 View of dancers

293 SEMI WIDE EMBRACING FLOOR

With Marie and Jimmy in foreground still sailing madly on. - Then to -

294 View of Booth

295 SEMI LONG SHOT

Showing the impotent tragic little figure playing the part most pitiful of all and bound to be played by all, of some one affecting something that they are not. His vehement applause dies slowly down until he sits mute, the premonition of his impotence already shawoding down upon him as we FADE OFF -

296 MEDIUM SHOT OF JUDSON HOME

Mother and the children come in. Mother comes to stop by table. There is a quiet air of apparent unconcern, but you feel the terrible turmoil within. The son stops on one side of her watching

297 CLOSE VIEW

He is hurtand troubled and an indignant glance towards the door as though taking in the father. Then looks in wonderment as to the consequences towards his mother.

298 Ruth stands with a terrible expression upon her face watching the mother

299 SEMI VIEW EMBRACING THREE FIGURES

For a short time. Then the son casually says goodnight and exits. We DISSOLVE TO -

300 FATHER'S ROOM

301 SEMI VIEW OF BED

Mother enters followed by Ruth. The mother stops and looks at the things she had so carefully arranged for father before she went out. She touches the dressing gown then she looks with a strained expression on her face at the note which she had written pinned upon the pillow. She takes it up from the pillow, she starts as though to tear it up then very quietly puts it back in its place.

302 Ruth goes and stands close by her mother's side. She looks at the mother's averted face with tremendous sympathy, but is silent. Then she makes a little gesture to the mother. The mother turns toward her, she fixes in an absent minded way the collar of the girl's dress. Then she makes a gesture as though she would put her face on her daughter's shoulder. She almost does so. A pathetic little attempt to seek consolation then we feel that in her aching troubled heart there is no consolation. She pulls back and says goodnight. Then smiles hiding her hurt and is seated. She fumbles for handkerchief. She raises her hand to her face. She ends by biting between her finger nail and flesh as though there were a hang nail there. An uncontrollable desire to scream comes over her. She stops it just in time and attempts an unconcerned smile.

303 CLOSE VIEW OF RUTH

Broken, hurt, puzzled. Never in her young life has anything approaching this been known before. She stands for a moment in her terrible youthful perplexity, then in an impulsive moment drops down by her mother's side, throws her arms around her as though to console her, but the complex ache of the mother makes her irritable for the first time in her life with her daughter and she puts her arms harshly away. "I told you to go to bed before, now go."

304 The daughter drops back in terrified astonishment.

305 CLOSE VIEW

Of her showing her deep wound and hurt. Then breaking into tears she goes quickly out of the room.

306 CLOSE VIEW OF MOTHER

Sitting looking with blank terrible eyes into nothingness. FADE OFF to title effect ,
"When night is half morning," to -

307 Outside of hallway Judson is discovered unlocking door and going through door into apartment

308 SEMI VIEW INSIDE APARTMENT

Mother hearing the opening of the door controls herself quickly, picks up magazine and pretends to be reading.

309 DOUBLE VIEW JUDSON

Goes down stands by her side with a pleasant affability behind which we feel a little guilt.- expresses surprise at finding herup.

310 Mother rises, looks at him - we feel that she is about to confess what she knows. While she seems perfectly casual we Judson watches that something is wrong by her attitude. She throws this off and leans forward as though to kiss him goodnight. Instead she puts her cheek softly against his. We feel in his expression a sense of guilt as he puts his arms around her. He fights this off and says a casual goodnight.

311 He walks up a few steps, her face is averted and gives an inquiring look which seems to ask as a she knew anything. As he turns away and goes to his room she starts to follow then hesitates

312 SEMI VIEW JUDSON'S BED

Judson enters he looks at the dressing gown. He discovers the note in the pillow and reads it. As he sits on the bed we feel his conscience battling with him then he seems to throw it off and puts the note on the table under the book that is there as we

FADE OUT

313 SEMI VIEW OF ROOM

On one side the boy is at work with his studies. On the other side is Ruth at the same occupation. In the centre, with a pretense of unconcern wanders the mother rather aimlessly.

314 From the left enters the father in full evening dress carrying his coat. He stops and looks at the mother, the mother affects surprise.

315 CLOSE VIEW EMBRACING TWO

The mother says, "Father I thought perhaps tonight you might stay with us." Father hesitates for a moment. "Well, I can't, I've got something at the club."

316 Ruth comes down to his side, goes close to him and indicates, "Daddy, please wont you stay with us to-night."

317 The father is moved by her sweet solicitude and we feel that a little more hesitation and the father would save himself here by remaining. Then the call of the fluff comes to him as he protests apologetically to Ruth, an attitude which takes in the mother also, "Not tonight, I just cant do it, but say about Friday night. We will all go out and have a party.

318 Then he turns and gives his wife a patronising empty kiss. This kiss was cold and formal compared to the one the mother had seen him give the girl at the cabaret. She drops away from him, as he turns, in terrible pain. We feel she is on the edge of an explosion but restrains herself just in time. Judson does not see this.

319 SEMI CLOSE VIEW OF RUTH

There is a sweet pathetic attitude about her as she pulls an every day phrase. This in manner that would indicate in its pleading accent "Goodnight daddy, be good." We feel that Ruth has a little hope that this might touch daddy and be of some service.

320 The father turns at the doorway pantomimes a good-night.

321 The mother inadvertently makes another move. We feel that she is about to tell him she knows where he is going.

332 The father takes this as rather too strong an invitation to remain and goes out rather quickly.

(TEN NUMBERS OMITTED)

343 CLOSE VIEW OF MOTHER

Showing the strain is telling deeply on her

344 We go to Judson in hall

345 SEMI VIEW

Walking. He comes to a step and for a moment it seems as if his conscience troubles him, he hesitates turns and starts back to his own apartment, again hesitates, but pride and the ill mood get the worse of him. He turns away and goes to the elevator.

346 We go to the son's room. He is just taking off coat as though going to bed.

347 Ruth comes in hurriedly, whispers intently in suppressed excitement, pantomimes towards the main room of the apartment where is the mother

348 As the son listens he puts his coat on and they confer earnestly together. Then to -

349 SEMI VIEW OF MAIN ROOM JUDSON APARTMENT

The mother is seated by reading lamp making futile attempts to read a book that is in her lap.

340 A view to door in back of this room that is open. Ruth and her brother come to doorway move as though going to the mother then hesitate and stop at the doorway.

341 Then to exterior of the hall outside the Judson apartment. Judson comes on

342 SEMI VIEW

by door. He seems to be in a very jovial mood as he swings his cane jauntily with indication that he has been slightly uplifted by bootleg.
He inserts key and opens door.

343 Then to inside the Judson apartment.
Judson entering still in same jaunty manner. At first he does not see the mother.

344 Then he goes down by her side.
The mother rises from the chair.

345 SEMI CLOSE VIEW OF JUDSON

showing him suppressing in some embarrassment his jaunty mood.

346 CLOSE VIEW

Of the mother's appealing, serious face.

347 Then back to Judson whom we see perceives that something is going on.

348 Then we show the two figures. We perceive by the mother's attitude she is going to have it out this evening.
We show the father realising that the storm is brewing Then the father tries to avoid the issue that he fears with an affable hypocritical manner draws closer, seems to express more surprise to find her up so late.

(Continued)

348 (Cont'd.)

Might even become slightly playful as he pantomimes that she should go to bed, bad for her health to be staying up so late.
A suppressed and terrible dejected gesture from the mother stops him. "Father, I stayed up to have a talk with you. We must come to a better understanding."
Father draws back in pretended surprise, but we feel that he knows now the beans have been spilt. He seems to indicate in pantomime "Why what do you mean,mother?"

349 We return again to the mother, "I know where you have been going these nights father. I saw you with that woman in the cabaret."

350 We return to the father and feel that terrible sinking in spirit and stomach of a guilty partner caught. He pulls himself together and seems to indicate "What it was nothing, nothing wrong."

351 We return again to the mother, "All the love, all the tenderness in illness, the anxiety in life, rushes through her. "Father, father, I can't stand it, I can't stand it. You must choose between me and this, this new life you are infatuated with."

352 Then we go to the two children in doorway both of them bewildered, shocked, ashamed.
They start forward as though to protest. They realize futility of protest and pause.

353 We go again to the mother in her righteous indignation.

354 The father anxious to escape these uncomfortable scenes makes a gesture as though to say, "I will not be spoken to in this way, after all I am my own master."
He turns as though to go to his bedroom.

355 The mother in a rush of emotion goes after him. She seizes him. So sudden and terrific is her assault that she turns him round. Father, sweetheart, darling, not tenderly, but screaming with fierce force as though trying to drive her soul through his to awaken him, our love, our love, don't kill me, don't, don't for God's sake.

356 The father has a sudden sense of anger come over him as he pulls away from her instead of pity. "For God's sake don't forget yourself, don't do this, this is a free country, I am a free man."

357 The mother pulls herself together and in trembling horror "Then this is your decision, father?"

Then we go to

358 CLOSE VIEW

of each of the children, the tears running down Ruth's face, both of them gesture in surprised astonishment, "Mother, Mother, Father."

359 Then to the mother and father again.
The mother seems to say "Nothing can be worse than this. What are we going to do?"

360 The father seems to pause for a moment and indicates as though making a leap into a precipice, "Rather than have these sort of scenes I'll answer, I'll go my way and you go yours."
The mother drops back in petrified horror.

361 The father whose feelings have been turned to sort of a chagrined anger not uncommon to men who hate to be bossed "That is my answer. I am going now."
He starts to the door.

363 The mother makes a move as though to stop him then checks herself.

363 The father turns and seems to say, "Of course, I will take care of you." Then in a highly emotional state as though imagining himself to be wronged exits quickly.

364 CLOSE VIEW OF SON

He looks towards his mother then towards where his father has gone, also loses his temper, clenches his fists and starts as if to go after him.

365 SEMI VIEW

Ruth intercepts him as though to say, "That wont help any, keep quiet."

366 CLOSE VIEW

showing son who seems not to understand how such a thing could happen but realizes it is beyond him and calms down.

367 Then to view of hall. It embraces Marie's door. Judson again stops as though he might be repentant then he looks at the doorway leading into Marie's apartment which seems to decide him and he goes on down to the elevator.

368 Inside Judson apartment

369 SEMI CLOSE VIEW

Ruth has hastened down to the mother's side. The mother turns hopelessly around "He,father, I, he's left us."
Then the mother drops in a chair and begins to laugh hysterically.

370 SEMI VIEW EMBRACING RUTH AND MOTHER

Ruth rushes to the mother, kisses her, her hair, her eyes, gets down on her knees beside her, holds her close. Then she pulls a rocking chair that is near-by beside her, she puts her arms around her mother and lifts her in her lap rocking her, clutching her convulsively with tears streaming down her face, holds and soothes and attempts to comfort her as though she were a baby. We FADE to →

371 SEMI CLOSE VIEW OF SON'S ROOM

He is just returning from an outting trip.
He is taking off his pack,while unpacking he takes out a revolver that he had carried on the trip and drops it in a drawer.

372 LONG SHOT OF ROOF

Of the apartment which is above the Judson apartment. It is railed around near the edge of the coping of the roof. There are a few chairs and umbrellas common to this kind of a roof garden. At the guarding fence around the garden on one side is a gate which leads to another part of the roof. On this side of the garden there is a four or five foot space that leads to another part of the roof.

We go to -

373 CLOSE VIEW OF MOTHER AND RUTH

showing her dejected wretched face. Ruth's arms are around her. She attempts to console her. They sit down on a lounge as the mother looks straight out as though seeing nothing. Ruth with her head close to the mother's face seems to look out over the

(Continued)

375 (Cont'd.)

roof tops up to the spiraling stars as she seems to talk earnestly to the mother indicating how much there is left in life for all of us no matter how deep our sorrows.

374 Interior of Marie's apartment. Jimmy and Marie

375 CLOSE VIEW

showing two figures title to effect - "The stock she is to sell should be gotten rid of quickly." Marie indicates that matters are going along all right, but cannot be hurried.

376 Interior main room Judson apartment. Full size figure of Mother and Ruth just entering room as though from the roof. The mother seems to subconsciously restrain the daughter from following her.

377 Camera follows her as she goes with aimless steps from place to place in the room. From the window to the flowers on the table, then to the window again. At window as she looks out we DISSOLVE to -

378 A lane, the figure of a girl and boy walking with their backs to the camera from this we DISSOLVE to -

379 two hands, a man is placing a ring on a girl's finger:

TITLE: TO LOVE HONOR AND CHERISH SO LONG AS WE BOTH SHALL LIVE.

380 We go back to the mother's face. Then to the full length figure. We follow her as she wavers in broken hearted dejected sadness around the room. Every chair, every piece of furniture, the room itself seems to be only terrible memories beating against her heart.

381 Then to the mantle piece above the fireplace. There is a picture of them in their wedding dress.

382 Then to her face
CLOSE VIEW
as she looks. Then we see overwhelming memories, horrible and bitter strike her through and through. She gives way to a tremendous screaming gesture and falls upon the floor.

383 The daughter goes quickly to her. She drops on her knees. She looks in terror at her mother's face. She helps her up into a chair.

384 DOUBLE VIEW RUTH AND MOTHER

385 CLOSE VIEW OF RUTH'S FACE

calling to mother surprise from which rushes terror.

386 CLOSE VIEW

of the deadly empty face of the mother in which we read an almost broken insanity.

387 DOUBLE VIEW

Ruth shaking her roughly trying to bring her back to sanity. Finding her efforts unavailing Ruth with eyes streaming herself broken and shaken, looks at her appalled. Then to -

388 CLOSE VIEW OF MOTHER'S FACE

As she looks out into space with staring terrible eyes, repeating over and over again "How could you do it? How could you do it?"

389 We go to Marie's apartment.

390 SEMI CLOSE VIEW MARIE

looks towards clock turns to Jimmy in trepidation. Jimmy starts taking the warning as though to leave but the door bell rings. Marie stops Jimmy Jimmy, goes to door, opens it. Judson enters. Marie greets him effusively. - Judson turns towards Jimmy with an attitude of suspicion. Jimmy is easy and at rest, goes to Marie bows in a formal and casual manner and exits.
Marie holds the same attitude as though saying "good evening" to a casual friend.
Judson bows formally to Jimmy's pleasant salutation then Judson comes down opposite Marie and looks at her fixedly.

391 SEMI CLOSE VIEW OF JUDSON

showing suspicion and jealousy.

393 SEMI CLOSE VIEW OF MARIE

Looking to Judson.

395 SEMI CLOSE VIEW OF JUDSON

Who is pantomime indicates "Who is this man". With title to effect.

TITLE "A NEW FRIEND OF YOURS."

394 SEMI CLOSE VIEW OF MARIE

With pretense of great surprise as though not being able to understand what Judson was driving at.

395 CLOSE VIEW OF JUDSON

As casual air of unconcern gives way to the real feeling of jealousy and indignation he feels as he speaks.

TITLE "AT THIS HOUR OF THE EVENING. YOU KNOW I HAVE BROKEN WITH MY FAMILY ON ACCOUNT OF YOU AND I WANT YOU TO PLAY SQUARE."

396 SEMI CLOSE VIEW OF MARIE

With pretense and babified expression assuming a tremendous surprise. "Why after all I have given to you, you act like this. How could you?"

397 SEMI CLOSE VIEW OF JUDSON

In tremendous turmoil. "I won't have it. Do you understand?" You have got to be straight with me." Then seized with uncontrollable emotion in

399 DOUBLE VIEW

He goes quickly to Marie, seizes her by the throat. "Square, square, do you understand, or I'll---", then realizing he has gone too far he drops his hands, still glaring at her.
Marie draws away from him in real surprise and tremendous indignation with terrible power. "How dare you put your hands on me like that, don't, I tell you, don't." She turns away from him, she stamps the floor with her feet, she rages up and down the room.
Judson drops back in astonishment. Then to

399 CLOSE VIEW

Of his expression of dismay. Then to

400 CLOSE VIEW OF MARIE

Practically out of her mind in temper, behind which is the old subtle understanding that nothing brings a man to submission quicker than an embarrassing scene of hysteria. Then to

401 CLOSE VIEW OF JUDSON APOLOGETIC ATTITUDE

402 SEMI VIEW OF MARIE

Trembling and shaking with tears streaming down her face, drops in chair sobbing with head on table indicating "How could you. How could you."
Then Judson crosses to her, drops on his knees beside her and begs her forgiveness.

403 DOUBLE VIEW IN JUDSON APARTMENT

Mother standing by mantel piece looking at picture of her husband. She runs her finger in a dead way over the contours of the picture.

404 VIEW EMBRACING SON

Who is watching her standing close beside

405 LONG VIEW OF HALL

Showing Ruth leaving elevator going to her apartment. As she draws near Marie's apartment Marie and smart flapper girl friend come out of her apartment.

406 SEMI CLOSE VIEW

Showing Ruth recognising Marie. After the first showing of surprise which is unnoticed by Marie and her friend, she goes on. As Marie starts to lock door she calls in to maid inside hall, "be back in about an half hour, Louise, to start packing." As she pulls the door to Ruth has slowed down as though looking in her bag for her key.

407 DOUBLE VIEW OF MARIE AND FRIEND

Marie shows her a new bracelet which she indicates is a new present. She does this with giggles of ecstacy.

408 CLOSE VIEW OF RUTH

Further down the hall, looks back towards Marie with a tremendous hatred blazing in her face.

409 SEMI VIEW OF RUTH

Entering here to own door. She takes out key, her eyes fall upon an iron grille at the window or by the doorway. To Ruth's face in terrible concentration.

410 Then again to grille work. We see it change into the revolver resuming the one her brother had dropped into his drawer on his return from his outing trip.

411 Again to the young girl's face. It hardens with a terrible look. She unlocks the door and enters into family sitting room. She takes in the room. We go to a

412 SEMI CLOSE VIEW OF MOTHER SEATED AT TABLE

Daughter enters, stands for a moment looking at her. Then the daughter drops passionately at her side, throwa her arms around her. "Mother, can't I help you? Mother, Mother, I love you so much, I'd die for you." Then she draws away. We see that she knows by her mother's attitude that she can do nothing for this distress. She draws slightly away. She looks from the mother's shoulders blankly, dispairingly.

413 We go to the decorations on the other side of the room in a small space above a table are several ancient weapons, three spears, a dagger binding them and beneath them an antique pistol.

414 We go again to the girl's face. CLOSE VIEW
We go again to the antique pistol.

415 CLOSE VIEW

It changes in form to that of the boy's pistol before shown.

416 We go again to the face of the young girl, then we see a fixed and terrible determination possesses her. She takes the mother's head and presses it close against her breast. She caresses her hair. She kisses her eyes. "Mother, Mother I'd die for you." Then she drops her head upon her mother's breast and seems to be a child again, the years passing away. Then she straightens up and laughs. Then her face becomes casual and unconcerned, again she kisses her mother softly and exits out of scene.

417 CLOSE VIEW OF BUREAU DRAWER

Above which is a mirror in brother's room. The daughter goes before the mirror, she takes the pistol out of the drawer and puts it on the bureau. With an expressionless and absent minded manner she looks into the mirror, she fixes her hair, she smooths the rouge on her lips, she takes the pistol in her right hand then as she conceals it in her dress the left hand goes down to her stockings and she subconciously rolls them neatly, and goes quickly out of scene.

Show to end picture

418 CLOSE VIEW OF DOOR MARIE'S APARTMENT

Daughter presses button. Maid appears at doorway. As maid opens door daughter enters with such unconcern and pose that the maid does not know how to ahandle the situation. The maid is an unusually dumb and bonehoaded looking human, a dumb Swede or German very often met with in hotel apartments in New York.

419 CLOSE VIEW OF MAID

Who starts to make a gesture of protest.

420 SEMI CLOSE VIEW OF RUTH

Assuming an important and condescending air - Title to effect "That Marie was expecting her."

421 CLOSE VIEW OF MAID

Showing her overawed at the smart clothes and confident air of Ruth, apologetically assures her that Marie will return soon.

422 SEMI CLOSE VIEW OF RUTH

By table picks up cigarette from box, taps it on the table, nonchalantly assures the maid that she can go whenever she is ready as she has a date with Marie.

423 The maid who has just finished her work and being used to this sort of thing smiles knowingly and exits.

424 Ruth with an air of deadly unconcern goes to the center of the apartment.

425 CLOSE VIEW OF RUTH

She seems as one playing a part. She takes the pistol out of its concealment and looks at it suggesting the deadliness of the female of the specie.

426 SEMI LONG VIEW

She goes up to end of apartment there are drawn curtains, she goes quietly behind the curtains and stands waiting.

427 CLOSE VIEW

A small hand enters, it brings the revolver out of the concealment, it goes up and down its shiny surface, then holds it close.

428 Then to full view of apartment. Marie enters. Marie goes to the table and looks at some cards that are upon the table. Note (a) Then to the curtains - Note (b) then to a closer view of the daughter.

429 Insert of her face blazing with determination. Then she raises the pistol in --

430 SEMI SHOT

We see she is about to bring herself to the point of firing, then hesitation comes. She hasn't the courage quite yet. Then to

431 CLOSE VIEW OF MARIE

She goes before the mirror, she powders her nose and rouges her lips.

432 SEMI VIEW

As she turns postlessly around the room.

433 Again we go to Ruth behind the curtains bringing her courage up to the point of action.

434 Again to Marie in front of mirror. She puts perfume on her hair, behind her ears, on her bosom. She stands with her hands on her hips and sachets before the mirror in self-admiration. Then she fixes her stockings and admires her legs.

435 Again to Ruth.

436 CLOSE VIEW OF CURTAINS PARTING

Through which is seen her half insane eyes.

437 Then again to Marie before mirror. She turns from mirror. She looks towards the curtains.

438 Again to curtains showing a slight movement.

439 Again to Marie, a sudden terror in her face.

440 Again to curtains.

441 Again to Marie. This terror is petrified in her. Then we see that she gains courage and calls out in a suppressed scream "What are you doing there? Whose there?"

442 SWITCH TO CLOSE VIEW OF CURTAINS

Ruth steps out from curtains.

443 DOUBLE VIEW OF TWO GIRLS

Facing each other -- hold.

444 CLOSE VIEW OF MARIE

Showing her natural surprise yet she doesn't see the weapon that the daughter conceals by her side.

445 CLOSE VIEW OF RUTH

She slowly and determinedly produces the weapon, raises it so that it points to Marie.

446 CLOSE VIEW OF MARIE

Seeing the weapon. Movement of consternation from Marie indicating "What the devil!s the matter with you? What are you trying to do?" Marie slowly backs in her consternation away from the daughter. The daughter stands close to her.

447 DOUBLE VIEW

She is trembling with indignation:

TITLE: "SOMEBODY OUGHT TO GET RID OF YOU AND WOMEN LIKE YOU. YOU ARE WORSE THAN MURDERS BECAUSE YOU KILL PEOPLE'S SOULS."

Marie stands trembling staring at the pistol.

448 CLOSE VIEW

Showing her mind working quickly.

449 CLOSE VIEW OF RUTH

ATTEmpting to raise and fire. Then you see her weaken by her trembling hands, and general attitude you know she is not the kind that could go to such desperate ends.

450 Back to Marie

Marie in apprehension natural to any one who is faced by an excited human being with a gun in their hands gestures, to put that dam thing down. She seems to sense that Ruth is weakening, makes a sudden quick movement, seizes the gun.

In her sudden attack Ruth caught off her guard is thrown back against the wall.

451 SEMI VIEW OF MARIE

In high dudgeon and much excitement damnaging an explanation.

452 Then Ruth breaks into hysterical tears pantomimes towards the room where is the mother:

TITLE: "YOU HAVE BROKEN UP OUR HOME
AND MY MOTHER. MY MOTHER
IS OUT OF HER MIND."

453 Marie stands trembling in anger and indignation. We feel the mantle of the cooey dove which is assumed before the two men drops from her. She becomes hard and much commoner as she indicates "What the hell do you mean by flashing a gun at me?" She pantomimes to Ruth to get out.

Ruth seems to hesitate as though she dared not go back to face her mother.

Marie with impulsive motion takes her by the hand "You come with me." Opens the door as she takes her quickly out we DISSOLVE TO

454 Them entering the mother's apartment.

Marie pulls Ruth into the apartment where the mother is discovered.

455 The mother looks up in dazed surprise at the entrance of the two girls.

456 Marie swings Ruth into the center of the room between them. She still has the pistol in one hand. She indicates in great rage to the mother. "You keep your damn brat where she belongs," pantomiming to the gun, "don't let her be coming around threatening me with this. I let her off easy this time," turning to Ruth. "Don't you try any tricks like this again or I'll turn you over to the law."

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457 SEMI VIEW

Embracing three figures.

The mother turns to Ruth still in a dazed surprise as if unable to comprehend that such a thing could be true.

Ruth recovering herself turns back again on Marie.

Turns to Mother then to Marie indicating "Yes I did. Such people would be better out of the world." At this Marie turns again on Ruth in the same high coarse tension. Then to

458 Close VIEW OF MOTHER

Who looks from Ruth in this same surprise which changes to one of wonder as she looks at this frizzled-headed common, cheap blond, in her coarse rage a violent female of the specie.

CLOSE VIEW OF MOTHER

We show the thought come to her as she looks to Marie we see the understanding come over her that this girl could not possibly care anything about her husband.

459 As Marie turns as though to go the mother stops her and indicates "Just a moment". The mother's attitude is one of tense strain but pitiful "You, I know you don't care anything about, about my husband, you couldn't. Why are you leading him on as you are?"

460 Again we go to Marie who turns as though in contempt indicating "Oh, you want me to give him up so you can have him again. Why didn't you keep him?"

461 Then again to the mother, show shakes her head as she says, perhaps title to effect "No, No, it's too late for me to take him back, but ~~xxx~~ for all his faults, he is better than most men."

462 Again to Marie with a scornful doubting expression.

463 Again to the mother who goes closely to her, seems to look in her face. "You are not as bad as you pretend, be generous before you lead him on, perhaps to suffer as I have done."

464 Again to Marie who seems to be slightly changing.

465 Again to the mother. We see her face break, unable to go further, hits a pitiful sob and she turns and drops into a chair.

Ruth goes quickly to her and stands by her side. Marie looks on.

466 CLOSE VIEW

Showing that she has gradually softened by this then she conquers herself and becomes hard again. Then she starts to go. At the door she turns again and looks on the two unhappy figures, mother and daughter

467 CLOSE VIEW

We show a little wave of sympathy on her face. She throws this off with a great effort as though to say, "Oh hell" and exits rapidly. We DISSOLVE to

468 Her coming before a mirror in her own room, she stops and looks at herself.

Then she turns towards the door as though indicating the mother and daughter.
Then back to herself. Her expression changes to one of heavy indignation "What a hell of a blond headed broad you look." This expression of disgust changes to one of tears which are done in a semi comic and vivid manner which she throws away.

She goes quickly to the telephone DISSOLVE to

We DISSOLVE TO:

466 INT. MARIE'S LIVING ROOM

Her coming before a mirror in her own room, she stops and looks at herself.

Then she turns toward the door as though indicating the mother and daughter.

Then back to herself. Her expression changes to one of heavy indignation. "What a hell of a blond headed broad you look." We DISSOLVE TO

469 INT. FLOWER SHOP IN LOBBY OF HOTEL

Judson is discovered near the plate glass window that opens into the corridor of the hotel. He is selecting Orchids evidently for Marie. As the salesman is holding up a white and purple orchid for Judson's inspection he holds him in such a position by the window that Judson in looking at the flowers his face is turned towards the hall outside.

469-A INT. CORRIDOR OUTSIDE FLORIST SHOP

Jimmy enters the scene. He carries a can which is well marked with some distinctive ornament. He pauses before shop and lights a cigarette.

469-B INT. FLOWER SHOP

We return to Judson in SEMI CLOSE VIEW

As Judson raises his eyes from the flowers he sees Jimmy.

469-C INT. CORRIDOR OUTSIDE SHOP

Jimmy saunters off, not observing Judson.

469-D INT. FLOWER SHOP

Judson is just finishing his selection. As the florist turns to put the flowers in a box, Judson looks after Jimmy.

We see a flicker of jealousy and suspicion. He is wondering where Jimmy is bound for.

He turns away and takes out a bill to pay for flowers.

470 INT. MARIE'S LIVING ROOM - SEMI CLOSE VIEW

Ruth enters. She is in a tearful and somewhat apprehensive mood.

471 INT. MARIE'S LIVING ROOM

Marie looks upon her with surprise.

TITLE to effect, from Ruth, "I left my bag here and ---", and looking around room discovers bag. It was the one in which she had secreted the pistol in previous scene.

Ruth procures bag.

Then she turns to Marie as though in a rapid nervous manner as though she nerved herself up to this scene.

TITLE: "I DON'T BELIEVE THAT YOU CARE A THING ABOUT MY FATHER. NOW MY BROTHER AND I HAVE QUITE A HANDSOME ALLOWANCE. YOU CAN HAVE ANY PART OF IT IF YOU WILL ONLY GIVE HIM UP. PLEASE! PLEASE!"

Marie studies her quizzically.

472 INT. HALL..OUTSIDE MARIE'S APARTMENT

Jimmy enters, presses button. We see that he is very much under the influence of liquor.

475 INT. MARIE'S LIVING ROOM

She goes to door, opens it.

Jimmy enters.

Marie looks at him as though to question, "Why on earth is he visiting at this time?"

474 INT. MARIE'S LIVING ROOM

Then remembers herself and introduces Jimmy to Ruth.

We see that Jimmy is much impressed at finding Judson's daughter in apartment. Also that he remembers her having been much impressed by her at the cabaret and he looks on her with a hopeful gleam.

475 INT. JUDSON LIVING ROOM LONG SHOT

of main room of Judson apartment.

475-A INT. JUDSON LIVING ROOM SEMI LONG SHOT

Mother is discovered working at her embroidery. In the back on one side seated is the maid reading. The mother turns to her with an air as though she wanted to be alone. Tells the maid that she can go. The maid makes a slight protest but feels the mother's annoyance and exits. The mother rises, looks around as though she was oppressed by the stifling air of the room.

475-B INT. JUDSON LIVING ROOM CLOSE VIEW

We see that she still has that preoccupied intense manner as though eternally thinking of her sorrow. She moves in this manner to the door leading into the hall.

476 INT. HALL

Exits into the hall. The hall is a curved one.

As she comes to door, stares down hall.

476-A INT. HALL

We flash to Judson getting out of elevator and going down in the direction of the mother.

476-B INT. HALL LONG SHOT

From mother's position, we show Judson approaching her.

476-C INT. HALL CLOSE VIEW

We see that the mother sees him coming towards her. Involuntarily she makes a forward movement of sudden hope as though she thought he was coming back to her.

477 INT. HALL

Then in SEMI VIEW before doorway we show the father who does not see the mother. Instead of going toward the mother's apartment, however, he rather nervously rings the bell of Marie's.

478 INT. MARIE'S LIVING ROOM

In the main room near doorway leading into anteroom, is Ruth pleading earnestly and confidentially with Marie.

Marie starts hearing the bell.

479 INT. MARIE'S LIVING ROOM LONG SHOT

She goes cautiously and quickly into room leading into hall.

480 INT. MARIE'S LIVING ROOM SEMI CLOSE VIEW

Jimmy crosses up in moving admiration towards Ruth.

481 INT. MARIE'S LIVING ROOM

Marie, in pantomime, questions, "Who is it? What do you want?"

482 INT. HALL

In hall outside door, Judson answers, "It is I."

483 INT. MARIE'S LIVING ROOM LONG SHOT

Marie starts back in terror, fearing the consequence of Judson discovering Jimmy in her apartment again. Gestures frantically for Jimmy to get out of room.

484 INT. MARIE'S LIVING ROOM

Ruth is perplexed and in great perturbation, "What shall we do?"

485 INT. MARIE'S LIVING ROOM

Marie gestures to go again, very decisively.

486 INT. MARIE'S LIVING ROOM

Jimmy takes Ruth by the hand, pulls her quickly through the door, closes the door.

487 INT. MARIE'S LOUNGE ROOM

Enters into the room adjoining.

488 INT. MARIE'S LIVING ROOM

Marie goes to door - opens it and Judson enters.

He seems to look skeptically around but does not discover anything and responds to Marie's affectionate manner as she goes into his arms and gives him a tender kiss.

489 INT. HALL - SEMI VIEW

of mother at end of hall. Though knowing what was going on, the act of seeing him actually go in and imagining what he was doing and where he was going comes as a terrible shock to her. With a sudden convulsive movement, she goes rapidly down the hall.

490 INT. HALL

We discover her in SEMI VIEW before Marie's door. She is in a mood of terrible emotional excitement.

491 INT. MARIE'S LIVING ROOM

We go inside and see Marie in Judson's arms.

492 INT. HALL

We flash outside to the mother in CLOSE VIEW before Marie's door. She stands a terrible figure looking at the door as though she could see through and feel what was happening inside. Then with a sudden movement she starts as though she would forcibly demand admittance. She almost seizes the doorknob and we feel she is going to make a terrible scene. Just in time she stops herself and stands, a trembling, helpless figure. Then turns away and goes up hall.

493 INT. HALL

She comes to the steps that lead to the roof. She has now again assumed the preoccupied distant air as she goes up the steps to the roof.

494 INT. MARIE'S LIVING ROOM

Marie has just placed Judson's hat upon the table. Judson is taking a chair near table.

495 INT. MARIE'S LIVING ROOM

Marie is pantomiming attention and affection.

496 INT. MARIE'S LOUNGE ROOM LONG SHOT

Room adjoining.

497 INT. MARIE'S LOUNGE ROOM SEMI CLOSE VIEW

Jimmy is gesturing to Ruth to keep still and not spill the beans. At the same time is pouring himself a drink. He also fixes one for Ruth.

498 INT. MARIE'S LOUNGE ROOM

He goes to her - offers her drink - which she refuses. He sets it down.

499- INT. MARIE'S LOUNGE ROOM

Ruth sits on the couch. Jimmy sits opposite her in a chair.

500 INT. MARIE'S LOUNGE ROOM

Ruth is puzzled and does not know what to do so subconsciously takes this position - as she is sitting on couch her short skirt gives a very good view of knees and other things.

501 INT. MARIE'S LOUNGE ROOM CLOSE VIEW OF JIMMY

who ordinarily would not even need the influence of the alcohol he has been imbibing to show his deep interest. He gazes intently as he takes his drink. His eyes are fastened on the bundle of feminine fascination before him.

502 INT. MARIE'S LIVING ROOM

Judson and Marie in next room.

503 INT. MARIE'S LIVING ROOM

Marie also brings Judson glasses, makes a highball, sits opposite him on table - gives it to Judson adoringly.

504 INT. MARIE'S LIVING ROOM

Judson sips drink and shows his deep infatuation.

505 INT. MARIE'S LIVING ROOM

As Marie is placing the drink she takes a drink out of her own glass. As she half turns she sees the cane that Jimmy has left in the corner by a desk against the wall.

506 INT. MARIE'S LIVING ROOM

She moves so as to stand between Judson and the cane and we see her frightened expression as she figures out how to get rid of it and keep Judson from seeing it.

507 INT. MARIE'S LOUNGE ROOM

Jimmy pulls his chair closer to Ruth so that he is now quite close to her under the pretense that they must speak very softly.

508 INT. MARIE'S LOUNGE ROOM

Ruth draws back upon the couch subconsciously away from Jimmy. As she does so she makes still a more alluring picture.

509 INT. MARIE'S LOUNGE ROOM

We see by Jimmy's attitude and mental reaction that he has a tremendous yen for this young girl - something new and fresh.

510 INT. MARIE'S LIVING ROOM

Judson takes out a cigar - feels in pocket for matches - looks at ashtray by the side of which is a match-stand on table where is the cane. He arises suddenly to cross over to desk.

511 INT. MARIE'S LIVING ROOM

Marie attempts to anticipate him, fearing that he will see the cane, but she is too late as Judson reaches for matches he observes cane.--the cane that has been marked on account of Jimmy carrying it in the previous scene of the picture.

513 INT. MARIE'S LIVING ROOM

Judson indicates cane. Looks at Marie. "Has that friend of yours been here again?" inquired Judson, jealousy smoldering up in him. "And remember you promised to be square with me."

513 INT. MARIE'S LIVING ROOM

MArie makes gesture as though denying any knowledge of how the cane came there.

514 INT. MARIE'S LIVING ROOM

But Judson picks it up hastily. Looks from the cane to Marie.

515 INT. MARIE'S LIVING ROOM

Marie begs off, pretending unconcern for in fearful agitation that he will discover Jimmy here.

516 INT. MARIE'S LIVING ROOM

Judson steps back and looks angrily around the room. his eyes fall on other door leading into the next room. He indicates, "He is in that room."

517 INT. MARIE'S LIVING ROOM

Marie denies it, in great strength.

518 INT. MARIE'S LIVING ROOM

Judson starts towards door. Marie steps in front of him with such power and strength as she cries, "Don't do it! Don't! Don't!" Judson stops for a second.

519 INT. MARIE'S LOUNGE ROOM

Jimmy in a suppressed and passionate attitude sits on the couch close beside Ruth . He indicates, "You could make a different man out of me. I have never seen anything so young and fresh and beautiful." You seem to feel that he would take any chance just for one thrilling kiss.

520 INT. MARIE'S LIVING ROOM

Judson and Marie battling in the next room. Judson pulls Marie away from the door with such power that she goes half-way across the room and starts to open the door.

521 INT. MARIE'S LOUNGE ROOM

Ruth tremblingly looking towards Jimmy. Then Jimmy swept with a sudden uncontrollable passion takes her in his arms, kissing her, holding her with such power that she is smothered in his arms, unable to avoid his advances.

522 INT. MARIE'S LIVING ROOM

Then Judson rushes through the doorway into the room.

525 INT. MARIE'S LOUNGE ROOM

As Jimmy sees Judson, he partly releases Ruth and Judson stands paralyzed, finding his own daughter in the arms of this lounge lizard. Ruth makes a move as though to say, "Father you are mistaken," and explain why she was there.

524 INT. MARIE'S LIVING ROOM

Then in CLOSE VIEW we see a clever idea sweep over her face. She changes her attitude.

525 INT. MARIE'S LOUNGE ROOM

Judson, whose attitude is "Great God, what are you doing here?" All this of course taking only a few seconds.

526 INT. MARIE'S LOUNGE ROOM

Ruth indicates, "What are you doing here?" Then Ruth drops back as though to indicate "This is my boy friend," close against Jimmy as Marie

527 INT. MARIE'S LOUNGE ROOM

As Marie having recovered from Judson's rather rough throw-away is seen in the doorway.

527-A INT. MARIE'S LOUNGE ROOM

In CLOSE VIEW we see her attitude of surprise and indignation at finding that her sweetheart has gone after Ruth.

528 INT. MARIE'S LOUNGE ROOM

Judson goes to Ruth, takes her roughly away from the arms of Jimmy. Jimmy spying Marie is sidling away at the same time knowing that he is going to be in for a lot of trouble with Marie.

529 INT. MARIE'S LOUNGE ROOM

Father up stage - down stage - so incensed at the discovery of his daughter in this position that for a moment he has forgotten Marie.

530 INT. MARIE'S LOUNGE ROOM

Back by the door Jimmy has wavered to meet Marie's fiery advances. In explanatory pantomime he gestures her to be silent and not make a mess of things, and at the same time sidles quickly around her and exits back into main room followed by Marie.

531 INT. MARIE'S LOUNGE ROOM

We come to Ruth and her father. Ruth has dropped back from father's close clutch and assumes a defiant attitude.

532 INT. MARIE'S LOUNGE ROOM IN DOUBLE VIEW

Father shaking with indignation, "You--You here in that position. You're disgracing the whole family."

533 INT. MARIE'S LOUNGE CLOSE VIEW OF RUTH

Title to effect, "I have as much right to be here as you and as for the family being disgraved, it is too late for that. You have already done it, Daddy."

534 INT. MARIE'S LOUNGE ROOM

Father's attitude is one of scorn for contemplating such an idea. He intimates, "It is different with me. I am a man."

535 INT. MARIE'S LOUNGE ROOM

Ruth's attitude is one of surprise, "Oh you are? Well, I am a woman. What is sauce for the goose is sauce for the gander."

536 INT. MARIE'S LOUNGE ROOM

The father makes an indignant gesture. Ruth avoids him, drops around on other side of table opposite father, takes up the highball that Jimmy had poured for her and which she had refused. Pretends to take a drink of it.

537 INT. MARIE'S LOUNGE ROOM

Father starts after her. She avoids him for a time, but father finally seizes her, takes the drink out of her hand and drops it on the table. Then Ruth assumes a more tremendous air of indignation, "Daddy, you forget yourself. You can't maul me around like this. Those days are over." Father half perplexed - starts - that male physical superiority is out of date.

538 INT. MARIE'S LIVING ROOM

Marie, whose jealousy is at fever point, is fearfully assailing Jimmy for his faithlessness, and womanlike, has forgotten everything else. She drives Jimmy from table to the wall, Jimmy protesting wildly that it was nothing wrong. He must have had too much to drink.

539 INT. MARIE'S LOUNGE ROOM

Ruth turns as though hearing the voices of Marie and Jimmy. Turns to father with a commanding, insistent attitude, "Daddy, don't be foolish. This girl doesn't dare anything alone you. Listen." At the same time she seems to half drag the father to the door. They look through.

540 INT. MARIE'S LIVING ROOM CLOSE VIEW

Marie in storms of tears and accusations to Jimmy:

TITLE: " AFTER ALL I HAVE DONE FOR YOU,
ALL THE LOVE I HAVE GIVEN YOU
AND EVERYTHING YOU ACT LIKE
THIS IN MY OWN APARTMENT."

541 INT. MARIE'S LOUNGE ROOM

Father starts forward - then realizes what a fool he has been made - drops wretchedly into chair by door in the ante-room.

542 INT. MARIE'S LOUNGE ROOM

Ruth goes to him. All her assumed air drops away from her and we see an expression of pity and sympathy in her face and attitude as she goes to the father, putting her hand on his. He pushes it away sternly and looks at Ruth indicating "You--You're as bad as they are. Get away from me." Ruth in subdued, rapid fashion, "No, no father. I came here willing to do anything. I came to bribe her away from you, to save you. That is all. Mother knows about it. Please! These people don't love you, father, but I love you, I love you."

543 INT. MARIE'S LOUNGE ROOM

The father looks doubtful for a moment. Then he looks at the tearstained, truthworn face of his daughter.

544 INT. MARIE'S LOUNGE ROOM

Ruth

TITLE: "I REALLY LOVE YOU FATHER AND MOTHER DOES TOO. COME HOME TO US."

As the father looks into Ruth's face we see a wave of sympathy and understanding shot through with repentance - a pitiful figure. He half opens his arms and Ruth goes hastily into them, "Father, Father."

545 EXT. ROOF LONG SHOT

We go to the roof of apartment. There is a fence, a garden, a rail fence around the garden near the coping. At one side leading to the other side of the roof which is not used as a part of the garden is a gate leading from the garden itself. On this side of the roof the fence is four or five feet from the edge of the roof.

546 EXT. ROOF
The mother opens gate in same faraway abstracted manner and goes slowly along the edge of the coping. She stops for a second and looks down, still in the manner of not seeing anything.

547 EXT. ROOF

We show from a RAISED SHOT the tremendous depth to the street beneath.

548 INT. MARIE'S LOUNGE ROOM

We show both Ruth and father rising from their positions. The father seems still in a sort of dazed perplexity. The daughter indicates, "I will wait for you outside when you get this thing straightened out."

549 INT. MARIE'S LOUNGE ROOM

Ruth goes rapidly out of ante-room by Marie and Jimmy still battling - Marie still refusing to be placated- and exits into the hall.

549-A INT. MARIE'S LOUNGE ROOM

Judson pulls himself together and exits into next roo

550 INT. MARIE'S LIVING ROOM

He crosses before Marie and Jimmy. His stern ejaculation calms the irate Marie who turns and faces him. Judson indicates, "Well, I caught you good and pretty, didn't I? What a fine baby you are."

551 INT. MARIE'S LIVING ROOM

Marie turns, knowing the game is all up. She assumes a somewhat contemptuous attitude. Looks father up and down as though to say, "For God's sake, do you think that I could really be stuck on you?"

552 INT. HALL

We go into the hall outside of the Judson apartment. Ruth has paused halfway between Marie's apartment and their own. She camouflages by appearing to be looking into her bag as though she had lost a key or something at the same time keeping an eye on Marie's door for father's appearance. Then she gives a gesture as though she did not like to be seen stalling around in the hall and goes rapidly to her own apartment. She comes before the doorway, gives a hurried gesture of surprise, seeing it open, goes quickly into room.

553 INT. JUDSON LIVING ROOM

Looks around for her mother, goes off as though into the other rooms of the apartment.

554 INT. MARIE'S LIVING ROOM

We come to Marie's main apartment. We see the Father crossing room to door leading out of apartment still in high indignation.

555 INT. MARIE'S LIVING ROOM

Jimmy steps before him barring his egress. Father demands that he get out of his way. Jimmy, with easy insolence indicates the stock certificates lying on the table which father has promised Marie to buy.

556 INT. MARIE'S LIVING ROOM

CLOSE VIEW OF FATHER AND JIMMY.
FAther turns, looks at stock.

557 INT. MARIE'S LIVING ROOM CLOSE VIEW OF FATHER

As he turns away from stock with a tremendous gesture of not in a thousand years.

TITLE: "I WOULDN'T BUY ONE DAMN CENT'S WORTH."

555 We come to Marie's main apartment. We see the father crossing room to door leading out of apartment still in high indignation. Jimmy steps before him barring his egress. Father demands that he get out of his way. Jimmy with easy insolence indicates the stock certificates lying on the table which father had promised Marie to buy.

556 CLOSE VIEW OF FATHER AND JIMMY

Father turns, looks at stock --

557 CLOSE VIEW OF FATHER

as he turns away from stock with a tremendous gesture of not in a thousand years.

TITLE: "I WOULDN'T BUY ONE DAMN CENTS WORTH."

558 CLOSE VIEW OF JIMMY

TITLE: "THINK IT OVER. CERTAIN INCIDENTS THAT MIGHT NOT BE PLEASANT FOR YOU SHOULD THEY BE MADE PUBLIC."

559 Then again to Father. We see that the truth is dawning on him. He weakens and goes to table. Jimmy politely places the chair for him and he sits down. Marie dips pen in the ink for him to sign.

560 We go from this again to the main room of the Judson apartment. Ruth enters hurriedly and in great agitation. We see by her attitude she has not been able to find her mother anywhere in the apartments.

561 She goes quickly out of room into hall, starts down hall in SEMI LONG SHOT. As she is going quickly down hall she passes steps, looks up as though perhaps she has gone up on the roof. Goes rapidly up steps.

562 We come again to Marie's room and discover the father by the door in semi-long shot in indignation. We see that he is rapidly putting the bonds in his pockets, turns and exits quickly into the hall. Marie and Jimmy have an air of great satisfaction as they watch him go.

563 Outside the hall we discover father. He makes a move as though going up to his own apartment. Then turns as though unable to face anybody and goes rapidly in other direction towards elevator.

564 We come again to the roof and discover the mother standing looking over near the edge of the coping in this same abstracted air as she starts walking along the edge of the roof. We feel that the slightest misstep would be certain death. We have also a sense not uncommon to most human beings at some part of their life that the temptation to end everything is upon her.

565 We come to the steps, to the part of the roof to which the steps below lead to. We see Ruth, who has just come up the steps searching in the semi darkness for her mother. We show that from her position she cannot see the other side of the roof, being hidden from her by the enclosure from the top of the elevator or an abuttment of some kind that rises higher than the roof itself. Then Ruth starts in the direction where is the mother.

566 We come again to the mother slowly walking.

567 We show again her position, the depth below and the dizzy threat of death that possesses one on the edge of a narrow space looking down into swift death.

568 We come again to Ruth. As she comes around the jutting architecture that has hidden her from her mother, she sees her. We come to a CLOSE VIEW of Ruth's face. She starts in sudden terror! Impulsively she starts a gesture of screaming protest. Then we see the thought flash to her that this would startle the mother and be fatal. She pulls herself together and goes quietly, cautiously towards the mother.

569 We come again to the mother and see her lowering her head in this same abstraction looking down on the street below.

570 We come again to Ruth breathlessly moving forward.

571 Again to the mother. She seems to take almost a swaying step farther.

572 Again to Ruth drawing nearer. In FOLLOW SHOT we see her face in such apprehensive terror that we feel that her heart has almost stopped beating.

573 Again to SEMI VIEW

The daughter cautiously stealthily approaches the mother, more cautiously as she draws near. She puts her arm quickly out, they go around the mother's waist, as she pulls her back towards a safer distance the mother gives an involuntary move - shocked by the surprise. We see them both totter for a second and think they are both going over. Then the daughter recovers herself with the mother and pulls her quickly back towards the gate.

574 CLOSE DOUBLE VIEW

The daughter looks in horror at the mother, indicating, "Mother, you were not going to to --?" The mother passes it off in a vague manner as though to say, "I wasn't going to do anything." Then Ruth as though exhausted by the ordeal through which she had gone sits down on the roof lounge close beside the gate, pulling her mother down with her. Her apprehension goes away from her as Ruth speaks with subdued excitement and very rapidly:

TITLE: "MOTHER, DADDY, I JUST SAW HIM."

575 CLOSE VIEW OF MOTHER

showing her trembling a little but still assuming not to be interested.

576 Again to Ruth, "Mother", this very close and intense,

TITLE: "DADDY HAS GOTTEN OVER HIS SICK SPELL
AND I KNOW HE'LL SOON COME BACK TO US."

577 CLOSE VIEW

showing mother seeming to come somewhat out of the trance. The daughter's arms are around her mother

(continued)

577 (Cont'd.)

as she whispers, "Mother,now he's well again,he has found out something - that, that he never loved anybody but you."
Then to mother with a pantomime of negation as she says title to effect, "No, he won't. It's too late for that now."

578 We DISSOLVE from this to Judson room.
SEMI VIEW

Judson enters. He looks with impotent helplessness around. He is before a mirror. He looks into the mirror and appears to see himself through his own conscience. We feel the commonplaceness of his shell broken by the turmoil within. He raises his hands in a tremendous gesture as though to say, "What a damn, damn,fool you are."

579 We come to CLOSE VIEW showing the tear stained repentant face. Inadvertently, in a gesture of despair his hands strike his head.

580 We show his hand clutch the toupee - a beauty which he has worn with such pride. His fingers claw this only for a few seconds. He tears it off his head. A changing flash of revolt and disgust he throws it violently away from him into the corner of the room and his face in changing his tremendous sincerity gains rather than loses in appeal by the fact that his middle-age bald dome crowns his honest simplicity.

581 SEMI LONG SHOT

We discover Ruth hurriedly approaching her father. The father hears her, turns. Ruth goes to him quickly. She indicates, "Daddy, I know everything is going to be all right. Come on back with me to

(Continued)

mother." Then Ruth sees by his attitude how repentant he is as she looks at him. "Daddy, daddy, poor old daddy." She takes hold of his arm as though to take him away, but he stoutly refuses. "I can't face her. I can't face her after this."

582 FULL SHOT OF JUDSON HOME

Again it is mother's birthday. Again it is winter time. The fire is aglow in the fireplace. The room is cozy and warm. Ruth and Mother and son are around the table upon which are birthday presents as in opening scene of play. While we feel that mother is not really very happy, for the children's sake she makes a pretense of it, as she looks at the presents that they have brought, which are around the table.

583 SEMI CLOSE VIEW

Ruth speaks title to effect. "Mother, please let father come back. This must be a terrible day for him." Ruth is very earnest and eager. The mother shakes her head in determination, "No, I can't. I can't do it." Ruth drops back with an air of resignation to fate.
The mother is looking down at the presents.
Ruth turns and goes to window. Stops.

584 CLOSE VIEW

by window as though fixing the curtain.

585 VIEW from her back shows sidewalk beneath. A figure of a man walking up and down.

586 SEMI CLOSE VIEW

of man whom we discover to be the father. His overcoat is buttoned around him. There is wind and snow.

587 CLOSE VIEW OF FATHER.

He looks up yearning.

588 CLOSE VIEW

of daughter looking down.

589 SEMI CLOSE VIEW

of Ruth at window. Ruth looks towards mother and with an attitude of one taking a desperate chance turns and looks at father and surreptitously waves to father and tells him to come up.

590 SEMI CLOSE VIEW

of father walking out of scene on sidewalk.

591 SEMI VIEW BY TABLE

Ruth whispers something to her brother and turns to the mother.

TITLE: "NOW MOTHER, WE'VE GOT THE BEST PRESENT OF ALL. IT IS VERY HEAVY. WE WANT TO FIX IT UP FOR YOU SO YOU CAN SEE IT ALL DRESSED UP."

Gestures to brother as though to go to his room to bring the present.

(Continued)

591 (Cont'd.)

The brother starts toward the door - not in the direction of the hall.
The daughter deliberately and carefully takes handkerchief, tells her mother to close her eyes and begins to blindfold her.

We partly FADE off after mother is securely blindfolded. Back on again and discover the father tip-toeing softly towards the mother. He stops at a signal from Ruth in trembling supplication.
Ruth stands back. "Now, Mother, we are ready." Then she gently and in intense hope mixed with apprehension slowly unties the handkerchief and pulls it away from the mother's face.
The mother gives a little movement of surprise and then they stand -- the two -- husband and wife looking at each other and the father looks pleadingly and repentantly towards her and speaks. She looks at him for a moment and then turns her face away. The father looks at her and moves again before her and then again she turns and again he stands before her. Closer he is now. They look into each others eyes, switching one to another.
Then we see in her face the old tender love return. It is already in the father's face.

He awkwardly and diffidently puts his arms out and she goes slowly into them.

592 INSERT - Mother's face showing mother with look of glowing tenderness. Title to effect, "My foolish, foolish darling. You boys, I suppose can never keep from being bad." She folds him gently in her arms. Their tears mingle as their faces are closely pressed - one against the other.

593 Ruth and brother have tip-toed away when they saw it was all right.

Now we go to flash of them. From behind a radio in the secret place they are lifting up an armful of

(Continued)

593 (Cont'd.)

presents. They run quickly to the table. "Here, Daddy, here's some for you. We knew you were coming back. We knew it would be all right."

The mother looks at them as though in mock chiding of their nerve in taking so much for granted.

Then both Ruth and Ben greet the father with great joy and much happiness. They then stand apart and look on mother and father, whose arms are around each other in their subdued sweet joy.

594 Then to the two young folks side by side, looking in tender and subdued happiness. They have a home again.

595 From this we go to SEMI SHOT embracing the entire family, which is now restored and the pleasant home and FADE OUT TO THE END.

file 9/ 128

PRESS MATERIAL

"THE BATTLE OF THE SEXES"

C. R. GRIFFITH - 100%

presents

"THE BATTLE OF THE ARENA" 100%

with

JEAN HERSHOLT and BRYAN FOSTER 40%

BETTE DAVIS 30%

DON ALVARADO - SALLY O'NEIL 25%

From the story by Daniel Carson Goodman 15%

Adaptation

by 15%

GERRIT J. LLOYD

United Artists picture 15%

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THE PLAYERS

Judson . . . . . JEAN ENGSTROM

Maria Smith . . . . . PHYLLIS HAYES

Mrs. Judson . . . . . BELLE BENNETT

Jim . . . . . JON ALFARANO

Ruth Judson . . . . . SALLY O'NEIL

Billy Judson . . . . . William Bakewell

Friend of the Judsons . . . . . John Batten

SYNOPSES

The oldest, the fastest, the most furious as well as the most fascinating struggle in life is the battle of the sexes, waged in every household, in every clime and on every corner.

This particular phase of the battle makes its first appearance in a barber shop where J. U. Judson is receiving the pamp of shave and shampoo with profound satisfaction. Only five hours before he had closed a deal that netted him $250,000. in commissions. No wonder he still smiles.

The evening newspaper carries news of the important transaction and blares it forth in lurid type so that the barber sees it, so that Judson himself may reread its lavish display of praise and so that the blonde Marie Smith in the next chair reads it. When Judson leaves, Marie picks up the paper and copies his address, the while a smile flits about her lips---a smile of anticipation. She primps and straightens her hair for the preliminary skirmish in this eternal, ever-present battle of the sexes.

At the Judson home, Mrs. Judson, Ruth and Billy are preparing for a festive occasion---the ~~wedding anniversary~~ mothers birthday---and as Judson comes in, attended by armsful of presents, and sweet sentiments, the blonde Marie is stalking not very far behind, convoyed by a sleek-haired and casual-mannered Jim who is as wise in worldly lore as a lenient society permits any man to be. The two engage an apartment adjoining the Judson menage at about the same time

Judson startles his happy family by presenting his wife with a toy rabbit whose stomach ingeniously reveals a diamond bracelet that is by far the most costly thing he has ever bought.

Judson is a busy man---strictly business---devoted to his family and his affairs with little time for side play. Marie Smith is also strictly business, but business of a different sort. Her business is to get acquainted with Judson and force him to buy, through compromise, some spurious bonds her Jim wants her to dispose of. Marie had been slow in forcing the issue and Jim had scolded her. While she is planning some means of making Judson's acquaintance, a mouse runs under her feet. She screams and Judson, who is home alone comes to the call prepared, at least, to fight a burglar.

Marie senses her opportunity has come. She faints and falls into his arms, rolls her eyes in fear that was not without its elements of seduction, and poor Judson, being merely human, falls. Marie's dresses, her fascinating interest in him, how she finds him resembling the late Napoleon in appearance and other foibles of the genus gold-digger are steps which lead the once-proper Judson into strange by-paths of life.

There are other days and other meetings---surreptitiously arranged under pretext of late night work. On one of these growing occasions, Marie greets her caller in nothing more substantial than a bathing

suitcase very snappy one. It seems she is afraid it is not quite proper. Would Mr. Judson please give her some advice? Did it fit?

He says it does. And so though to display its smartness the more fascinatingly, Marie practices swimming strokes on the rug, and because there are several very obvious faults in her technique, Judson corrects them. The deep water in which they are swimming is social rather than salt.

That night Judson, feigning an important business meeting, slips out of the family circle and takes Marie to a famous night club. It so happens while they are enjoying themselves there, dancing and drinking, that a friend of the Judsons calls at the apartment and persuades Mrs. Judson, Ruth and Billy to make up a party to go to the same resort. Mrs. Judson refuses at first but on being persuaded that Judson would not object to her having a good time while he was hard at work, she consents.

As the little group is seated, Ruth turns her head to view the scene of gayety and sees her father in a sensuous dance with Marie. She gasps and without attracting the attention of her mother, acquaints brother Billy with the situation. Ruth then complains of being violently ill and asks to go home. As they are leaving, Judson and Marie dance in front of them and to make matters worse, Marie dares her Lothario to kiss her ear.

Mrs. Judson views this scene with silent horror and hurries home

in a dazed state. She stays up until the small hours of the morning until Judson, a trifle under the weather, comes home to sleep. Outraged and disillusioned, she pleads with him and reminds him of their recent anniversary party, of their two children, but to no avail. Marie's tentacles had caught hold and Judson complains bitterly of her making a scene. He leaves and takes up quarters at a nearby hotel.

This final rupture affects Mrs. Judson's mind and one afternoon, quite unconscious of what she is doing, she staggers across the roof of the apartment house and is peering over the edge, slowly tottering towards the abyss when Ruth finds her and brings her home. This episode determines Ruth to do something. She gets a revolver and stealing into Marie's apartment while the gold-digger is out, waits behind a curtain.

Marie gets home and is arranging the room when Ruth advances from the curtain with drawn gun. Bitter recrimations pass between them. Ruth accuses Marie of stealing her father. The gold-digger laughs but quickly changes her scoffing mood to one of utter terror as Ruth closes her eyes and tries to press the trigger of the revolver. Sensing that her one chance has come, Marie lunges forward and before any harm can be done wrests the weapon from Ruth.

The two girls are confronting one another when the front door

guests and Jim enters, unsteady from the effect of strong drink. A minute later Judson's knock is heard on the door and Jim and Ruth are pushed into an adjoining room by Marie who cautions them to keep silence. Judson enters and is enjoying his welcome when he espies Jim's walking stick on the piano. He flies into a torrent of jealousy and starts search for Jim.

In the meantime Jim, his mind in a drunken stupor, proceeds to make love to Ruth who is kept from making an outcry for fear Judson will discover her. Jim engulfs her in an all-embracing kiss which she fights off.

At this moment Judson throws open the door, Marie close behind him. Both are shocked; Judson because of his daughter's evident misbehavior and Marie that Jim should be making love to another. Marie chastises Jim, and Judson, with mingled feelings of disgust and disillusionment, rebukes Ruth. But Ruth laughs this off and with a tigerish intensity flays her father for breaking up his home, wrecking his business career and falling for the blandishments of Marie who had retired into the next room with Jim. Half pushing, half dragging her father, Ruth shows him Marie and Jim in an embrace and then Judson realises how futile had been his fling.

The next wedding anniversary of the Judsons comes around. There

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is a huge cake on the table and many presents; only Judson is absent. However, Ruth had called him at his hotel and had arranged matters so that he should be waiting outside for a signal.

Then the children prime Mrs. Judson for a big surprise and blind-fold her and a second later Judson---a contrite, thoroughly saddened man---enters. The blind-fold is lifted and Mrs. Judson sees her errant husband. For an instant she cannot bring herself to accept him, but Ruth and Billy are so eager, and so pleading that she overthrows her pride of battle and husband and wife close into each other's arms---forever.

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BIOGRAPHIES

D. W. GRIFFITH

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D. W. Griffith was born in La Grange, Ky., in 1880. His father was Colonel Jacob Wark Griffith, known as "Roaring Jake Griffith" because during the Civil war his Confederate troops would hear him for a distance of a mile down a valley. Griffith's mother was Margaret Oglesby, and he is a direct descendent of the "ap Griffiths", last of a long line of Welsh kings. The Carters of Virginia, famous in song and story, are also distant relatives.

Schooling as well as lighting facilities were pretty well disrupted in Kentucky when he was a boy, so young Griffith gained most of his early education from his sister Mattie. From her, he undoubtedly got much of the romantic and poetic strain which was later to make him famous.

In his teens Griffith wrapped newspapers for a living, and finally went with a letter of introduction to Henry Watterson, the famous "Marse Henry" of newspaper fame in Louisville. It was while covering the none too brilliant performance of a local stock company that Griffith first determined on the stage as a career. Within a year he had managed to work himself into the cast of a traveling theatrical troupe and left town a full-fledged actor. He came back as many a full-fledged actor has

done in the past--broke, and tramping the ties.

Broke, but still ambitious to conquer the amusement or literary world, Griffith returned to Louisville and worked for a time in a book-store. Here he had an opportunity to indulge his flair for reading. Then along came another theatrical company, and out he went once more on the road. This time he managed to save enough money to get to New York before the show collapsed; and it is one of his most humorous memories that he was so green that he remained in Brooklyn three days before discovering he was not really in the great metropolis!

For a time the young Kentuckian struggled to make his name as a free lance writer for newspapers and magazines, and finally managed to sell a poem "The Wild Duck" to Leslies' Magazine for six dollars. But the writing profession offered little food except for thought, and with the double motive of providing himself with "sinkers and coffee" and gaining material for his literary efforts, Griffith took a job in the Tonawanda Iron Works, in New York state. That he made good at this difficult and exacting task is proved by the fact that he became a "puddler"---and a "puddler" is no neophite in anybody's iron mills, as everyone knows! He has got to be good or be maimed in the attempt.

In 1904 Griffith got a job with Richard Mansfield and came with that star to San Francisco, where, after a short time, a romance of

the hop fields presented itself to his mind. He got a job in the fields and while there wrote "The Reel and the Girl," which was almost instantly accepted by James K. Hackett and produced on the stage in Washington, D. C. It was in many ways the first American play of realism; and it is interesting to note that in a day of Romanticism D.W.Griffith was a realist; while in a day of realism tempus he is known for his Romanticism.

While in Washington for the run of his brain-child young Griffith saw his first motion picture---a terrible, flickering few feet of spotted celluloid in a cheap nickleodeon. But in that faint vision of action he saw a future for the things he wanted to do, the characters he wanted to create, and the development that he planned but vaguely even at that time. So, when the show closed, he went to New York and surreptitiously cast in his lot with the old Biograph Company, then in its swaddling clothes.

Billy Bitzer, Griffith's cameraman for years on end, was the all important personage at Biograph in those days. Directors they had, after a fashion, but they meant nothing. So Griffith went on---as an actor---and played a few parts until one day a director was taken sick and D.W. was asked by Bitzer to take the job. He has never relinquished it since.

Griffith's first picture was turned into the first of a little one reel series, memorable to old timers as the "Dolly" series. The

popular type for the stage at that time was the figure that today would be called "pleasingly plump"---the plumpness of the Lily Langtrys, the Lillian Russells and the Gibson Girls. But Griffith saw the possibility of using to better advantage an entirely different type---a little, sympathetic, Madonna-like type. He believed that the girl of about sixteen represented more potential drama, too, than the older woman---that in this unsophisticated, unspoiled maiden blossoming into womanhood was all the theatrical assets of the race.

He found an even younger girl than the type generally in favor at the Belasco Theatre, and he put his theory into successful practice by bringing out---Mary Pickford!

It is strange that Griffith should have gained in many quarters a reputation for expensive pictures. He has seldom made an expensive picture by comparison with other directors of the day; but he nearly caused a panic in the Biograph studio by staying out on location half of one night and running the total cost of "His Trust" up above $50. Thatwas a big scandal if ever there was one! When Griffith insisted that it ought to be made into a two-reeler he was deemed a fit subject for the psychopathic ward! The officials said the public would never sit through two reels; but they finally compromised by sending the first half out as "His Trust" in one reel and the second as "His Trust Fulfilled" in another---thus making, unconsciously at the time, the first serial.

How radical "The Master" was considered is proven by the fact

Griffith

that director quit when Griffith first suggested a shot close enough to show expressions on the human face. But the director had his way. And when the audience first saw a close-up, it is recorded that they hissed enthusiastically and yelled, "Where are their feet?" They thought something was the matter with the camera!

It was in a picture called "The Barrel" that D.W. first cut away from a scene to show the reaction of people nearby. The cut from a girl in a barrel submerged in a river to people on shore, registering fright at her predicament---and thus took another giant step forward toward establishing the modern technique of all motion picture making. That and the close-up released the movies from the Greek idea of dramatic unity and spread forth the magic carpet of the world before them.

It was not long before Griffith was turning out two, three, and even four reel pictures. Many of his early feature-length productions were culled from the classics. Browning, with "Pippa Passes," Tennyson with "The Idylls of the King" and many other noted pens of the past contributed his first long subjects.

In 1912 Griffith broke away from Biograph and joined the newly formed Mutual-Reliance, coming to California where he entered on the era of his greatest picture making. It was not so long after this that "The Birth of a Nation," costing the stupendous sum of nearly $100,000. astonished the world. In-

eventually, that picture alone put the new industry on a par with the legitimate theatre, and for the first time people paid to see a M. picture.

"Intolerance" followed shortly, to be in turn displaced with "Hearts of the World." This production Griffith filmed early in the Great War, with the help of high British and French officials--and he was the first civilian ever to enter Allied trenches.

"Broken Blossoms" first brought soft-focus effects to the screen. "Way Down East," with its new sense of composition was one of his greatest financial triumphs. Then came "Orphans of the Storm," "America," "The Drums of Love" and now "The Battle of the Sexes," perhaps one of the most human and sympathetic film documents of his career.

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JEAN HERSHOLT

Jean Hersholt, who has a leading role in D.W.Griffith's "The Battle of the Sexes," was born in Copenhagen, Denmark, on July 12, 1886, of a family highly distinguished on the Danish and European stages.

Hersholt attended grade and high school in the Danish capital and then enrolled in the Academy of Arts, from which he was graduated with the degree of Master of Arts.

Completing college while still very young, he embarked on a career as painter and artist, winning numerous prizes for his artistry with the brush and pencil. However, his interest in drama had been one of his birthrights and he soon went on the stage.

Hersholt became recognised as one of Denmark's leading actors in portrayals from the plays of Ibsen, Strindberg, Bjornsen, Tolstoy and other dramatists. The last two years of his career in Denmark were under the direction of Svend Gade, now a Hollywood director.

After playing in the leading Scandinavian theatres on the stage, he entered motion pictures. One of his earliest roles was that of the Christ. So outstanding was his portrayal that producers would not consider him for any other part.

In 1915, Hersholt was asked to stage the Danish National Fair at the San Francisco Exposition. This took him to the United States. His success in handling that difficult assignment brought him an

after he direct several pictures for the American Lifebuoy Company of Portland, Oregon. He soon abandoned directing, however, to return to the screen in a series of pictures produced by the late Thomas Ince. Then he joined Universal under whose banner he appeared for a year.

Hersholt learned much of the American screen technique during this time. He achieved his first great fame in the United States through his portrayal of Marcus in Von Stroheim's production "Greed." He has also played in "Stella Dallas," "Don Q," "So Big," "Old Heidelberg," "Abie's Irish Rose" and other productions.

Hersholt is an ardent stamp collector and an expert at ice hockey, having once won a championship contest in Denmark. He is also a portrait painter of ability which has materially aided him in making up for the more than 1700 separate characterizations he has portrayed.

He is married and has a son. His greatest ambition is to travel leisurely around the world. He is a director in several Hollywood banks. He resides in Beverly Hills.

D.W.Griffith considers him the best character actor in pictures. His sympathetic handling of the character "Mr. Judson" in "The Battle of the Sexes" bears out the famous director's opinion in no small way. Many believe this role is Hersholt's best.

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BELLE BENNETT

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Belle Bennett was born at Cedar Rapids, Iowa, the daughter of William (Billy) and Belle Bennett who operated a traveling tent show throughout the middle west and south. From the time she was five months old, Miss Bennett's theatrical career began in the arms of her mother who used her in all productions where a "prop" baby was needed.

Later, as the show grew in size and prosperity, she learned acrobatics, trick horse-back riding and snatches of the Thespic art. At thirteen her versatility had reached the point where she could and did small parts in the dramatic show tent, rush to the circus tent, ride around the ring and do trapeze work and then dash into still a third tent for a quick change to a vaudeville and burlesque number. In this manner she soon acquired an experience and a background that few American actresses have had.

At fourteen she played in Universal pictures opposite Robert Z. Leonard under the direction of Milton Farney. Then she returned to her father's troupe and when the show reached Culver City, California, her mother died and her father, broken in spirit, gave up the show business. Belle Bennett decided to become the bread winner for the family and after eighty-six weeks at the Alcazar Theatre, San Francisco, went to New York for Al Woods to play the

lead in "Happy Go Lucky," an English comedy.

She followed this New York hit by succeeding Hazel Dawn in "The Semi-Virgin" and then took the lead in Tyrone Power's "The Wandering Jew." After this closed she joined "Lawful Larceny" and played in New York, Boston and Chicago. She rehearsed for the feminine lead in "The Fool" but gave it up and went to Atlanta, Georgia, for nine months of stock at the Forsyth. Later she went into stock at the St. Charles in New Orleans and then returned to the Alcazar, San Francisco, for six new plays under the management of Thomas Wilkes.

Following this engagement Samuel Goldwyn signed her to play in "Potash and Perlmutter" with George Sidney and Alexander Carr. Then came the sensational role in "Stella Dallas" and this was followed by the starring role in Thomas H. Ince's "Playing with Souls," "The Reckless Lady," "The Lily," "Fourth Commandment," "Mother Machree" and "Mother." She was cast for the lead opposite Emil Jannings in "The Way of All Flesh," but finding her part cut to a mere bit she caused her contract with Samuel Goldwyn to be cancelled and became a free lance.

Miss Bennett was married to Fred Windemere, a director, about four years ago. Her own son, Billy Bennett, died two years ago and she has an adopted son, Theodore, who lives with her, as does her father.

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Miss Bennett is five feet three and a half inches tall and weighs one hundred and thirty-two pounds. Her hair is blonde. Her eyes are gray.

In "The Battle of the Sexes" she gives a striking characterization of a mother whose home and family life is disrupted by the philandering of her husband, played by Jean Hersholt.

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PHYLLIS HAVER

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"There really isn't much to tell you about myself," says Phyllis Haver. "I began as a bathing beauty, played comedies for a while, eventually entered serious drama. And here I am."

It sounds easy, but the delectable Phyllis Haver of D.W. Griffith's "The Battle of the Sexes" had many years of hard work with the "breaks" all against her and countless bitter battles to overcome the effect of her loveliness. For while one would think that a rarely attractive face combined with a perfect figure would prove an immense asset, it became a liability. Directors were inclined to cast her in decorative parts calling for a maximum of beauty and a minimum of acting.

"They thought I was beautiful but dumb," Miss Haver recalls, "and try as I might I couldn't seem to convince them otherwise. They would smile and then go on telling me that I'd look "cute" in the part. Ye gods, what a time I had with them! I knew I could act---that I was fitted for something better than scenery."

She was right, as later developments proved. Her portrayal of exacting roles has won her universal acclaim. D.W.Griffith recently said of her that "she is one of the most accomplished actresses I have ever worked with."

Miss Dana was taught in the "prop school of motion pictures," [illegible]—which have turned out some of the finest actors and actresses of the modern cinema. Her extreme physical perfection made possible her debut as a bathing beauty with Mack Sennett. After a year spent in a bathing suit the lovely Phyllis took her first step upward on the ladder of success and became a featured comedienne.

It is perhaps indicative of her unstereotyped character that she one day asked for a vacation from the Sennett studio, remarking that she had been offered a little part in "The Christian" which was being filmed on the Goldwyn lot. The "little part" proved to be the difficult emotional role of "Polly Love." Due to her excellent work in "The Christian" she received offers from other studios for parts which gave her an opportunity to display her technique as a finished actress.

In "What Price Glory" she was "Shanghai Mabel," a most important part which appeared in the early sequences of the picture. She gave a vivid interpretation of this character which somewhat resembled Gloria Swanson's vivid portrayal of "Sadie Thompson."

The consistency of her good work soon attracted the attention of Cecil B. DeMille and she was placed under personal contract to him and given the stellar role in "Chicago." It was her excellent performance in this powerful drama that "made" Phyllis. No sooner had the picture been released generally throughout the country than her

"Fan" mail, already large, broken out immediately and soon grew to such huge proportions that the postoffice compelled the studio to cope it.

It was her fine portrayal in that photoplay that induced Griffith to cast the blonde star in "The Battle of the Sexes," along with Jean Hersholt, Belle Bennett, Sally O'Neil and Don Alvarado.

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Don Alvarado, who appears in an unusual characterization in D. W. Griffith's "The Battle of the Sexes" literally fought his way into the movies because it was with twenty dollars won in a battle with a professional prize-fighter that Alvarado started upon the long road to fame and fortune.

Don lived in the romantic and picturesque town of Albuquerque, New Mexico, where his father was a successful stock-raiser. Until he was sixteen years old, he attended school at Albuquerque, enjoying his summer vacations on the ranch. Then he joined the cavalry of the National Guard, but that was not enough excitement and adventure for Don. He wanted to see more of the world that lay beyond the hills and the long ranch lands of New Mexico.

Within a week of his graduation from high school, Don packed up his few belongings, and accompanied by a friend who shares his ambitions, "hopped" a freight train for Los Angeles. When they reached the high mountain city of Kingman, Arizona, half-frozen, the boys got out and were chased by a constable. Don's friend got lost. As this boy had all the money, Alvarado found himself penniless and alone, but he managed to steal a ride in an open freight train. At one stop, in the Imperial Valley desert, Don recalls that he drank half a bucket of water, as he suffered from thirst owing to his long exposure to the desert sun.

At San Bernardino, Alvarado met a prize-fighter who complained that his ring opponent for that night had developed cold feet and was

quitting term. Jim, seeing a chance to make some money, substituted and won the decision, brief fame and twenty dollars in cash.

The money helped to pay his fare by bus to Los Angeles, where all thoughts of romance in "The City of the Angels" was soon swallowed up in a pressie candyshop. Out of his meager earnings Jim saved two dollars a week. At the end of a year he quit and sought work in Hollywood where he dreamed of some day becoming a great movie star.

Six months rolled by with little work except occasional "extra" jobs, then he worked intermittently for Warner Brothers in small "bits" and gradually progressed until the Fox Studios presented him with a contract for two pictures with Dolores Del Rio, and so Don Alvarado has truly "fought and won." His real opportunity came when he posed for "light tests" of Rudolph Valentino.

On the strength of his outstanding work in several Fox Productions, United Artists gave Alvarado the lead opposite Constance Talmadge in "Breakfast at Sunrise." D.W.Griffith then placed him in a lead in "The Drums of Love" opposite Mary Philbin. Don's success is now assured.

As Jim in "The Battle of the Sexes" he is given his first opportunity in a vivid character portrayal.

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SALLY O'NEIL

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Sally O'Neil, despite her birth at Bayonne, New Jersey, is as Irish as if she had made her first earthly appearance within a stone's throw of the Blarney Stone. Because she is a distinctive Irish type--possibly the only such type in the film city--Sally has risen high in the motion picture ranks.

The daughter of F. T. Noonan, a judge of the Supreme Court of New Jersey, Miss O'Neil began her education in the public schools of Bayonne and finished at the Convent of Notre Dame in New York City. Coming to Hollywood on a visit with her parents, Miss O'Neil remained to stay on the advice of friends who believed she had a distinctive screen personality and an assured future because of her Celtic characteristics.

She was an "extra" in pictures for eighteen months before Marshall Neilan lifted her from the ranks and gave her the leading role in "Mike" which he made for the Metro-Goldwyn-Mayer studios. That was in March, 1926. Since that time she starred in twelve pictures for the same company.

Believing that a greater career lay in free lancing, she left Metro-Goldwyn-Mayer early in 1928. Certain that she was capable of something better than the light, frivolous roles in which she had

Page

always been cast, D.W.Griffith engaged her for the dramatic portrayal of Ruth in "The Battle of the Sexes."

In this picture Miss O'Neil shows rare talent for serious acting. Her success in the part has convinced her that greater fame, and of course fortune, lies in this branch of motion picture histrionics.

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WILLIAM RASKELL

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William Raskell, who portrays the character of "Johnny" in "The Battle of the Sexes", D.W.Griffith's great photoplay of family life at the.....Theatre, was born in Los Angeles twenty years ago.

"Billy" was graduated from the Los Angeles Harvard Military School in 1926. He was president of the dramatic club of the school. Two weeks after leaving the academy, he obtained his first work in the movies. His principal job was to carry Raymond Griffith's royal train in "He's a Prince," and he did this so successfully that seventeen roles followed in quick succession.

Then came the role of "Tex" in "West Point," in which he achieved an outstanding success. It was on the strength of this picture that he was signed by D.W.Griffith for "The Battle of the Sexes." This will be his third picture with Belle Bennett, and it was at Miss Bennett's suggestion that Griffith first interviewed him for the part.

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ADVANCE

While scores of great arc lights played about the sky and cameras clicked, the motion picture industry turned out en masse Tuesday evening, May 8th, to pay homage and honor to D.W.Griffith, "The old master," on the occasion of his twentieth anniversary as a producer and director.

Acting as master-of-ceremonies, Cecil B. DeMille, himself a pioneer, spoke for the motion picture stars present. He eulogized Griffith and said that his ideals had been the inspiration of all sincere workers in the industry. "Sculpture had its Rodin," he said, "music its Wagner and Beethoven, the art of painting its Rembrandt, literature its Shakespeare and the motion picture art, the greatest in point of popularity and appreciation, has its Griffith."

DeMille went on to say that it was Griffith's sheer iconoclastic disregard for established filming methods in 1908 that paved the way for the present era of technical and artistic pictorial screen triumphs.

"The motion pictures owes more to Mr. Griffith," he concluded, "than to any other individual or set of individuals ever associated with the art."

At the conclusion of his talk, DeMille presented Griffith with a gold engraved watch as a token of the industry's appreciation of his efforts.

"The Battle of the Sexes," made exactly twenty years after his first one-reel picture at the old New York Biograph studios, is to come to the .....Theatre next..... Perhaps more so than any other picture of his recent making, "The Battle of the Sexes"---a strong drama of home life---presents Griffith's artistic and dramatic story-telling qualities at their very highest.

Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil compose the featured cast.

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The American home, called this country's greatest institution, is the theme of D.W.Griffith's "The Battle of the Sexes," which is scheduled to open at the.....Theatre next.....

In picturising the typical American home, Griffith feels that he is pioneering into a new field of motion picture dramatics. For some reason or other producers in the past have been content merely in intimating that such a social organisation as the home existed without stressing its pictorial possibilities.

Griffith has made "The Battle of the Sexes" an epic of the average family, with its petty disappointments, its tragedies and triumphs. Jean Hersholt, Phyllis Haver, Belle Bennett and Sally O'Neil play the leading roles.

"The Battle of the Sexes," an original story by Daniel Carson Goodman, was first made by Griffith in 1913. The modern version has a number of surprising touches that were not possible fifteen years ago because of the social conditions of that period.

John Batten and William Bakewell are also in the cast.

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"It takes a good actress to do nothing well."

In that manner D.W.Griffith characterizes the work of Phyllis Haver who has a leading role in the United Artists production, "The Battle of the Sexes" opening at the.....Theatre next.....

Griffith contends that it is infinitely more trying for an actress to make a creditable appearance at doing absolutely nothing than it is for her to portray a vivid emotional scene.

"The reason for this," he says "is that in a dramatic scene, the player has something to think about and loses her own personality in its enactment, while in a static scene in which there is no action the tendency is to self-consciousness and embarrassment.

"In a sense," continues Griffith, "the player realizes that there is nothing for her to do and her efforts to appear at ease make her ludicrous."

However, he has found one actress who can do nothing not only well but artistically and Miss Haver takes the palm in that respect.

"The Battle of the Sexes" is a modernized version of the sensational five-reel drama of the same title made by Griffith in the early days of pictures---1913. In the cast are such leading stars as Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil.

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The need for keeping in strict physical trim was never more impressed on Jean Hersholt than when he was playing in D. W. Griffith's "The Battle of the Sexes," soon to come to the.....theaters.

In one scene Hersholt, who is supposed to be a wayward father, pays a surreptitious call on Phyllis Haver, a gold-digger of no morality. A trained nurse enters the scene and Miss Haver shrieks and mounts a table and then falls (deliberately) into the arms of Hersholt.

Now Miss Haver is not the type of blonde that casts no shadow; she is of average weight. At any rate, she falls (intentionally) and Hersholt, being a gentleman in the picture as well as in private life, catches the lady.

Just try this stunt in your own parlor; it builds muscles.

"The Battle of the Sexes" was made at the United Artists studio with Hersholt, Miss Haver, Belle Bennett, Don Alvarado and Sally O'Neil in the all-star cast.

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Marking a milestone in motion picture history, leaders of the cinema world paid fitting tribute to David Wark Griffith on the occasion of his twentieth anniversary as a director.

It was on May 4, 1908, that the first film on which "D.W." had held a megaphone was given its "premiere." It was a one-reeler produced under the banner of the old Biograph company.

Exactly twenty years later at the United Artists studio, the famous director put the finishing touches to "The Battle of the Sexes" an epic of the average American home, with Jean Hersholt, Phyllis Haver, Belle Bennett, Lon Alvarado and Sally O'Neil in the principal roles.

It is a far cry from the master director's initial production to his newest creation, for the picture industry has advanced---and to that advance no man has contributed more than David Wark Griffith.

"The Battle of the Sexes" comes to the.....Theatre for a run of.....

The utmost discretion must be exercised in creating a picturegram where characterization is the chief consideration.

A striking illustration of this rule is seen in "The Battle of the Sexes," coming to the.....Theatre next.....

In this picture, D.W. Griffith not only had one definite personality to work with, as is common in most motion pictures, but five vivid characters, each completely indispensible to the structure of the drama.

The play is primarily a character study of the typical American home, with its moments of supreme happiness and depression, all of which is reflected in the character development of the leading players.

For example: Jean Hersholt is made to go through a complete stage of building up until he appears as the ideal family man, then there is a period of degeneration when he meets the home-wrecker (Phyllis Haver) and relinquishes his home and family ties for her sake. The end of the picture finds him regenerated and once more the family men, but a wiser one.

The same holds true of Belle Bennett who plays the wife of Hersholt. She passes through the stages of happiness, bitterness and again happiness. Phyllis Haver remains the same character throughout the run of the picture, but her part calls for affectations of love for Hersholt and a duality of motives that makes of her portrayal easily one of the best things she has ever done.

Peter

Daisy O'Neil, the flippant, sprightly little Irish girl of the Vaudeville scenes of last year, is this time a sweet, home-loving girl who, realizing that her home is being wrecked by her father's dissipation, gives in to an uncontrollable obsession to kill Miss Hope.

Jack Abraham for the first time in his career is seen in a character role as the lover of Miss Hope who inveigles her into a plot to force Horchuit to buy a quantity of spurious bonds.

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The progress of motion pictures can best be seen in a comparison of production figures covering a period of fifteen years.

When D.W.Griffith made "The Battle of the Sexes" in five reels in 1914, the total cost of production did not exceed four thousand dollars. The picture had an all-star cast then composed of Owen Moore, Fay Tincher, Bobby Harron, Lillian Gish, Donald Crisp and Mary Alden, all the most prominent names of the period.

In comparison, the modern version of "The Battle of the Sexes," which Griffith is to present at the.....Theatre on..... will cost approximately five hundred thousand dollars. It's cast is composed of Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil.

Some one expert in figures has estimated that a modern feature production costs in the neighborhood of two thousand dollars an hour. Fifteen years ago this production cost hardly ever exceeded fifty dollars a day.

Much of this variance in production expenditures is attributable directly to the huge overhead which it is necessary now to maintain in order to make pictures. Another item that has increased considerably is player's salaries.

In "The Battle of the Sexes" the salaries of the stars alone exceeded in one day the total amount paid the five leading players of the old picture over a period of three weeks.

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D. W. GRIFFITH COLLECTION
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DURING RUN

During - Run

Phyllis Haver, who was one of the first as well as last of the great bathing beauties discovered by Mack Sennett dons her bathing attire for the first time in five years in D. W. Griffith's "The Battle of the Sexes" now showing at the.....theatre.

But instead of splashing around in the ocean she does her swimming on a Persian rug with soft music for the whispering of the gentle zephyrs.

"Wearing a bathing suit in a picture has made me feel at home once more," Miss Haver commented. "At least it has revived memories of the time when I paraded on the Santa Monica and other strands with Marie Prevost and Gloria Swanson."

Those were the grand old days, she might have said, when a bathing beauty was a bathing beauty who was supposed to get wet above the knees and chase sea lions in the roaring deep and land mammals over the sands.

"The Battle of the Sexes" is a revised version of the picture of the same title made by Griffith in 1913. In the modern version Jean Hersholt, Belle Bennett, Don Alvarado and Sally O'Neil are featured with Miss Haver.

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There was nothing left in life for her .... her home was broken up .... her husband had been unfaithful ..... and as she tottered nearer and nearer to the roof's edge ..... only an act of Providence could save her ....

See this dramatic situation in D. W. Griffith's "The Battle of the Sexes" now playing at the ....

Portraying the role of a deserted mother, Belle Bennett has one of the most difficult roles of her career in this vivid epic of a home broken up by the wiles of a heartless gold-digger played by Phyllis Haver.

As Judson, the head of the family, Jean Hersholt gives a striking character portrait of a middle aged man who becomes enmeshed in the toils of a modern vampire.

Sally O'Neil and Don Alvarado round out the all-featured cast of "The Battle of the Sexes."

"The Battle of the Sexes," D.W.Griffith's latest United Artists picture showing at the.....Theatre, is a modernized version of the picture of the same title made by Griffith in 1913 when he startled the world with the first realistic presentation of the theme of family discord and infidelity.

Although the original version was in five reels---one of the first five-reelers made in this country---it was hailed as a great cinematic triumph and was the precursor of present-day box-office sensations.

In the new form, Jean Hersholt portrays the father who deserts his comfortable, middle-class home for a flapper and gold-digger played by Phyllis Haver. The mother is Belle Bennett and the daughter who brings about the reconciliation is characterized by Sally O'Neil who will be seen this time in the role of a sweet, home-loving girl. Don Alvarado impersonates Jim, Miss Haver's sweetheart.

"The Battle of the Sexes" has been called an epic of the American home.

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Every time Don Alvarado sees any one of a thousand youths of Spanish-American ancestry along the length of the Mexican border he probably thinks:

"There but by the grace of God goes I!"

He might have been a cowpuncher, a sheepherder, a teller in a bank, a clerk in a store---like the hundreds of boys with whom he grew up in Albuquerque, N.M.

However, fate decreed that he should be an actor; how good an actor he is can be seen at the.....Theatre, where he has an important leading role in D.W.Griffith's "The Battle of the Sexes."

Don Alvarado was christened Joseph Paige.

His father is half English, half Spanish, the owner of two ranches---one for sheep, the other for cattle---in New Mexico. His mother was Antonietta Alvarado, and it was her family name that the boy took when ambition flogged him toward the ladder that leads to film stardom.

When Joseph Paige was sixteen he ran away from home with a companion. The other boy deserted him at Kingman, Arizona, taking all the community funds.

In San Bernardino young Paige fought in the prize ring to get enough money to make his way on to Los Angeles.

For six months he labored in a candy factory, taking a day off now and then to try to get work in a studio, for the motion picture bug was beginning to bite him.

Page

Finally Robert G. Leonard made a test of him for a part in "Mademoiselle Midnight," which that director was making with Mae Murray in the starring role.

After that came a part in a picture which Rupert Julian was directing at Universal.

Then----

Months without a day's work!

In the meantime, now known as Leo Alvarado, the boy had married.

A baby was expected!

There was not one five-cent piece to pay doctors, nurses, hospital bills.

Alvarado was almost frantic the day he went to see Rudolph Valentino. A young man was wanted to "stand in the lights"---a sort of double---for the now dead star.

There was plenty of competition for the part. When Alvarado arrived at the studio he found 250 others seeking the same spot on the payroll.

The motion picture was "Cobra."

Alvarado was successful.

His wife gave birth to a daughter the same day.

They named her Joy!

"Why not?" says Alvarado.

"From that day fortune seemed to bless me."

He played a part with Dolores Del Rio in "My Wife's Honor."

immediately afterwards came, "The Lords of Depew." Then, "Breakfast at Sunrise" with Constance Talmadge.

Next was "The Drums of Love," the D.W.Griffith picture.

And now Don Alvarado, who might have been Joe Paige, New Mexican sheep rancher or cattleman, is in another leading role in Griffith's "The Battle of the Sexes."

Amazing to Hollywood, at least, is the fact that the fast climbing young actor is still happily wedded to the girl he married when an extra player.

But----

"Why not?" again says Alvarado.

oooooooo

One of the most profitable pictures ever made, from a purely box-office standpoint, was the first version of "The Battle of the Sexes" made by D. W. Griffith in 1913.

This production, hailed as the first motion picture sensation in five reels cost approximately $2000. to make, with a cast composed of Lillian Gish, Owen Moore, Bobby Harron, Fay Tincher, Donald Crisp and Mary Alden.

In six months the picture earned $400,000., showing a profit to Griffith and his organization of $400,000. after releasing expenses had been paid.

The modern version of "The Battle of the Sexes," which is showing at the.....Theatre, was made by Griffith at a cost of $500,000. Its cast has the greatest aggregation of box-office names ever to be brought together in a single picture---Jean Hersholt, Phyllis Haver, Belle Bennett, Sally O'Neil, William Bakewell and John Batten.

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Dolly Dermott, who so capably portrays the deserted mother in D.W.Griffith's "The Battle of the Sexes," the current attraction at the .....Theatre, is a native of Dublin Bay, Ireland. She was educated at Sacred Heart Convent in Minneapolis, Minn.

Her stage career began at the age of five weeks, as prop baby for her mother who was playing the lead in her father's company. She continued with her father until 1919, when she was engaged as stock star at the Alcazar Theatre in San Francisco with Fred Belasco. During this engagement she played every part from "Pollyanna," twelve years old, to Mother La Grange, seventy-five years old, in "The Thirteenth Chair." She was with A.H.Woods in New York, Chicago, Boston, in "Happy Go Lucky," "The Demi-Virgin," "Lawful Larceny," etc., then with David Belasco in "The Wandering Jew," Knickerbocker Theatre. Then followed other notable stage engagements.

She appeared as Mrs. Perlmutter in "Potash and Perlmutter in Hollywood," and got her big chance with the title role of "Stella Dallas." In "The Battle of the Sexes" she is called upon for the most difficult piece of character delineation ever attempted by a screen actress.

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Don Alvarado, who is cast as Jim, Phyllis Haver's "bay friend" in D.W.Griffith's "The Battle of the Sexes," showing at the.....Theatre, plays a part which is far different from the romantic characters he has always portrayed. His newest role calls for a vivid characterization as the male equivalent of a "gold-digger."

Griffith gave Alvarado his first real opportunity some seven months ago when he cast him in support of Mary Philbin in "The Drums of Love." Alvarado's work in that production largely influenced Griffith in fitting him in his present all-star company which is comprised of such capable actors and actresses as Jean Hersholt, Phyllis Haver, Belle Bennett and Sally O'Neil.

"The Battle of the Sexes" was originally made by Griffith in 1913 from the original story by Daniel Carson Goodman. The new version is ultra-modern in aspect.

.....

The most difficult problems in picture making are not found, as one might suppose, in the directing, camera or acting divisions, but in the unpremein and more tedious labor of editing and cutting the film.

D.W.Griffith, whose twentieth anniversary as a director producer of motion pictures was recently celebrated in Hollywood on the completion of his "the Battle of the Sexes", now at the..... theatre, contends that its importance is secondary to no other branch of film activity, for the reason, he says, "that no picture, no matter how well directed, is in condition to be shown until it has been intelligently condensed---sometimes ten and twenty proportions---revised and reconstructed to fit the time limitations of the theatre and the tastes of the consuming public.

"To do this it takes an artistically minded, logical and dramatic genius of the first order---the film editor---whose task is the assembling of thousands of small pieces of film into a smooth, dramatic entity. If the film editor is inexperienced, if he is unsympathetic, he may discard certain bits of action that are vital to the success of a scene. Many potentially fine films have been ruined by untrained cutting, as many works of literature and many plays have been spoiled by poor editing."

The chief function of a film editor, Griffith finds, is to pare directorial verbosity to the point where it is recognizable as a work of art whose limitations have been predetermined by intent, custom or

Page

practical application.

"In some respects," says Griffith, "the film cutter or editor is like an editor on a newspaper. He must alter other man's labors to conform to taste or policy--and the whole thing must be presented in its finished stage as interestingly as possible."

Like many other directors of the old school, Griffith supervises his own cutting. He has the exclusive services of James Smith, one of the pioneer editors in the industry who has been with Griffith since "The Birth of a Nation."

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There is nothing so appealing as the human quality in pictures, believes D.W.Griffith, director-producer of "The Battle of the Sexes" now showing at the.....Theatre, with Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil in the all-star cast.

The reason for this, Griffith contends, is that the average person is more sympathetically affected by something that is personal---a minor suffering, or perhaps a petty success---than by a spectacular display of emotions on the screen.

"The formula of presenting every-day experiences to the American public in the form of entertainment was first tried out by the stock melodrama companies of fifty and sixty years ago. Today this same presentation of the human qualities is sometimes slurringly referred to as "hokum" by the long-haired gentry."

In "The Battle of the Sexes" Griffith has attempted to present to the public a picturization of home life, dramatized, perhaps, but still a recognizable, human experience which most people have lived some time or other.

"The Battle of the Sexes," which was first made in 1913, and from which the present film was adapted, was one of my most successful screen stories of the time because it followed the simple rules of drama which affected most of the people; the elements of suspense and final happiness through a period of alarm."

Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and

Page:

Daily Worker appears in the air-mail post. In support of them are William Gropper and John Sloan.

The picture was made at the United Artists studio.

The setting for the New Year's night club sequence in D. W. Griffith's "The Battle of the Sexes," showing at the..... theatre, was one of the largest constructed on the United Artists lot since its expansion a year ago.

The locale was patterned after a famous Gotham palace of midnight mirth, even to the extent of a large stage, two bands, separate dance floors and tables and chairs to accommodate two hundred persons.

This sequence is one of the most important in the picture and one of the most difficult he has ever handled, Griffith says, because of the diversity of elements he had to control. The scene called for strong drama in a setting of gay frivolity.

Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil are co-featured in "The Battle of the Sexes" which is a modernized version of the picture of the same title made by Griffith in 1913.

Fifteen years ago the cast consisted of Donald Crisp, Lillian Gish, Owen Moore, Mary Alden and Fay Tincher.

William Bakewell and John Batten play supporting roles. Karl Struss was chief cinematographer.

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If "extras" chewed less gum, says D.W.Griffith, the big and better pictures we hear so much about would be realities rather than mere topics for conversation.

The noted director-producer of "The Battle of the Sexes," showing at the.....Theatre, noticed while filming the picture on the United Artists lot that a fair average of three out of five "extra" players chewed gum.

He has no objection to their doing that, he says, if they would only remember to park the tasteful rubber product while actual filming is in progress.

"There is no way of my estimating how much film is thrown away because of this one evil alone. But in "The Battle of the Sexes" I know that I wasted 800 feet of film, and half an hour's time---at $2000. an hour---because some of the atmosphere players in the background forgot for the moment that they were society women and chewed not wisely but too well."

It will be recalled that one of the most spectacular sequences ever filmed, the crossing of the Red Sea in Cecil B. DeMille's "The Ten Commandments" had to be retaken because the film showed scores of "extra" players mixing their emotions with gum.

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Reviews

IV-A

(Long Review) — Signal for cable

There are few pictures being made now that can evoke a large audience into a silence of tears and the very next moment make them laugh -- a loud uproarious guffaw of spontaneous merriment -- yet D. W. Griffith's "The Battle of the Sexes" shown at the ..... theatre last night did that very thing.

The joys of the average home; its [redacted] disappointments; its humor and small tragedies have been ably caught by Griffith who shows an innate sense of the romanticism lying behind America's greatest institution -- the home.

It seems safe to say that no better example of comedy through pathos has been seen in years. The picture is so thoroughly human that a sympathetic flow of interest is aroused in the actions of all of its players. [redacted]

The story is built upon the theme of a modern gold-digger who wrecks a man's home and steals the man to accomplish her own lust for gold. In the end she loses the man but is victorious in that she has accomplished her purpose -- money. Throughout the story there is a strong uppercurrent of pathos as the man's wife and two children struggle to regain their home -- the old battle of the sexes.

Jean Hersholt as the erring father, portrays what is easily one of the finest character roles of his great career; [redacted]. Phyllis Haver as the gold-digger, Marie,

plays an unsympathetic role and is the direct cause of much of the comedy. Belle Bennett gives a sympathetic performance as the mother who becomes half-crazed; Sally O'Neil is natural as an unsophisticated home-girl who is instrumental in bringing her estranged parents back to the domestic fold and Don Alvarado as Jimmy plays the role of a male gold digger. The rest of the cast includes William Bakewell and John Batten.

16-A

(LONG REVIEW) Reviewed by Griffith Appreciation Co.

The same blending of artistry and entertainment values which made possible many of the screen's greatest pictures was again demonstrated by D. W. Griffith last night when his latest picture, "The Battle of the Sexes" opened at the ..... theatre.

The picture's chief characteristics are humor and pathos which are woven into a pleasing story whose theme is the American home, wrecked by the machinations of an unscrupulous gold-digger who gets her man regardless of his strong family ties. "The Battle of the Sexes" is appropriately titled.

Griffith has made one of the most entertaining and worth-while photoplays of his career in this new ..... attraction which everyone should see.

Jean Hersholt as Judson, the family man who ~~strays~~ strays from the straight and narrow path, clinches his hold on the title the motion picture people have accorded him, "the screen's greatest character actor." He portrays this role with such naturalness and feeling that his philanderings are almost forgiven him. Phyllis Haver who plays Marie, the gold-digger, is cast in a role that has grown typical of her. It is she who injects much of the spontaneous humor into the production.

Belle Bennett is cast as the mother and wife who becomes temporarily erased by Judson's marital deficiencies. It is her best performance since her memorable "Stella Dallas." Don Alvarado who ap-

16-B

pears on the screen as Hagie's sweetheart, makes the best of his unsympathetic role. This is the first time Alvarado has been cast in an unromantic part. Sally O'Neil, who used to play flappers, is Judson's daughter in "The Battle of the Sexes." It is through her that the once happy family is reunited. William Haines as her brother and John Patten as a friend of the Judsons completes the cast.

"The Battle of the Sexes" was made at the United Artists studio under the personal direction of D. W. Griffith. It was photographed by Karl Struss.

The story, ~~xx~~ by Daniel Carson Goodman ~~xxx~~ was adapted to the screen by Gerrit J. Lloyd. This United Artists picture is presented by Joseph M. Schenck.

There are few pictures a day come and that can cause a large audience into a climate of tears and the very next moment raise them laugh -- a loud uproarious gaffaw of spontaneous merriment -- yet D. W. Griffith's "The Battle of the Sexes" shown at the ..... theatre last night did that very thing.

The joys of the average home; its petty disappointments; its humor and small tragedies have been ably sought by Griffith who shows an innate sense of the romanticism lying behind America's greatest institution -- the home.

It seems safe to say that no better example of comedy through pathos has been seen in years. The picture is so thoroughly human that a sympathetic flow of interest is aroused in the actions of all of its players. In addition there are some humorous moments in the film that are incomparable because of their sheer spontaneity.

The story is built upon the theme of a modern gold-digger who wrecks a man's home and steals the man to accomplish her own lust for gold. In the end she loses the man but is victorious in that she has accomplished her purpose -- money. Throughout the story there is a strong uppercurrent of pathos as the man's wife and two children struggle to regain their home -- the old battle of the sexes.

Jean Hersholt as the erring father, portrays what is easily one of the finest character roles of his great career; he is natural, and therefore very convincing. Phyllis Haver as the gold-digger, Marie,

plays an unsympathetic role and is the direct cause of much of the comedy. Hale Hamilton does admirably as the father who becomes embarrassed; Sally O'Neil surprises in a new type of part for her, an unsophisticated home-girl who is instrumental in bringing her estranged parents back to the domestic fold; Lew Ayres as Jimmy, Phyllis Haver's boy friend, leaves the field of romance alone in this picture for a striking, though unsympathetic role which he interprets with great power. The rest of the cast includes William Bakewell and John Sutton.

FEATURES

Features

[illegible]

A Close Up

By Hugh Landon

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Perhaps D.W.Griffith is not aware of his own powers. He is so perfectly a boy with his years of a man. In watching him at work, one moment you think a man is before you who is a genius; the next moment you wonder why he does not tell the camera man his grandmother is ill and run off to the baseball game. In the next minute he is telling you that he thinks in fifty years from now the world will recognise Bret Harte as being a more finished writer than Mark Twain. Before you are sure whether or not you agree with him, his active mind has traveled on, and he is looking straight through you, wondering why you don't ask him some silly question, such as, for instance, is it better to drink Ovaltine in the afternoons to keep awake or to drink it at night to go to sleep? Or, perhaps, whether or not he believes in companionate marriage. And when you don't ask him such silly questions, he lights a smoke and begins asking questions himself.

It is very evident that D.W.Griffith has such an active brain that if he didn't tuck it in bed once in a while, even a sanitorium wouldn't be able to hold him. His body is just

as active. He can't sit still. He must laugh and joke and play like a "boxing" boy, and make jokes, and be very, very nice to screen aspirants or he wouldn't be the great D.W.Griffith.

He is constantly creating, creating, creating! Never does he really stop creating. Practically every advance in motion picture production may be attributed to the creative mind of D.W.Griffith. If he had patented all of his ideas that are used in the making and showing of films today, he would be many times a millionaire. But he creates for the joy of it. He creates because he cannot help it.

It was Griffith who first advocated multiple reels, and saw that they were made, despite the warnings of associates who could see in the innovation only a setback to the further development of an infant art. The close-up, the flash-back, soft-focus photography, realism and poetic composition were all pioneered by him.

No producer or director of the screen to the present time has the list of stars to his credit that the "Master" has. He is looked upon by his associates as their "Master." His players feel the spell of his almost hypnotic power. Is he the Svengali of the screen with all the virtues of Don Quixote?

He is lovable. His hair straight and just gray, his face smooth-shaven and eyes of a hazel-blue, lend to the completeness of his kindly expression. If he has weaknesses they are outdone by his strengths.

One of the most remarkable things about Mr. Griffith's thought is the fact that he does not believe there is any such creature as a "Great Man." That here worshiper of the screen world has not at some time burned a mental candle before the image of the master of silent drama. Being of poor memory, I cannot quote. But with paper and ink, I may copy the lines of Lowrier in speaking of his conception of greatness. "The equipoise of a well-balanced mind, the equilibrium of faculties well and evenly ordered, the luminous insight of a calm judgment, are gifts which are as rarely found in one human being as the possession of the more dazzling, though less solid qualities." And these gifts are surely found in Griffith. And to quote Rosebery, "We cannot bring ourselves to regret that he was made of the same clay as ourselves."

The day of "Pedestals" is fast passing since democracy is sweeping the world of art as well as that of economics. Few real artists go about now with long bow ties and equally long hair. It is no longer popular to be eccentric. Brave Isadora Duncan and caustic Henrich Heines would find themselves behind bars. The great no longer may either beg or wear tinsel. Only such a man as Mussolini, who feels that stage-acting is part of his job, may dare to talk about "How it feels to be a great man." The man of real accomplishment of today wishes to submerge himself in a rose garden with perhaps children singing nearby at play,

or a woman when he loves reading aloud from some favorite book.

But what chance has a man like D.W.Griffith to know whether a woman really loves him, or no. He is a "master" and as a master he is sought for the laurels he may bestow, and can he differentiate between the sincerity of friendship and the sincerity of respect? Would the young stars of the screen look up into his face, all beaming with smiles of daring worship, if he were still a "rust-scraper" in a New York subway? As a "puddler" in the iron mills, as a "rust-scraper" in the New York subway, as a "sand hog" in the first Jersey tube, he learned about life; in such jobs he formed the character that has made him big enough to hold the title of "The Screen's One Great Personality." We do not learn about life in silk socks, unless, perchance, they have many holes in them.

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A T

D. W. GRIFFITH

Every artist of the screen should, at some time during his life, attempt to make at least one picture for posterity, for truth, for beauty, knowing full well that it will not be popular any more than Shakespeare, or Homer, is popular.

In seeking the true and the beautiful, he should not be too much concerned with the financial returns, for a box-office success is not necessarily great, any more than a successful musical comedy or play is necessarily a classic.

"Intolerance," the one picture in which I did not kowtow to the box-office, made me no money; in fact, it lost me a fortune. It was a whole year after I produced it before I could find anybody to finance my next picture. But it has earned me the friendship of some of the most worth-while people in the world, and ten years after it was made it was shown at the Film Guild Theatre, in New York, with general acclaim, after receiving scant attention in the same city when it was first shown. Ten years is a long time to wait for recognition of a motion picture. But the artist who undertakes to make an enduring picture will have the reward of knowing that his work will be preserved and cherished by the select few to whom he makes his appeal, just as the works of Ibsen, or Shakespeare, or any of the other great creators

in art or literature are cherished down through the years.

The masses who seek only entertainment support the box-office, the discriminating few support the Hall of Fame. They form two separate audiences. One is as worthy as the other, each in its separate way. Just as the playwright selects his audience whether it be of the popular theatre, or the Theatre Guild, so the screen artist may choose the path he would follow. One way tends to quick returns and ephemeral applause; the other, towards slowly-gained, but permanent, fame.

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Jean Hersholt, Danish character actor who plays "Julius" in D.W.Griffith's "The Battle of the Sexes" was eighteen years old when he went on the stage. He had worked in the first motion pictures ever made in Denmark previous to this, in 1906. These productions were of the usual chase variety then in vogue. He recalls that he was one of two mischievous boys who removed the paint sign from a freshly painted bench, causing a dignified adult to ruin his suit.

In 1915, Hersholt was asked to stage the Danish National Plays at the San Francisco Exposition. During the Fair he met Thomas H. Ince, at that time producing in Santa Monica. Ince told him if he decided to remain in America to look him up.

Arrived in the film capital, Hersholt decided to remind the producer of his promise. He did not know how far Santa Monica was, so walked. He was attired in well-cut afternoon clothes, including spats and was carrying a cane. Despite tired feet and weariness he made an impression on the casting director, who, after the first curt announcement that the Ince organization was not in need of further recruits, asked, "Are those your own clothes?" Assured that they were, the gentleman changed his mind and engaged him at $15. a week. "So it was my clothes that got the job," Hersholt recalls.

Hersholt is an artist as well as an exceptional actor. He studied painting before embarking on his stage career, winning

Peace

numerous prizes for his fine work. He is a sturdy swimmer and an expert at ice hockey, having once won a championship contest in that sport in Germany.

His greatest ambition is to travel leisurely around the world. His home is in beverly Hills.

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HOW I BROKE INTO THE MOVIES

By PHYLLIS HAVER

(Co-featured in D.W.Griffith's "The Battle of the Sexes")

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I don't know whether the fact that I was born in Kansas is responsible for my entrance into motion pictures---perhaps it was, for like many other Kansans my parents deserted their native state in favor of California when I was but a youngster. Once in California I was at least a prospect for the films---for living where the pictures are made is half the battle.

When I came to the West I was Phyllis O'Haver. When I entered the films I became Miss Haver, merely dropping the "O" which goes in front of so many good old Irish names.

I attended grammer school in Los Angeles, later entering the Manual Arts High School of that city, where I was busy absorbing latin, geometry, algebra and other popular high school subjects when the urge struck me to enter pictures.

I began my motion picture career by riding a street car early each morning many miles across the city to the Mack Sennett studios where I was one of Sennett's galaxy of bathing beauties. Gloria Swanson was one of that number.

I slapsticked in the comedies for a year or more and then

tried a flier as a feature comedienne. At first my success was only mediocre---many times I became discouraged and was about to give it up as a bad job, but always there was that urge to try, try again. And I always did.

Although I was successful to a certain degree, reviewers having spoken kindly of my work in several feature productions up to the time of "What Price Glory," I shall always count my role as Shanghai Mable in that picture as the turning point in my career.

Funny thing, too---I almost turned that role down. Often producers had said to me, "Phyllis, this is only a bit, but see what you can do with it. I am sure you can make something of the part." When the Fox Studio called me over to talk about the part of Shanghai Mable this remark in substance was repeated. I was told the part was colorful, but that, of course, it was a bit.

I had heard this so much, this was the last straw. It came just at a time when I was about to sign a long-term contract with the DeMille Studio to play featured roles. But I thoughtabout the part and studied its possibilities and finally decided to take it. And am I glad I did? I most certainly am. True enough that role was the turning point.

Since that time I have played several roles which I have enjoyed immensely---in "The Way of All Flesh" and "Chicago."

Dear:

I sincerely believe that my part in D.W.Griffith's "The Battle of the Sexes" is one of the best things I've done. I enjoyed working in the picture.

Motion pictures are a riddle--you don't know just exactly how you happened into them--you don't know just exactly why you stay--but there's a fascination about picture work that cannot be denied. Every minute of my time in the films has been thoroughly enjoyable--and if I had it to do all over again I'd do it exactly the same way.

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GRIFFITH, D.W.

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Although he has been actively engaged in the direction of motion pictures for more than twenty years, D.W.Griffith still considers his profession in the light of a serious undertaking where least significant ramifications are still worthy of his best talents.

History has recorded that "D.W." has done as much for the improvement of the screen as any other man. When others were busied solely in the development of the technical side; the construction of new lighting systems and less ponderous cameras, he radiated his inventive genius over a much wider scope, embracing the technical as well as the acting and exhibiting divisions and endowing them with a wide variety of innovations.

His searching inquiries into causes and effects and his insatiable desire for improvement are as energetically pursued today as in the fledgeling stage of the industry when he first saw the possibilities of the "fade-out", "soft-focus" photography, naturalism in acting, the "flash-back," suspense and magnitude of production.

Griffith could never have achieved his place in film history if his interest in it had been merely casual, or if it had been the interest of the self-seeker with a fortune in mind. He is an adventurer, never content with near perfection, since the ultimate is his goal.

Exxx

The true Griffith is seen in his handling of "The Battle of the Sexes," the United Artists feature at the.....Theatre, in which Jean Harshalt, Phyllis Haver, Belle Bennett, Jean Arthur, Sally O'Neil, William Haines and John Sutton are cast. His newest accomplishment in this new picture is the development of a symphonic acting unity of his players' emotions and a rhapsodic co-ordination of their movements and expressions in the furtherance of a highly dramatic and entertaining photoplay.

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by

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"How are the 'movies' made?" Like everything else that is elemental and primitive and progressive---by the trial and error method. Optimistically speaking, there are fewer errors today and more trials than there were twenty years ago when I first became interested in motion pictures, which is conclusive and satisfying proof that the gargantuan industry is following the law of evolution.

Long before the printing press deluged the world with a Niagara of words, pictures were employed to record deeds deemed worthy to endure for the instruction or entertainment of future generations. We are more dependent upon our eyes than upon any of the other senses. Despite the fallacy of the axiom, "seeing is believing," all of us prefer to see for ourselves---to draw our conclusions from what the eye tells us is true. This accounts for the universal appeal of motion pictures; also, it places upon those who produce motion pictures a heavy responsibility.

Granted that motion pictures are still crude and imperfect, as our manifold critics delight in pointing out, can any of the gentlemen who dip their pens in acid suggest any other form of entertainment or in-

civilization that has made as tremendous strides forward in the same time as measured by years!

Nature herself is still crude and imperfect.

Motion pictures are based on things elemental---as is youth, struggle, sex, hate, despair, faith, tears and smiles---life.

And of these elements are motion pictures made. Critics may rant, censors may howl, the intelligensia studier---but the masses---and a large percentage of the classes---will go on cheerfully paying hard-earned pennies at the box-office in exchange for an hour's rosy dreaming.

The history of the evolution of "moving pictures" reads like a fairy story. Back in the dawn of the sixteenth century Leonardo da Vinci, intrepid experimenter, was groping for stark realism in pictures, puzzling over the laws of perspective with glass plates and images reflected through circular holes cut in his window shutters. Trial and error, through an imposing list of pioneers down to our own Edison and his Kinetoscope.

Starting with my own entrance into motion pictures, and the making of movies in the year 1907---pictures had been moving for some time. The first experiments in running through the projection machine and creating the illusion of movement had been tried out on trained bears, famous dancers, contortionists and acrobats---anything that was guaranteed to keep moving. Trains in motion, boys diving from a spring-board, a Chinaman chasing an unpaid bill had grown by a series of

remains large and bursts into regular canvas stories---fifty feet in length! The "studios" had "graduated down" from the roofs of tall buildings where everything depended upon old sol to operate (by comparison) floor space in rented buildings---some of them returned home.

A language of the studio had sprung into being even at this early date---the term "set" was used to designate the two walls of compeboard, gaily papered, with a door in one and a window in another, ending abruptly about seven feet overhead, which were all that were necessary to create the illusion of reality unless the cameraman was careless and "shot" an inch beyond his line. We still have "sets" but they frequently consist of three walls twenty-five feet high, with decorated ceilings, spread out over the entire studio space; for instance, one set in "The Battle of the Sexes" occupied studio floor space three hundred and fifty feet long and one hundred feet wide. It was approximately forty feet high, this being necessary to enable our cameras to photograph from a great distance. On this set we used one hundred and thirteen rotary and fixed carbon lamps for our lighting.

But to go back to the early days of moving pictures---

Twenty years ago the scenario for a story was mostfrequently an idea jotted down hurriedly on any scrap of paper that happened to be lying about. Fifty feet was the length of the first so-called stories, then they developed into five hundred which was considered quite enough film to tell any story in---even "Ben Hur." When one thousand feet was

reached (still the footage for one reel of film today) the industry settled down to business. Now the scenario was quite a formidable affair---it required sometimes two hundred and fifty words to tell a story, although more often seventy-five or one hundred could do. There was a cast of characters---for the most part three principals were sufficient---heroine, hero and villain; if a mother or father were thrown in or a hard riding bunch of cowboys it was more in the nature of a grand gesture than because they were really essential.

The actual scenario was usually in twenty-five or so scenes. Stage technic was followed. The entire action of the scene was played in what we now call a "long shot," taking in the entire set and all the actors. The results were most unsatisfactory. Owing to poor lighting and amateurish photography the faces were frequently hard to see plainly, therefore all play of expression was lost. On the stage, even if you are so far back in the house that you cannot see faces clearly, you can hear the voice. But there was no voice to interpret the meaning of the interminable mouthings, so wordy titles had to be flashed on the screen, interrupting the action. In an attempt to remedy this glaring fault I first introduced what is now called the "close-up," because literally that is what it is---the camera is moved close up to the subject, resulting in the same view one would get if talking to another person across a small table, say.

But this cutout cut off the subjects legs---and up to this time only full length actors had been projected upon the screen. Even my cameraman objected---it was unnatural to show people without legs. I knew what I wanted but the flood of protests had its effect; perhaps I was wrong. I went up to the Metropolitan Museum and studied paintings from a new angle and with a new interest. Painters did not always paint their subjects full length---in fact, they seldom did. It all depended upon what they wanted to show. So I boldly wasted film on the experiment---and, after a good deal of argument and objection, the picture was allowed to be shown with limbless ladies and legless gentlemen---and immediately the "close-up" became a popular innovation.

The "flash-back," which is simply cutting from one scene to another to get synchronized action, was another innovation which speedily became popular. The "fade-out" helped to get away from long explanatory titles and "mist photography" helped bring me a littler nearer to the goal of genuine motion pictures---<u>painting</u> rather. In "The Drums of Love" we have come closer than ever before to <u>painting with light</u>.

It was while I was with Biograph that I made a picture in two thousand feet---just twice the length of the usual feature film. It was called "His Trust Fulfilled" and I could not cut in down to one thousand feet without ruining it. There were some stormy executive sessions and I finally refused to run it at all if it had to be cut to the thousand feet requirement. So we made arrangements with exhibitors to run one reel one week and the second one the week following. This was the

first two-reel motion picture but in a very short time all the companies were making them. Today twelve reels, cut with an intermission, make an evening's entertainment.

The greatest stride forward in the making of motion pictures has been in the method of telling the story, and that includes the very important instrument with which it is told---the motion picture camera. We had just as good actors and actresses twenty years ago as we have today; we had the same priceless wealth of stories on which to draw. The crudities of these first motion pictures lay in the way in which the story was transferred to the screen---in the way in which it was directed. The error there was in confusing a distinctly new method of expression with old forms---the motion picture is not merely another way of showing a stage play or novel---it is a separate and individual art.

The motion picture camera is to the motion picture director what the chisel is to the sculptor and the brush to the artist; its potentialities have not been scratched. And at that, American directors have forgotten more about the camera than the loudly heralded imports can show us. When "Intolerance" was shown recently in New York the critics gave it high praise---some of the very men who had called it "bewildering" and "confusing" and other less faintly damning phrases when it showed there in 1916---a number of them remarking that the

camera angles showed clearly that our technic had outstripped that of the continental invasion.

In my opinion, motion pictures have greater possibilities for the expression of human emotion than any other medium. Thought is the greatest power in the universe. It requires many thousands of words to lay bare a man's mind in a novel; it is difficult to the point of impossibility to show the difference between the conscious and unconscious thought on the stage, but in motion pictures you can show what a man is doing and what he is thinking at the same time.

The motion picture will continue to evolve, and the "way movies are made" will become more and more important to the world as time goes on.

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Shorts

SHORTS

Jean Hersholt, who used to be a professional boxer, knows a fighter when he meets one.

He thinks the greatest potential battler in the film city is Phyllis Haver, who, while at work in filming D.W.Griffith's "The Battle of the Sexes" showing at the.....Theatre, made him step several lively minutes to keep out of the way of her flying fists.

It is true that Phyllis sometimes threw things at him---such substantial things as books and vases---but don't blame the girl, the director made her do it.

The fight between the two is one of the big moments in the picture which boasts an all-star cast composed of Jean Hersholt, Miss Haver, Belle Bennett, Alvarado and Sally O'Neil. William Bakewell and John Batten are in supporting roles.

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More than 200 extras were engaged for the night club scenes of D.W.Griffith's "The Battle of the Sexes" at the.....Theatre.

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It is highly conceivable, declares D.W.Griffith, that the price of flowers may have something to do with the high cost of motion pictures.

During the five weeks of filming "The Battle of the Sexes," now on the screen at the.....Theatre, an average of twenty-two dollars was expended daily for fresh flowers used in scenes.

The terrific heat generated by the arc lamps used in lighting sets makes the flowers fade within a few hours time and new ones had to be bought and arranged in the same positions.

"The Battle of the Sexes" was made at the United Artists studio, with an all-star cast composed of Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil. It is Griffith's second United Artists picture since his recent return to that organization after an absence of five years.

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Overheard at the United Artists studio when D.W.Griffith was making "The Battle of the Sexes," now showing at the..... Theatre.

Griffith - Didn't I see you in "Chicago?"

Phyllis Haver - No, Detroit.

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Phyllis Haver, prominent in the quick-changing business (cinematically, of course,) is busy working from Hershelt for spare change in "The Battle of the Sexes," D.W.Griffith's epic of the American home now being shown at the.....Theatre.

Belle Bennett and Sally O'Neil are in the picture which is an ultra-modern version of Griffith's four-reeler, "The Battle of the Sexes" made fifteen years ago.

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D.W.Griffith filmed the first scene of "The Battle of the Sexes" to the rhythm of barber shop strains.

Getting into character is an orchestra's business as well as an actor's, so when Griffith took his company on location to the Ambassador Hotel's tonsorial parlor, the company's musicians struggled through such dimly-remembered pieces as "Don't Break the News to Mother," and "I'm Afraid to Go Home in the Dark."

Phyllis Haver, Jean Hersholt, Belle Bennett, Don Alvarado and Sally O'Neil compose the all-star cast.

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They're making actors out of mice now.

It needed something more realistic than a stuffed mouse on strings to make Phyllis Haver simulate the fright that is one of the amusing moments in D.W.Griffith's "The Battle of the Sexes" at the.....Theatre, as Griffith brought the mice on the set----an extra one was provided to circumvent possible fatalities due to stray cats or mouse temperaments.

Is it necessary to say that Phyllis did her scene effectively or that the mouse did his with rare insight and feeling for the drama of the occasion?

Mice are not bad actors, Griffith contends, the only difficulty is making them realise their own importance, and the high cost of production, etc., and that there is more truth than poetry in the axiom that an actor's---even a mouse's---first duty is to make his own desires subservient to those of the director.

****

D.W.Griffith discovered the secret of the "fadeout" eighteen years ago when making "The Last of the Mohicans" with Mary Pickford and Owen Moore in the starring roles. He accomplished this camera trick by placing a bottomless cigar-box in front of the lens and slowly blotting out the scene with the cover.

Today the very ultimate in screen technique may be seen in Griffith's "The Battle of the Sexes," a special picture of family life showing at the.....Theatre.

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[illegible] Griffith, famous film producer, whose "The Battle of the Sexes" is to come to the [illegible] Theatre, hasn't written any health hints for the papers about it yet, but there may be some connection between his fondness for dancing and the fact that when a doctor examined him in connection with his latest insurance policy--the kind usually taken out before the director of a feature picture starts work--he was pronounced a better risk than the average man of thirty. Griffith's friends say he takes his dancing seriously, making real exercise of it as well as recreation.

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DO YOU KNOW THAT----

Jean Hersholt, who plays the father in D.W.Griffith's "The Battle of the Sexes" was a distinguished Danish actor and portrait artist before he came to America.....that he staged the Danish National Fair at the San Francisco Exposition....that he has directed several pictures....that he is an ardent stamp collector....that he is married and has a son....that he shares with Emil Jannings the reputation of being the greatest character actor in films?

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Jean Hersholt wears one of the strangest makeups of his entire career in "The Battle of the Sexes" which D.W.Griffith is presenting at the.....Theatre.

A rubber vest weighing five pounds is worn by Hersholt in the earlier stages of the picture to make him portly. The vest, however, defeated its own purpose, for after a week of shooting, Hersholt discovered that the garment has caused him to lose nine pounds.

Co-featured with Hersholt are Phyllis Haver, Belle Bennett, Jean Alvarado and Sally O'Neil. William Bakewell and John Patten are in the supporting cast.

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Eighty-three lights of various types were used in filming the huge night club scenes in D.W.Griffith's "The Battle of the Sexes" which is to open at the.....Theatre.....

Most of these lamps were of the arc type that are rated at 1500 candlepower; others used were the Klieg lights and the new types of incandescent lamps that are rapidly supplanting the former.

It took eighty electricians to operate this lighting system which burned up enough electrical energy to light a city of ten thousand population.

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Phyllis Haver, who has one of the principal roles in D.W.Griffith's "The Battle of the Sexes" now showing at the.....Theatre, is screened in her bathing suit for the first time in five years.

Miss Haver, along with Gloria Swanson and Marie Prevost, was an original Mack Sennett bathing girl. In those days her only working costume consisted of swimming attire.

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Sally O'Neil, who will be remembered as the vivacious young Irish flapper in recent pictures, appears in D.W.Griffith's "The Battle of the Sexes" at the .....Theatre as a subdued young home girl. From now on Miss O'Neil will stick to the tamer roles. "The Battle of the Sexes" is an epic of average American home life, with Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Miss O'Neil in the all-featured cast, supported by William Bakewell and John Batten.

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A mouse plays an important role in D.W.Griffith's "The Battle of the Sexes," now showing at the.....Theatre. The rodent, a tame white mouse colored to take on the hue of his less-liked brethern, is a professional actor who earns his master thousands of dollars yearly. "Billy", as he is called, performs a rather dramatic piece of acting opposite Phyllis Haver and Jean Hersholt.

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DO YOU KNOW THAT-----

Phyllis Haver, star of D.W.Griffith's "The Battle of the Sexes" showing at the.....Theatre, was one of Mack Sennett's first bathing beauties, along with Gloria Swanson.....that she is considered one of Hollywood's smartest real estate operators.....that she was born in Kansas.....that her real name is Phyllis O'Haver.....Irish, of course.....that Griffith considers her one of the three most accomplished actresses in film?

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DO YOU KNOW THAT-----

Don Alvarado, who has an important leading role in D.W.Griffith's "The Battle of the Sexes," was born on a ranch outside of Albuquerque, New Mexico.....that he ran away from home to get into the movies..... that he earned his first dollar by substituting in a prize fight..... that he won the decision over his opponent.....that he was an "extra" for three years.....that he is married and has one child.....that he got his first chance while "doubling" for Valentino?

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D.W.Griffith completed "The Battle of the Sexes" within ten days of scheduled time.

This was the second time within a period of six months that the noted director had shortened his shooting time. The first instance was "The Sorrows of Love."

The cast of "The Battle of the Sexes" is composed of Jean Hersholt, Phyllis Haver, Belle Bennett, Lew Ayres and Sally O'Neil, co-featured, and William Bakewell and John Patton in support.

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Latest "How to Get Thin" suggestion.

And this one emanates from Jean Hersholt, playing the role of the philandering "Judson" in D.W.Griffith's United Artists production "The Battle of the Sexes," soon to open at the.....Theatre. Hersholt had to wear a rubber vest weighing five pounds in the earlier sequences of the story to make him look portly. After a week under the glowing Kleigs, Hersholt discovered he had lost nine pounds. Plump maids and matrons might suggest that their coutourieres drape their chiffon frocks on a rubber vest combination.

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Three times a son to Belle Bennett---that is William Bakewell's record. First in "Son and Mother" for F.B.O., next in "The Devil's Trademark" for the same company and now in D.W.Griffith's United Artists production, "The Battle of the Sexes," showing at the..... Theatre. It was his excellent work in the F.B.O. productions that prompted Miss Bennett to suggest young Bakewell to Griffith for his role of "Johnny Judson."

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D.W.Griffith is the son of Jacob Wark Griffith, a distinguished General in the Confederate army....that young Griffith's first job was reporting under the celebrated "Marse" Henry Watterson in Louisville, Kentucky.... that he became a director by chance....that he introduced such prominent personalities as Mary Pickford, Douglas Fairbanks, Lionel Barrymore, the Gish sisters, Mack Sennett, Henry B. Walthall and scores of others to the screen....that he made the first three, four and five reel pictures.... that he introduced the "long shot," the "fade-out," "mist photography" and the "flash-back"....that he was commissioned by the allies during the war to make "Hearts of the World,"....that he made "The Birth of a Nation," "Broken Blossoms," and just lately received the greatest ovation of his career on the occasion of his twentieth year as a producer and director....that he is now preparing "The Pioneer Woman?"

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Don Alvarado, featured player in D.W.Griffith's "The Battle of the Sexes" frankly admits he went hungry many a time in Hollywood during his "extra" days. He was employed in a candy factory in Los Angeles and kept his job while occasionally getting a day off by playing sick to go to Hollywood and work in mob scenes.

****

It is a surprising possible only to films that while Phyllis Haver has been made love to thousands of times in her film career she never was supposed to return the sentiment until her appearance in D.W.Griffith's "The Battle of the Sexes" being shown at the.....Theatre.

Truthfully, she learned all about love from Griffith.

The lucky young man to claim Miss Haver's first efforts in this sublimest of all emotions is Jean Alvarado. To carry this paradoxical situation further, Jean has always been a vigorous screen lover but this time he rejects Miss Haver's pioneering attempts with utter disdain.

Co-featured with Miss Haver and Alvarado are Jean Hersholt, Belle Bennett and Sally O'Neil.

The picture is a United Artists product.

****

Jean Hersholt was once a portrait painter; there was some danger recently of his becoming a muscle-bound acrobat.

In D.W.Griffith's United Artists feature "The Battle of the Sexes" being shown at the.....Theatre, Hersholt successfully catches Phyllis Haver from a height of eight feet. To register this correctly while filming there were several--oh, well--six attempts.

In the picture Phyllis is supposed to be a dumb-belle, so that possibly there is some truth after all in the well known saying that exercising with dumb-bells is good for any man's constitution.

****

"The Battle of the Sexes," the D.W.Griffith United Artists picture one made by the same director in 1919, in five reels, at a cost of $2500. The cast of that picture included Lillian Gish, Owen Moore, Robert Harron, Mary Alden and Donald Crisp. In six months the picture earned $480,000., showing a profit to Griffith and his organization of $400,000, after releasing expenses had been made.

The modern version of "The Battle of the Sexes" cost approximately half a million dollars. Its cast includes Jean Hersholt, Phyllis Haver, Belle Bennett, Sally O'Neil, Don Alvarado, William Bakewell and John Patton.

.....

Charge to the account of

$

WESTERN UNION

No. CASH OR CHG.

CHECK

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COLLECT MESSAGE

Oct. 1, 1920.

Mr. John L. A. Fell,
53 Virginia Street
Pittsfield, Mass.

Mr Lloyd returned to Conct after only weeks stay here

C. M. Conway

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

October 3, 1928.

Mr A H T Banshaf
130 West 42nd Street
New York City.

Dear Mr. Banshaf:

I have your letter of the 25th. We are cooperating with Mr. Lindemann and we will continue to do so.

I was informed by attorney for the Art Cinema Company that the Griffith Company had no right to reject contracts.

This makes no difference, however, in our desire to secure for Mr. Griffith all that the traffic will bear on his pictures.

Yours sincerely
UNITED ARTISTS CORPORATION

A. Lichtman

Vice-Pres. & Gen'l Mgr Distribution.

AL:SF

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. HANSHAF, Secretary
J. C. EPPING, Treasurer

D. W. GRIFFITH INCORPORATED

TELEPHONE
BRYANT [illegible]

GENERAL OFFICES
ROOM 501 - 729 - 7TH AVE.
[illegible]
NEW YORK CITY, N. Y.

October 6, 1926.

Dear Mr. Hanshaf,

In the year 1924 Mr. Grey received from the Educational Films, Inc. dividends amounting to $3000 on stock of that corporation standing in his name. In 1925 he received $1950 and in 1926 $600. Although this stock was standing in Mr. Grey's name I believe it was the property of Mr. H. H. Hammons and for that reason, when the dividend checks were received by Mr. Grey, he turned them over to Mr. Hammons and therefore no report of same was made in Mr. Grey's income tax return. The Educational Films, Inc. reported the payment of these dividends to the government and the income tax department picked them up as having been unreported, went over Mr. Grey's returns for the three years, and rendered bills for $405.01, covering the additional tax and interest on same to a recent date.

I have gone into this matter with Mr. Catlin of Mr. Hammons office, and upon investigation he found that Mr. Hammons had reported these dividends in his returns for the years 1924 and 1926. It being a rather complicated matter, he suggested the best and easiest way to adjust it would be for Mr. Grey to file an affidavit stating the above facts to be the case, thereby relieving him of the liability for either the tax or interest. In this affidavit he suggested that Mr. Grey state that he has been informed that Mr. Hammons reported these dividends in his income tax returns. They, of course, will then probably re-examine Mr. Hammons' returns and it will automatically adjust things, I hope.

Mr. Grey asked if you would please be kind enough to draw up an affidavit covering the above facts in the case. If you will do so at your earliest convenience and send same to either Mr. Grey or me, I will send it to the income tax department.

Thanking you, and with kindest regards, I remain

Sincerely yours,

cc/s

105

October 2nd 1920.

Mr. F.A.Barber,
Worcester Film Corporation,
State Mutual Building,
Worcester, Mass.

Dear Sir:

On behalf of Mr. D.W.Griffith and D.W.Griffith, Incorporated, I beg to advise you that Mr. Griffith and the Corporation will be pleased to permit you to print fstills" from the photoplays "AMERICA", "ORPHANS OF THE STORM", "WAY DOWN EAST" and "HEARTS OF THE WORLD" in your forthcoming historical publication provided, of course, that the Griffith Corporation retain all its rights, except those that may be herein specifically granted and upon the condition that you give Mr. D.W.Griffith, as producer, full credit for the same, and D.W.Griffith, Incorporated as owner of the film in the caption accompanying the illustration.

You may also syndicate these illustrations, with the credits given as aforesaid, from your proposed publication to the newspapers throughout the world.

Very truly yours,

D.W.GRIFFITH INCORPORATED.

By_____
Secretary.

AHTB:GDM

Oct. 2nd /28.

Dear Raymond:-

Just a line to inform you further as to the present relations with United Artists,,"contract rejections" etc.

"Some ten days ago"there was a deal on fifteen houses, all in the city of Detroit except one, Flint Michigan."I did not like our deal on Sexes and Love Song, as they were practically not improvements on the deal we had on Drums."It was discussed from all angles by the contract"manager, district manager and division manager and myself,"their contention was that the firm makinggthe offer had lost so much money on Drums that it was impossible to better the deal. My thought was that if that statement was correct, to sell Sexes at Drums prices as I feel surt that will be a box office winner, but to hold out Love Song and not sell it for their offer at this time. It was finally taken up with Mr. Lightman and after a discussion with him, he insisted that the deal be taken, which I agreed to do, on his recommendation, but before the conference was over, he questioned the right of a Griffith Representative to reject contracts. My answer was that the Griffith Corporation was quitesure of the rights of their organization and its representative, his reply being "that is a matter for lawyers to settle".

Mr. Banzhaf was out of town the following day, but immediately on his return, I acquainted him with the statement of Mr. Lightman, and Mr. Banzhaf immediately wrote Mr. Lightman, calling his attention to paragraphs in the contract between Mr. Griffith and Art Cinema relative to the rights of a Griffith representative to reject etc, etc.

I suggest that you do not allow this to annoy you, for Mr. Lightman has been in possession of this letter for at least a week, and the reaction to it has been for the U.A. to reject contracts I do not think acceptable, now, without much quibling. In other words if an offer comes along that I question, if they show me enough good reasons advanced by the men in the fieldwing as to why it should be accepted, I do so, but if it is one of those "line of the least resistance sales" I reject it.

In several instances the United Artists have themselves on receiving deals on Sexes and Love Song together, rejected the Sexes offer. In these instances I reject Love Song, even tho the deal may be acceptable as to terms. I do not think Love Song should be sold in any instance at this time, where Sexes is left unsold. My story is that I have "Instructions from the Coast" not to sell any other way, and I stick to the story, feeling quite sure you agree with me.

Also am making every effort to have DRUMS forced, in situations where it is out, but in the bigger towns where it is unsold I cannot always force it. For instance we did not sell it to West Coast (I believe no U.A. Pictures were sold them last season) but sold against them in

towns where they had competition.

We got a deal from west coast recently on Sexes, and of course had to accept it without the sale of Drums in the unsold towns.

However the fact that they are so close to the studio and have concentrated for Sexes is a good indication of what they think of the picture as an attraction.

I wonder if you folks on the coast watch the activities of Warner Bros and Wm. Fox, in acquiring theatres. The Warners in addition to acquiring the Stanley houses have just taken over the Kunsky houses in Detroit which in the past has been a strong Publix affiliation. So far as we are concerned in this situation, the U.A. has a house there, but the thought along the street here is that the activities of these firms is far from over, and there is much speculation as th what their policy will be toward other producing firms. I just mention this to learn if these moves have caused any uneasiness in Los Angeles, and what the thought is there.

Am just a bit disappointed at the figures on Sexes at Los Angeles, for I'm sure its an audience picture, and should go over big. However I do not know the circumstances under which it played and we will not have to wait long for New York's verdict for the picture m is now scheduled for the Rialto, opening Friday October 12th. I feel sure New York will like it.

Don't forget to send me any press or publicity matter, stills or what have you on Love Song, immediately its out.

Kindest Regards,

Very Truly Yours,

P.S.
Al.Jolson in "The Singing Fool" is the picture sensation of the street, now at the Winter Garden to Capacity.

October 3rd 1928.

Mr. Dennis F. O'Brien,
c/o O'Brien, Malevinsky & Driscoll,
152 West 42nd Street,
New York City.

Dear Sir:

In reply to your letter of September 28th, I will be glad to attend the meeting of the Board of Directors on any date you suggest for the purpose of passing on the proposed Schenck resolution.

Will you kindly prepare a certificate for 500 shares of the Common stock of the United Artists Corporation pursuant to assignment of said shares as per the within enclosed copy transferred by D.W.Griffith, Incorporated to Mr. D.W.Griffith. I have the original assignment in my possession and will turn the same over to you when you have prepared this certificate. The transfer of the stock should be on the same date as the assignment, viz. the 11 day of July, 1928.

You will recall that you hold the certificate for 1,000 shares of common stock of the United Artists Corporation belonging to the Griffith Corporation pending the completion of the payment of the purchase by the Griffith Corporation of $100,000. worth of the United Artists preferred stock and that the said common stock is to be surrendered from time to time to the Griffith Company as and when the Griffith Company has taken up the balances due on the aforesaid preferred stock subscription. Since the Griffith Corporation has taken up and paid for at least $80,000. worth of said preferred stock, if not more, it is entitled under letter of agreement to at least receive 800 shares of the common stock. We are willing, however, that you retain the balance, viz. 500. shares not sold by the Griffith Corporation until the entire subscription of $100,000. is paid, but we do want the transfer of the 500 shares assigned by the Griffith Company to Mr. Griffith made as of the date, viz. July 11, 1928.

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ATTORNEYS & COUNSELLORS AT LAW
HERRICK F. GRIFFITH
M. L. MALEVINSKY
ARTHUR T. DRISCOLL
RICHARD J. HAGGERT
ARTHUR H. WELSH
EDWARD G. RAFFERTY
BENJAMIN PEPPER
LELAND T. ATHERTON
EDWARD J. CLARKE
CHARLES H. BERG

LAW OFFICES

TIMES SQUARE
NEW YORK CITY

CABLE ADDRESS
GRIFFITH

IN RE D. W. Griffith

October 4, 1928

Mr. Albert H.T. Banghaf
130 West 42nd Street
New York City

My dear Bert:

In reply to your letter of October 3, 1928, may I inform you that I have asked Mr. Pepper of our office to give the matter immediate consideration.

I think Mr. Beach of the United Artists Corporation is away on his vacation and it may be necessary for us to wait until he gets back to effectuate the transfer. I see no objection to it.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC

October 6th/26.

Dear Raymond:-

Some weeks ago there was a conference here at which the proposition to allow exchange managers more authority in selling small towns and subsequent runs in zoned cities.

I sent you a wire giving my thoughts in the matter, and later in writing me you simply mentioned the fact that you had mentioned this to Mr. Griffith and that he would favor the recommendations made, if approached by Mr. Schenk.

I wish you would advise me Air Mail as to just what action, if any, has been taken and what decisions have been reached.

Thats that. Now, I am presuming from your correspondence that Love Song is about completed and synchronized. If not yet, when is, I'm just wondering if you or Mr. Griffith, or both will be coming to New York. I promise to keep your secret, so if you can, tell me when, or about.

All good wishes,

Regards,

ATTORNEYS & COUNSELLORS AT LAW
GEORGE F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL
RICHARD J. MASSEY
ARTHUR B. WALSH
EDWARD G. BAFFERT
BENJAMIN PEPPER
LELAND F. ATTERTON
EDWARD J. CLARKE
CHARLES H. BERY

LAW OFFICES

TIMES SQUARE
NEW YORK CITY

CABLE ADDRESS
OBRIADRIS N.Y.

IN - RE

October 6, 1926.

Mr.Albert H.T.Banshaf,
130 West 42nd Street,
New York.

Dear Mr.Banshaf:

We are in receipt of your letter of Oct.5,1926, requesting the transfer from D.W.Griffith, Inc. to D.W.Griffith (personally) of 500 shares of common stock of the United Artists Corp.

It will be necessary for you to send the original assignment, to be presented to the corporation, in order to authorize such transfer.

Please therefore send us this assignment upon receipt of this letter.

Very truly yours,
O'BRIEN,MALEVINSKY & DRISCOLL.
by: Benjamin Pepper

BP:DB

Oct. 11-26, Delivered orig. assignment to Pepper same date —
Orig. Stock book. Received & sent 20 & 1 for 500 shares — name of D. W. G.

GRIFFITH NOW AND THEN

"The Battle of the Sexes," David Wark Griffith's latest production, has in its cast Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado and Betty O'Neil. The film, now at the Rialto, is based on a story by Dr. Daniel Carson Goodman.

Fifteen years ago Mr. Griffith made the same story into a five-reel film in four days' time at a cost of $3,500. Harry E. Aitkin, head of the Majestic Film Company, for which that original version was made in New York City, recalled the circumstances and incidents of the production. These form interesting contrasts with the present film-making methods.

"Griffith left Biograph in October of 1913," Mr. Aitkin said. "We had two producing companies, the Reliance and the Majestic; the distributing company was Mutual. Many Biograph players came over to Reliance and Majestic with or immediately after Mr. Griffith, and some of these actors appeared in the first version of 'The Battle of the Sexes.' Lillian Gish, Dorothy Gish, Jack Pickford, Henry B. Walthall, Robert Harron, Blanche Sweet, Owen Moore and Mae Marsh were among those who came, as I remember, and in the cast of 'The Battle of the Sexes' we had Lillian Gish, Robert Harron, Donald Crisp, Mary Alden, Fay Tincher and Owen Moore. It was Griffith's first full-length feature for us."

Two New York Studios.

Mr. Aitkin said that Reliance and Majestic were producing one or two films each week in the Fall of 1913, and that Mr. Griffith filmed one of Paul Armstrong's plays at about that time and soon afterward began production of "The Birth of a Nation."

"We had two studios in New York City in 1913," the film executive recalled. "One was up in Yonkers and the other was a loft in an office building—or, rather, a department store building—at Eighteenth Street and Broadway. We hired the floor and put some lights in, and then we began making 'The Battle of the Sexes.' Summer production costs in those times rarely passed $1,000 a day, including salaries of players. The average major picture production of today costs anywhere from $500,000 to $700,000 to produce, and it takes a great many more days than four."

Griffith Films.

According to officials of United Artists Corporation, distributors of the new eight-reel version of "The Battle of the Sexes," Mr. Griffith's 1928 edition of the 1913 story cost more than one hundred times more to make, the original production expense of $3,500 taken as the measure. Mr. Griffith spent four months in filming the new version, as against the four days of the first one.

When he went to work for Majestic in the Eighteenth Street studio Mr. Griffith had been directing films for five years, so that 1928 represents the completion of two decades of film production. In these two decades Mr. Griffith has brought forward many film stars, and so many players have appeared in Griffith films that Jean Hersholt, in New York recently, said he couldn't understand how it was he had never been under Mr. Griffith's direction before 1928. The same is true of Phyllis Haver. The man who discovered Miss Haver, Mack Sennett, was himself brought forward as an actor by Mr. Griffith. So were Mary Pickford, Lillian Gish, Constance Talmadge, Wallace Reid, Dorothy Gish, Mae Marsh, Robert Harron, Jack Pickford, Alice Joyce, Mabel Normand, Harry Carey, Richard Barthelmess, Donald Crisp and Carol Dempster. It was Mr. Griffith, also, who met Douglas Fairbanks at the New York première of "The Birth of a Nation" and who chatted with the then well-known stage actor long enough to induce him to try the screen. "The Lamb," Fairbanks's first film, resulted. It was directed by William Christy Cabanne and supervised by D. W. Griffith.

D. W. GRIFFITH COLLECTION

LIBRARY AIDS TO SCREEN

PICTURE producers in these days avail themselves extensively of the resources of the public libraries, especially the New York Public Library on Fifth Avenue. Prior to the taking of scenes for "The Divine Lady," a story of Lord Nelson and Lady Hamilton, experts from First National Pictures Corporation sought information concerning costumes and architectural and historical data from the Fifth Avenue library. The Fox Film Corporation employed the same source for uniform details for "The Red Dance."

The biblical backgrounds for the forthcoming production, "Noah's

COPY

ELECTRICAL RESEARCH PRODUCTS,
Inc.
195 Broadway,
New York

October 10, 1928.

DENNIS F. O'BRIEN, Esq.,
188 West 48nd Street,
New York City.

Dear Mr. O'Brien:

Referring to your letter of October 4th -

DeForest Phonofilm of Canada Limited filed a petition for interlocutory injunction against Famous Players Canadian Corporation Limited, on September 12,1928,alleging infringement of eight Canadian patents by reason of the use in the Palace Theatre in Montreal of certain sound reproducing equipment, and by reason of the use in such equipment of standard motion picture films having sound records thereon, which sound records were alleged to have been made by devices and methods employing the inventions of certain of the patents.

The sound reproducing equipment in question was furnished by the Northern Electric Company,Limited of Montreal, which obtained it from Electrical Research Products Inc.,

This suit is being vigorously defended. Respondent's answer was filed September 25,1928 by the firm of Brown, Montgomery & McMichael of Montreal and Russel S.Smart, Esq., K.C. of Ottawa, our Canadian patent counsel. The answer cited some twenty odd prior patents, a number of prior publications and some 125 Canadian patents and pending applications of Western Electric Company,Incorporated. Upon the filing of this answer, Respondent's counsel immediately asked for a postponement of the hearing, and the date was accordingly set for October 11. Since that time the Respondent's attorney has again asked for another postponement, and we do not know when the matter will be heard.

We are advised by Mr.Smart that we have a good defense, the patents in suit being either invalid or so limited that there is no infringement.

I trust that this letter gives you sufficent information so that you can determine what position your clients will take. If,however, there is any further information I can give you please do not hesitate to ask.

Very truly yours

ALBERT H.T. BANSHAF
ROBERT S. RIGHTER

BANSHAF & RIGHTER
COUNSELLORS AT LAW
RUSH TERRIFOIL BUILDING
120 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 7-8000
CABLE ADDRESS
"BANSHAF"

October 10th 1928

RECEIVED from Albert H.T. Banshaf under date of October 10th 1928 assignment of 500 shares of the common stock of the United Artists Corporation from D.W.Griffith Incorporated to David W. Griffith, said assignment dated the 11th day of July 1928.

United Artists Corp.

J. H. HOFFBERG CO., INC.

MOTION PICTURE EXPORTERS AND IMPORTERS

1650 BROADWAY

NEW YORK

October 11, 1926.

Mr. A.H.T. Manzhaf,
30 West 42nd St.,
New York.

Dear Sir:

Confirming telephone conversation, we have an inquiry for HEARTS OF THE WORLD for Argentine, Uruguay and Paraguay.

The original rights to this film were sold to the New York Film Exchange about the year 1918 for a five year period and we know that the rights have expired.

We are interested in the reissue rights and wish you would make us your lowest quotations as promptly as possible.

Yours very truly,

J.H. HOFFBERG CO. INC.

Pres.

BB

ALL OFFERS SUBJECT TO PRIOR SALE

ALBERT H. T. BENSINGER
ROBERT G. RIGHTER

BENSINGER & RIGHTER
COUNSELLORS AT LAW
RUSH TRIPLEX BUILDING
130 WEST 42ND STREET
NEW YORK

TELEPHONE
WISCONSIN 1800
CABLE ADDRESS
"BENRIGH"

October 11th 1928.

Mr. F.A. Beach,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Beach:

I am enclosing herewith Griffith Corporation's check to the order of the United Artists Corporation under date of October 15th 1928 in the sum of $10,000. in payment, in full, for note due October 15th for like amount of the Griffith Corporation in favor of the United Artists Corporation, note and check being payment on account of preferred stock subscription. Will you kindly issue the preferred stock certificate and deliver same to me at your earliest convenience.

I understand that there is still one more payment of $10,000. due which will when paid complete the entire $70,000. additional subscription. If I am incorrect in this supposition please advise me.

Very truly yours,

A.H.T.B.

AHTB:GDM

(COPY)

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

469 Fifth Avenue

New York City

Will H. Hays
President
Carl E. Milliken
Secretary

Office of the President

October 11, 1933

Mr. Dennis F. O'Brien,
152 West 42d Street,
New York City, N. Y.

Dear Mr. O'Brien:

At Mr. Hess' suggestion, I am sending you the only file copy we have of the general statement which Mr. Hays made to the representative of the Department of Justice referred to by Mr. Hess yesterday in the meeting of the Law Committee.

Will you be good enough immediately it has served your purpose to be certain that it is returned to me?

With kindest personal regards, I am

Sincerely yours,

(signed) Maurice McKenzie
Executive Assistant to the President.

New York, April 21, 1927.

MEMORANDUM

MR. HAYS: I am just going to tell you informally the story of this organization, as I recall it. The fact is that no story ever written for the screen is as dramatic as the story of the screen itself, and not the least of the dramatic elements in its development are the evolvement and progress of the rather unprecedented arrangement, which is this association -- The Motion Picture Producers and Distributors of America.

Frankly, I do not know how I happened to be selected for the presidency. I do know that in 1920, I realized the significance of the motion picture news-weekly, and at the inauguration of President Harding, I suggested that the news-weeklies be treated as are the great news agencies.

I am not certain, but perhaps that recognition was noticed by them. I do know that without any acquaintance of any consequence with any of the motion picture people, a committee came to my apartment at Wardman Park Hotel on December 7, 1921, and announced that they were planning to organize an association of motion picture producers and distributors. The committee asked if I would head such an association.

There had been, I think, an association of some kind prior to that, headed by Mr. William A. Brady. Mr. Brady's association, I gathered from presentations of the situation, had more or less ceased to function. There had been scattered meetings, however, and some discussion of recasting the organization and making a new one with broader and more comprehensive purposes.

I was, I remember, ill at the time, -- recovering, as a matter of fact, from shock incident to a railroad wreck. I had, as Postmaster-General, gone to New York a few weeks before because of a mail robbery, and on the way back to Washington, I had been in a wreck. At the time motion pictures were broached, I was in bed.

I was interested in the proposal for two or three reasons. For some time, I had wanted to return to the practice of law. I had been giving a great deal of time to public affairs and to politics. Frankly, I had rather hesitated about going to Washington and into the Cabinet at all, because I thought that it was time to get back to work in my profession. I went to Washington, however, as you know, though still with the idea that soon I must return to private life. It was largely that thought that made this proposed position interesting to me at first.

And then too I seemed to feel that possibly an opportunity for rather unusual service was being offered to me. In any event, I told the motion picture people that I would think about their offer. I did too, -- from December 7th until January 17th. I discussed it with my brother, who

had been my partner in the practice of law before I went into the Cabinet, I discussed it with other friends, and with the President, because it meant my resignation from the Cabinet. I think, however, that the principal element of causation in the conclusion to change my entire life was this incident:

I took three little cowboy suits home that Christmas -- One was for my own boy, aged six, -- Bill Hays, Jr., -- one for his cousin, aged five, and the third for another cousin, aged eight. The boys took those three cowboy suits into the bedroom to put them on that they might come out and show me how they looked, and while in the bedroom, the boys got into an argument as to which one was going to be Bill Hart. They did not mention Buffalo Bill nor Daniel Boone. They wanted to be Bill Hart.

Well, the whole thing knocked me cold at just that time. The boys did not know I had a decision to make which would change the whole course of my life. They were as serious as little boys can be.

I was going along reasonably well in things that I was engaged in and to change everything and go into this new work was to me a major consideration. I had it very much on my mind. But these boys arguing about being Bill Hart got me. I thought to myself: "If this thing, called motion pictures, has got so deeply woven into the fabric of our society that in Sullivan, Indiana, these three boys, six to eight years old, are making it the biggest thing in their lives, I guess I had better look around a little. Maybe there is something here that nobody knows about or has not realized at any rate."

Anyway, the thought moved me very much. I went to Washington. I discussed it again with the motion picture producers. I discussed it with members of the Cabinet. As a result, I made up my mind and on the 17th of January, 1922, President Harding made this statement -- the first one he had made in the 'first person' since he was President. I remember that he called in the newspaper men and said to them: "Will Hays is going to resign from the Cabinet and take up this motion picture work. I regard it as a high type of public service."

In the meantime, the question of service had entered largely also into my mental processes, because I found that, as anxious as I was to get back to private life, I could not make up my mind to do so entirely. Before going to Washington I had two offers, one executive and one professional -- in no sense political. They were worth as much to me as this position then but I could not reconcile them with my comfort. It had been the other thing so long. But this position seemed to give me a triple opportunity. First, I would be getting back to earning and saving. Second, I would be getting back, in a way, to the practice of law, and third, I would be doing a type of public service.

So I decided to take the presidency of The Motion Picture Producers and Distributors of America, and I did. That was January 17th. My resignation took effect on March 5th.

Before March 5th, I made a trip up here, and again I

met the men proposing to organize the association. I was ill in New York; I was ill for some little time in New York. I had had a recurrence of the trouble resulting from that railroad wreck, and I came up here for an examination and medical attention, and it was at that time that I met them and discussed the future. Then I went on to Florida as part of the doctor's orders. I am merely mentioning this, to fix the time, for it was then they made this proposition. That was before January 17, 1922.

Before I could make a definite decision -- if I may retrace myself a bit -- I had, obviously, to know two things: first, whether the proposition was in good faith; and second, whether there was a reasonable probability of accomplishment. I could not, I felt, be connected with a failure, and I did not want to undertake too much without faith in the accomplishment of purpose. On that trip up here, I was convinced of the high purpose of the gentlemen who made the suggestion. I felt that confidence and cooperation could be developed whereby results could be obtained. I was sure of it.

I want you to bear this in mind now. The association was their idea, and it has worked out pretty well. There is a large amount of good yet to be done, of course -- for the industry and for the people whose servants the industry really is, -- but I repeat, it has worked out pretty well. And the gentlemen who had the idea deserve the credit for it was conceived by them and not by me. They realized that they were

the responsible custodians of this new method of expression which had come up over night.

They wanted to be worthy of that custodianship and they have been.

The story of the motion picture is like that of the gold rush to California, when men stepped on each other's babies and stabbed each other in the back getting to the golden fields. It came like the call of adventure to Alaska, springing up over night and setting men afire with feverous desire for wealth. But when consciousness came, that they had the principal amusement of the great majority of all the people and the sole amusement of millions and millions, those men to whom leadership was intrusted met their responsibilities.

The industry in the early days naturally had difficulties around it and in it. There were difficulties incident to the keenest competition that ever existed in business, dificulties incident to the newness of the business and incident to and necessary to its many ramifications and complexities. But they met and overcame those difficulties. I shall always value, of course, the thought that when a realization did come that theirs was not only a great industry but a great attitude-forming force as well, those men came to me. Why, my goodness, they did not know at first what it was, it was growing so fast and becoming so big. But when they did realize, even in days of chaos, they came to me for guidance -- and I shall always value and appreciate that.

I took the situation and the proposal very seriously.

I took it seriously before deciding to accept the job, and then having taken it seriously ever since it has become my life. It is almost a religion with me. I knew that day in January, 1922, that the purposes were in good faith, and I thought I saw a probability of successful accomplishment. I know now that I was right.

So I resigned from the Cabinet. I came up here on the 5th of March. There had been some discussion of the venture among the men themselves after I had accepted and announcement had been made that a trade association had been organized under the Board of Trade Statute of New York. It was to be a non-profit organization, -- a trade association with some elaborations. The articles were not finished when I came so I sat in with the law committee, that is, the attorneys for the different companies in developing the statement of the purpose.

Those articles contained seven main objectives, and those objectives were stated with some care, of course. When the men sat down to state legally a legal purpose by a legally constituted body, then it had to be an exact statement. We joined ourselves together, you will read in the articles of incorporation, to foster the common interest of -- we had to say it like that in statutory language under the Board of Trade Law -- of what? Of motion picture producers and distributors? They make up the association and they pay the dues, don't they? No, not to promote the common interests of these producers and distributors, but <u>to foster the common interests</u>

of all those engaged in the motion pictures industry. We realized in the very inception of this thing that we would be doing that which was beneficial for producers and distributors, yes, but also for exhibitors, for the smallest cameraman or the greatest star, secure in the knowledge that all would go up or all go down together.

This was understood before my personality was really injected into the situation. I remember the meetings of the law committee when this was discussed. "The producers and distributors are paying the bills, yes," they said, "but we all go up or down together." It was seen then, and it has been demonstrated so conclusively since, that this association was for the benefit of everybody in the business. So the producers and distributors said: "We join ourselves together for the common interests of those engaged in the motion picture industry to: First, establish and then maintain the highest possible moral and artistic standards in motion picture production; and second, develop the educational as well as the entertainment value and the general usefulness of the motion picture." Those are the two principal objectives; establishing and maintaining the highest possible moral and artistic standards in motion picture production and developing the educational as well as the entertainment value of the motion picture, and its general usefulness. Then, the lesser purposes; diffusing accurate and reliable information with reference to the industry -- that is, public information, because the industry was rather generally misunderstood at that

time; reforming abuses relative to the industry; securing freedom from unjust or unlawful exactions; and other lawful and proper means. The articles of association are here; you will read them over and then study the by-laws and the charter.

My first purpose, of course, in taking hold of the work in March was: Number one, to establish and then maintain the highest possible artistic and moral standards in motion picture production. There had been considerable criticism of motion pictures. As a practical matter, these motion picture producers and distributors had realized they had an accountability and that they had to fulfill their stewardship themselves. It is true that censorship had been passed in half a dozen states; some immediate emergencies had taken place on the West Coast; the newspapers were calling attention to a certain evident lack of responsibility; and the leaders in the industry themselves had discovered that they had in their possession an instrument for recreation, education, inspiration, world friendship they had never dreamed of when they discovered motion pictures a few years before.

The thing to do first, I said, is "make the pictures right." I believed then, as I believe now, that all evil can be removed and all the great good of pictures retained at the place the pictures are made, at the time they are made, by the men that make them. No alibi is possible. The men who are engaged in this business, who form this association, have that

responsibility. They make a large percentage of all the pictures in the world, and at the place they are made, by the men that make them, when they are made; they can do the things they proposed to do in theformation of this association. I saw quickly that it was there in the wood and could be done. It was not an overnight miracle, however.

The public had a definite responsibility in it, too. I realized. I found, for instance, that certain plays having scenes not entirely without evil and treatment that was not without salaciousness, made a lot of money; and it is true that if a vegetarian, (however honest he may be), wants to run a vegetarian hotel and his patrons come in every day asking for roast beef cooked rare, he has trouble maintaining a vegetarian diet. That's quite evident. So it seemed essential to organize the demand as well as the supply. I was convinced that the true course was first to make the pictures right and to do that at the source, then to keep just ahead of the demand but I also was convinced that as this is also a business, there had to be an organized demand for the right product. So early in 1922, I called in for consultation the heads of sixty large national organizations, -- welfare associations, -- such as the Y.M.C.A., the Y.W.C.A., the Boy Scouts, the Girl Scouts, The Campfire Girls, the National Catholic Welfare Conference, the Federal Council of Churches, the General Federation of Women's Clubs, et cetera, et cetera. I outlined my purposes and asked their cooperation. It was thus that we formed a Committee of Public Relations, with a membership, at that time,

of about sixty representatives of those groups.

I said to that Committee: "Now, we are going to make the pictures right. But it is not an overnight miracle; and we can only do it with your cooperation. We will form this Committee and you can employ a man and pick him out without any suggestion from us, and we will pay him and all the expenses of his force, and put him in our office to carry out your wishes in this partnership which we propose." The man they selected was Jason S. Joy. Colonel Joy had been in the war; he had helped in the reorganization of the Red Cross, and he was about to be employed by one of the Standard Oil Companies to organize a world-wide welfare organization among their employed. He was the choice of the Committee of Public Relations through whom I contacted with all of these people, representing millions of our citizens. For two years, we worked with that committee, and as an outgrowth of that, we developed what is now known as our Department of Public Relations, which was headed by Colonel Joy until January 1st, 1927. When he went to the Coast, his work here was taken over by Carl E. Milliken, secretary of the Association and former Governor of Maine. An executive committee made up largely from those who had been on the Committee of Public Relations still acts in the advisory capacity to the Department and thus to the industry.

As I say, after three years, we made the Public Relations work a department of our own organization, the public representatives cooperating just the same, of course.

And a magnificent service they have rendered the cause

indeed. An example of how the cooperative plan works is this: You will remember "The Covered Wagon", a great picture. "The Covered Wagon" was to open at the Criterion Theatre on a Friday night. On the preceding Wednesday, the picture was shown to the members of the Committee on Public Relations, and Dan Beard, one of those present, remarked: "It is wonderful, but it shows Kit Carson getting drunk. He did, probably, but Kit Carson is in our Ritual, and it is bad for the Boys." This was Wednesday evening, mind you. On Thursday, through Colonel Joy, I sent to the producer of the picture a letter embodying Dan Beard's comment. At five o'clock on Thursday, I had a reply from Jesse Lasky, the producer, that the scene would be out. And at the premiere on Friday, the next night, it was out.

There are innumerable illustrations where that kind of cooperation affects what goes in a picture. In addition, that Committee saved many fine pictures which were necessary for our progress in the work of organizing the supply. Take "Abraham Lincoln", for instance. I wanted pictures like "Abraham Lincoln" and it was made. "Abraham Lincoln" was a commercial failure; twenty-nine people saw it the last day it was on Broadway. It would have absolutely failed financially and been a great loss. More importantly, its failure was a serious set-back to my guarantee to the producers that pictures like "Abraham Lincoln" would be supported. So I took up the whole matter with the

Public Relations Committee. It was time to show the organized demand. The Committee on Public Relations first got a national distributor to take the picture -- First National Pictures -- and then the Committee's members came in and wrote innumerable letters. And we saved "Abraham Lincoln" and made a commercial success out of it. Last year, it was the seventh best money-maker.

That policy of exploitation is very interesting. We have available the names and addresses of groups interested in art, history and patriotic subjects, and in all religious fields; in education, public health, in the classics of literature, and practically any subject that might be covered in pictures. Our method in general is to arrange form letters and have them signed, not by the producer of the picture nor by persons connected with the motion picture industry, but by influential persons in the groups who would naturally be interested in the subject matter of the picture. It was possible for us to make accessible the expert opinion of Protestant ministers in connection with the production of the "Scarlet Letter".

Take the picture called "The King of Kings" which opened a few nights ago. A year ago, one of the producers decided to make a picture of the life of Christ. It was an heroic experiment. Here's what happened, and I just refer to it to show you how broad the scope of the work of the Public Relations Department is.

Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, and Dr. George Reid Andrews, Chairman of that body's Committee of Religious and Educational Drama, spent weeks and weeks on it; the Catholic Church sent Dr. Daniel A. Lord, the Jesuit Professor of dramatics in the University of St. Louis, and he spent weeks and weeks -- sitting in with the scenarist, director and actors in the development of the picture which is now shown as "The King of Kings", in order that when finished, the photoplay was not only a fine picture, but made a definite impression for good. Dr. Cadman says it's the finest picture in the world today. Hundreds of others of every creed are saying the same thing. That is an extreme illustration only in the value of that particular picture. The same thing has been done in innumerable pictures. The Army and Navy are cooperating daily, giving men and material, that pictures like "Old Ironsides" and "Tell It to the Marines", for the Navy, or "The Big Parade", for the Army, may have a definite influence for good. The Government's cooperation is invaluable -- to the Government, to the citizens and to the industry.

We have, in addition, made many pictures at the suggestion of various groups. "America", I remember, was made at the request of the Daughters of the American Revolution, who cooperated splendidly in its exploitation. Secretary Wilbur is chiefly responsible for "Old Ironsides". There are many others too.

Now, when we began, we found that a prevalent type of book and play was impressing itself upon the picture industry.

a type of book and play that was very salacious. It was evident that there was danger of it becoming the prevalent type of picture. If that condition had become acute, it would have been very disastrous for the motion picture business and the public. So we organized what is called a formula, a thoroughly legal, I am sure, method of saving the screen from such a tendency. The Formula is this: When any member of the association discovers a book or play that in its opinion does not measure up to our new purposes, my office is notified. If we concur in the report, after reading the book or seeing the play, notice of the member company's opinion is sent to all the other member companies, and they have the privilege of avoiding a mistake. The other companies do not make the book or play into a motion picture after their attention has thus been directed to it. There are now twenty-four companies, by the way, in comparison with nine when we began, practically all the companies of consequence being in. Concurrence on our part is a requirement of of the Formula, in order that there may be no prejudice or "first opinion" which may be influenced by not having a star who fits the role or not being able to pay the price asked, etc.

By that Formula, more than one hundred and fifty books and plays have been declined for the screen in the last two years. Many, most indeed, of the best sellers, and many of the Broadway successes are included in that number. We can

tell this to the trade, of course, but we cannot tell the world. But take the "Green Hat", a very successful book and play, that ran on Broadway and throughout the country for two years. It was a big financial success. Plays like "Ladies of the Evening", and "The Harem", "The Shanghai Gesture" and "Lulu Belle" were declined. I can name you one hundred and fifty of them here, at least one hundred and fifty books and plays, best sellers, and great financial successes, that never will be on the screen because the producers realize, which they must do, that much that can be put in books and on the stage simply does not lend itself to pictures.

There are certain definite obligations incident to mass entertainment that have to be recognized, and we are going to recognize them. The result is that good is now the rule and evil is the exception. I am grateful for this eventuation, because that is not without some importance. I emphasize it in this discussion because it is perhaps the most vital thing in making the pictures right; certainly it is taking most of our time. And it is a service not without a selfish value to it, of course, because, in the last analysis, it has been demonstrated that the manhood and womanhood of this country will support the right kind of pictures. I underwrote that, I guaranteed it -- and the press came to the help of the situation magnificently, like an older brother; and they have helped in these unfortunate censorship agitations. They have been unanimous, practically, in helping us until we could find our-

selves. They have carried on the campaign for the support of the good.

Early in this development, I contacted with the exhibitors who were not members of the Association. I attended the meeting of what is called the New York City Theatre Owners Chamber of Commerce. The present president is Charles L. O'Reilly, an exhibitor and a good citizen. I don't think he was the president in 1928, but he is now, and he is the man you should see; he is a good man.

I went to a meeting of the Theatre Owner's Chamber of Commerce after I had been here a month or two, and on the wall of the banquet hall were the words "Chamber of Commerce", -- a great big "C", then the word "Chamber" spelt out in smaller letters, then the word "of" in small letters, and then the word "Commerce" with a great big "C" at the beginning. And that C-C hit me, and I said: "There it is," and I perfected right there the only vitally necessary formula for complete success in all we are trying to do: Confidence and Cooperation. That is it, confidence and cooperation among ourselves, the producers and distributors, confidence in each other and cooperation with each other; then cooperation and confidence between the buyers of our product, the exhibitors; then cooperation and confidence between the entire industry and the public.

And it is true today; that is all we need, confidence and cooperation -- and to be worthy of it. Square the perform-

ance with the profession, and the work is done.

We met with the Chamber of Commerce group; that organization has been constructive. There have been groups of exhibitors unfortunately that have played exhibitor politics, and the exhibitors like O'Reilly and others you will see, will probably tell you, if they go into past history, that there was a lot of sabotage among exhibitor organizations, that they were playing exhibitor politics, and cared more for that practice than for the development of the industry to its highest plane.

A meeting was called of exhibitors some time later to develop a uniform contract. It seemed to me and to the company members that the contract was not fair. It was like the early sewing machine contracts; it was rather unilateral. One exhibitor said he did not want to change, because it was so unfair to exhibitors that anybody could break the contract. He wanted to leave it that way. We had meeting after meeting, beginning, I think, in May, 1922, and we developed the first uniform contract. It took months of work, but it was really successful.

My idea was that we try the contract for a year so that our people would see that the things they had given up were not so serious as their early experience had made them fear, and in order that the exhibitors would be convinced that we were not only acting in good faith but that we were going to

give them more provisions in their favor while developing some larger responsibility among them. Frankly, there were twenty sellers and twenty thousand buyers approximately, and that made rather a one-sided arrangement, and so we had to write a uniform contract -- and this is a factor -- not loose enough to take care of the splendid responsible exhibitor, but tight enough to take care of those utterly irresponsible.

As a matter of fact, we already had certain standard clauses, but we did not try to force or unduly to urge the general counsel of our company members to use the same language. And they did not. But the principles were adopted by practically all. The next effort was to get them all to use the same language because then there would be no confusion over construction. That was the first uniform contract which I sponsored and urged, and it worked pretty well after a couple of years.

About that time or soon after that first contract, we developed the film boards of trade and the arbitration boards which were provided for in the first uniform contract. The Boards of Arbitration exist, as you know in thirty-three key cities. They are each made up of three distributors and three exhibitors. The details of that you will get in this picture of the general purposes. The Film Boards of Trade now number thirty-three in the United States and six in Canada, an increase of one in the United States and Canada since last year. In 1926 the thirty-three boards of arbitration disposed of 12,566 claims amounting to $2,712,495.22 in the United States, and in Canada [illegible] claims involving $108,685.74. Of These

claims in the United States 5,018 were settled before the date of actual hearing and upon 3,478 awards were made totaling $1,356,233.75. In Canada 105 awards totaling $78,875.43 were made. The remaining number of claims and the amounts thereof were settled before hearing.

In the United States all but twenty-five of these claims were decided by the unanimous or majority vote of the board of arbitration made up of three exhibitors and three exchange managers. 71 claims were litigated after submission, but all except five of these litigations were actions brought by the respective distributors concerned to secure judgments upon awards in their favor.

In the three years of arbitration the boards of arbitration have disposed of 35,650 claims involving $7,373,662.19.

This, I rather think, is an unprecedented performance, probably the most distinguished experiment in commercial arbitration in the history of business. Arbitration has given an unexpected satisfaction. We hear in the most rare cases, if ever any more, objections to the awards. There is no longer any objection at all to the submission. We hear occasionally from distributors and exhibitors that they think their board in a particular case might have decided otherwise, but no objection is voiced any longer to the efficacy or the fairness of the arbitration.

Now that brings a consequent good will value that is inestimable. Lawsuits are avoided. The time saved on both sides is incalculable; not only would the actual lawsuits in-

volve unnecessary costs but the waste incident to the preparation of lawsuits is enormous. Business is thrown out of gear both on the part of the theatre owner and on the part of the distributor because of them and disturbed business relations follow the friction engendered by lawsuits.

There were film boards of trade before the existing film boards of trade; they were known as F.I.L.M. clubs and operated in about ten centres in the United States. Personally I do not know the details of their operations. I have no personal knowledge of the "Hoy system", except what I heard in the early days of this association. The present system superseded "The Hoy System" which has been out of existence since early in 1923.

Our association is domiciled here. The home office of the film boards of trade is also here. The secretaries of the film boards of trade are located in the thirty-three key cities. They report more or less to the home office of the film boards of trade. The home office of the film boards of trade is financed outside of our association dues. Our association of twenty-four members is maintained by weekly dues paid by the twenty-four members based on one one-hundredth of one per cent of their gross revenue derived from the distribution of films in the United States. We have several classes of members as defined in the by-laws.

Mr. George Eastman, of Rochester, President of the

Eastman Kodak Company, came down one day and said he had been watching this association. He said he wanted to join it. I asked: "Just why?" and he replied: "Because I am an important factor in this industry and furnish a large percentage of the raw stock. If the industry is sould and wholesome and is operated rightly that helps me. I have been watching the Association and it is good. I want to come in."

"There is no provision under which you could be accepted as a member as you are not a producer or a distributor", I said. "I do not know how your dues could be estimated."

"Well," he said, "figure it out." And we did.

I will never forget that; it was most encouraging to me.

Our general office here consists of secretaries, as you see, assistants and stenographers. We have thirty-eight, with ten members of the executive staff. Our fiscal affairs, as you will note, are managed by the treasurer of the association. Part of the activity of the association has been to coordinate the contributions, so that those soliciting for innumerable activities, for firemen's balls and the policemen's picnics, for flowers for the opening of the theatres in all the cities in the world have been coordinated so that they are handled jointly.

In interesting observation in that regard is the gratis film-service by members every year. In 1926 we furnished gratis to the film boards of trade something like 25,000 pictures for use in institutions for shut-ins. Outside New York that service

has amounted to 10,997 features, 6,164 comedies and 681 other subjects, or a total of 17,842. Including New York it is probably up to 25,000. These are furnished to state institutions free of charge, to hospitals, institutions for children, homes for the aged and so forth.

The fiscal department is also very active in protecting the public from untruthful advertising and fake motion picture acting and scenario writing schools. When you visit with our treasurer he will give you the details of that. We are protecting the public against fake stock sales, too.

We have a conservation department, that is, a department designed to eliminate the waste incident to fires, etc. That conservation work is carried on under the direction of a member of our staff who cooperates very closely with the National Board of Fire Underwriters and similar organizations. I refer you to the heads of all those organizations that you may know just what we are doing with them and with our own exchanges. You may learn learn of course from our conservation head here what we are doing. The program includes preventing distribution of nitrate film on a large scale for use by children in toy projectors; encouraging the erection of modern fireproof buildings for film exchanges in Albany, Cleveland, Detroit, Memphis, Oklahoma City, and Salt Lake City; continuing education of the personnel of the local exchanges by frequent inspections, monthly reports and the showing of a fire prevention film called "A Reel Exchange." Bear this

in mind, that in the last four years approximately 130,000,000,000 feet of film have been shipped by parcel post and express and truck in this country alone, and that there have been, in that period, only four fires, with a total loss of only $460. I urge you to get, with more detail, what we are doing to prevent fire.

During the year just ended, we have taken up with the proper authorities in Washington 66 cases of aliens who were under contract and engaged in production work with member companies. A short time ago, we finished the development of a service on the incoming steamship lines so that Americanization pictures are shown in the steerage. Secretary of Labor Davis came up from Washington to help inaugurate that service on the Leviathan. Such a service has a great deal of value in presenting America and in making better citizens. We furnish those films free.

We furnish, through our editorial staff, signed articles for many publications, special booklets from time to time and we have our own bulletin called "The Motion Picture", all for the purpose of acquainting the public with the details and intricacies of this business and with our problems.

We have fostered in the last year relationships with many educational institutions. At Harvard, the Graduate School of Business Administration has inaugurated a series of lectures by leaders in the industry covering the business aspects of

production, distribution and theatre management. At Harvard also the Fine Arts Department will include motion pictures among the arts. The Fogg Museum of Fine Arts will preserve the classics of the screen along with other instances of excellence in painting, sculpture and fine arts.

We have arranged for the recognition of the greatest pictures each year and the showing of them at Harvard in the commencement period, as well as the selection of the greatest pictures of the past showing the development of the picture as an art. Columbia University is considering instituting a course of technology -- teaching motion pictures in writing, set building, camera uses, et cetera.

The Government itself has undertaken to help us take care of the films of past and curren historical interest. Vault space probably will be allotted in the proposed new Archives Building in Washington. That we approved by the President at White Pine Camp last summer, and it has been worked out with the committee in the Senate and the House. The plan is well on the way. Space for 20,000 reels is needed at once, and it is hoped that vaults will be constructed so that they can be enlarged to accomodate 50,000 reels. The creation of this chronological pictorial history of events for posterity is an achievement which challenges the whole industry.

Not only will our Presidents and noted men and women in their respective fields survive the passing of time, but through the authentic historical photoplay, the famous characters of the past recreated for us will continue to serve the citizenry of tomorrow. The American Museum of Natural History

and the Roosevelt Foundation are sending out motion picture expeditions to the remote and isolated points of the world for exploration, in which we are cooperating - all of which holds significance for the future.

These are collateral matters. You might ask why this association gives so much time and spends so much money belonging to men engaged in the amusement business, in developing these collateral things. The answer is that we have an instrument that can perform these various services and not to allow it do so is inexcusable. I will give you an example of a type of that kind of collateral development. It occurred to us that there was value in the film in surgery and preventive medicine, that a great master surgeon could perform an important operation before the camera and instead of it being seen once by twenty students looking down from a balcony, a hundred thousand students could see it a thousand times and eventually do it in the dark with their eyes shut. There has been much scattered attention given to that matter in the past. You might be interested in a report I made covering the investigation in that connection to the College of Surgeons, the American College of Surgeons, at their annual convocation at Montreal last October. The College of Surgeons endorsed it and a committee to develop use of films in medicine and surgery. It consists of:

Dr. J. Bentley Squier, New York, Chairman
Dr. W.W. Chipman, President of the American College of Surgeons, Montreal
Dr. Franklin Martin, Director General of the American College of Surgeons
Dr. Allan Craig
Dr. Malcolm McEachern, Chicago, Associate Director of the American College of Surgeons.

Dr. Bowman Crowell
Dr. C.H. Mayo, Rochester, Minnesota
Dr. George W. Crile, Cleveland

The surgeons asked me to serve as honorary chairman and figure out ways and means of proceeding. That was done in this way: I wrote to Mr. George Eastman about it. He has a medical college in Rochester, and he agreed to finance the experimentation and to make certain reproductions of such films. Thus was the science of medicine served.

We have been cooperating for a long time with the Federal Council of Churches for the development of films in churches. We conducted an experiment over a long period. To do this, we took from our film-treasuries, a great number of religious shots and made twelve one-reel pictures, with animated drawings, new titles, and so forth. Eleven of these were suitable for presentation. They were shown in eleven churches within two hundred miles of New York under the auspices of the Federal Council of Churches being exhibited on eleven Sunday nights in eleven towns. The advertising was to be done by word of mouth only.

The result was that attendance increased from 12 to 72 per cent in those churches. Here then was a significant new light on the problem of church attendance. We think we have arrangements made for the production of those films for the churches. -- A Religious Motion Picture Foundation now functions.

We do have arrangements made for the production of films for the schools. Following the same method, we cooper-

ated with the National Educational Association. I went to their national convention at Boston and proposed that we finance experimentations for a year or two to see whether the film was as valuable for teaching in schools as psychologists said that it was.

"If it is true that the quickest and best way to the brain is through the eye, very good, we will use it in education," I said. "Personally, I think it just as intelligent to have pictures and not use them in education as it is to have the English language and use it exclusively in novels and books of entertainment." So we made experiments over a two-year period, at a large expense, working with the N.E.A. Committee. The result was that two of our members have undertaken production of educational films on a major scale.

A large amount of money is being spent in elaborate additional experimentation right now by these companies. The films are to be strictly pedagogic films. They are scientifically, pedagogically and photographically planned and are to supplement -- not supplant -- the teacher and the textbook in the classrooms. Before we are through, we will have made a distinct contribution to the pedagogic forces of the world.

It is part of the functions of the association to co-operate with the Nationally organized groups, as I have heretofore covered, not only in what goes in the pictures and in the preparation of pictures, but in their local activities such as May-Day, Child Health Day, and so forth.

Various influential groups, notably the Journal of Education and the Daughters of the American Revolution, have indicated interest inthe production of pictures featuring the physical geography, history, present day life and official state programs in each of the States of the Union.

Another major consideration of the Association is the Saturday Morning Movie. There was a good deal of discussion, a few years ago, suggesting that there were few pictures suitable exclusively for children. With the help of the public relations group, we canvassed our film treasuries and selected pictures that were particularly suited for children. When used for this purpose, they could not be reissued; but they were there, and they had cost eleven million dollars. They were re-edited. They were re-titled, in some instances, and they were made into fifty-two complete programs, each consisting of a comedy, a scenic and a feature picture, about eight reels in all. They were shipped complete in special containers and provided programs for fifty-two weeks. Lately, there have been so many fine pictures suitable for children that the interest of these welfare groups is largely in the promotion of family night programs, week-end programs or similar arrangements for children's performances in consultation with local exhibitors.

Not the least interesting of our activities have been foreign matters. Our foreign affairs take two lines. A couple of years ago, it became evident it would be advisable to look after affairs abroad, and so a foreign departmentwas established. First, however, we determined to make certain that every picture

of ours that went abroad would correctly tell the story of America its purposes, ideals, institutions, and so forth, and to make just as certain, too, that our pictures tell the stories of the nationals of every country sympathetically to the nationals of every country. The motion picture is a universal language and we know that when men understand each other, they do not hate each other, and that when they do not hate each other, they do not make war. So it became and is now earnestly our daily purpose to promote international amity.

To that end, we have contacted with foreign representatives at Washington, and with consulates all over the world. Here is an instance: one of our producers wanted to make "The Eternal City", based on Hall Caine's book and play. Permission was obtained from Hall Caine to make a peaceful instead of a blood revolution in concluding it. You cannot have blood revolutions in the movies. I called up Prince Caetani, then Ambassador to the United States from Italy, and I told him we wanted to make this picture correctly. Iasked him if he was interested. He came to New York the next day and we spent the afternoon together. Three times he visited me. He appointed a representative, and for three weeks, this representative sat with the producer, the scenario writer and the director developing the scenario for "The Eternal City". A member company went to Italy to make the picture. We employed a foreign princess that they picked out at a high salary and we made a picture that pleased Italy, pleased Mussolini himself; and we told the story

of Italy as Italy would have had it told, that all other nations might understand it.

Another instance that comes to mind concerns the releasing of "Shoulder Arms", a Charlie Chaplin picture -- an incident just this week. One scene in it showed Chaplin going out and capturing the Kaiser and Von Hindenburg and some other great general with his own gun! There is a great laugh to it. Now that was all right in the war, but it would not go today for Von Hindenburg is president of Germany. So we took that scene out; we had to remake a whole new reel, but that scene is out, and I have a letter here from the German Consul expressing his praise and thanks.

Every week something like that is done.

There was a good deal of talk abroad some time ago about our pictures. I wanted to know what was behind it. We were making pictures with the purpose I have indicated in mind and every nation was cooperating as they had the chance to do; but frequently, especially in England, somebody got up and said something about our pictures. I sent a man abroad to investigate. That man was Oscar Solbert. Mr. Solbert was military aide to the President of the United States in the White House. He had joined the President after five years as military aide and attache in the Embassy in London. He was probably the youngest colonel in the American Expeditionary Force. After being graduated at West Point, he served as an engineer and administrative officer for General Goethals in the Canal work

and had helped organize the Intelligence Service of all the Allies in the neutral countries. He was decorated by many countries. He left the White House on a furlough, and he went to Europe to see what the motion picture attacks were all about and then he came back with his report.

As a result we established a foreign department with Colonel Edward B. Lowry, former managing editor of the Philadelphia Public Ledger, in charge. Colonel Lowry is the man designated by President Wilson to administer the German property in London at the time Germany asked for an Ambassador from America to London.

We now know what the trouble is. For you, for all Americans, the film is a silent salesman. Every manufactured article in America is sold by the American motion picture. The British Trade Federation is behind the agitation, and a bill will be passed by July 1st fixing a quota in England, that is a law that only so many pictures of American production can be distributed in proportion to so many British pictures. As an artificial trade barrier this quota plan is absolutely wrong and unless discouraged at the International Trade Conference in Geneva next month, it will spread. International trade will be badly disturbed because of the trade restrictions on the American silent salesman, the American motion picture.

We are trying to save for Americanand for society and for advancement all over, the American predominance of pictures which has come about naturally. Hollywood is making pictures for the world today and Hollywood draws on the whole world for the material with which to make them. I caused a survey of

key positions in Hollywood to be made a little while ago and I found that today Hollywood is an international enterprise. The greatest artists and artisans from the whole world are being brought there to do this work. If they are real artists, a larger scope appeals to them; if they are mercenary, the salary appeals; to all of them both probably appeal. In any event the greatest of all are going there, and Hollywood will be the art centre of the world in another very few years. You note that.

Now let me go back and see if I have covered all the interesting items of the association activities.

These international contacts include such services as taking care of the Crown Prince of Sweden, Oscar Tyragod, President of the Special Libraries Association of Denmark, the Australian Premier, and so forth. When any one of special consequences comes to America we take his picture. The other night, as you probably noticed, we had a motion picture dinner. We brought here all the ambassadors and all the ministers of South and Central America with the exception of the Minister from Brazil who was ill. Of course our pictures predominate in South America and of course we want their good will, but it occurred to me that some important American industry might show an expression of good will to those representatives at this particular time. We helped our own interests down there, but I am constrained to believe that we helped all interests down there.

One definite concern, of course, to the Association is

our protective work. This work consists frankly in keeping in touch with any efforts in this country or abroad to treat the industry unfairly. There have been, of course, as in every new business, many instances of attempted unfair legislation -- strike bills, agitations by well-meaning but misinformed individuals and many deliberate attempts at what amounts to almost confiscation. From April 1, 1922, to date, there have been 816 pieces of legislation introduced in the different states affecting the motion picture industry; 399 of these bills were up to December 31, 1926, and 117 bills have been introduced so far in 1927. None has passed in 1927. Of these 516 bills, one has passed, i.e., the Connecticut tax and censorship bill, last year. I rather think this law will be repealed next month. Such repeal has been recommended by the Joint House and Senate Committee in Connecticut. To all of these matters the Association gives proper attention, informing those interested in the states and in the Federal Congress, where two bills have been introduced, as to what the facts really relative to the industry are, and what our purposes may be. This is done direct with the legislative committees and state or Federal officials, and never through so-called "lobbyists".

The demand for censorship has been growing less, of course. Our concern is not so much with censorship as it is to remove the reason for any demand for censorship. When the Association was organized there were censorship laws in six states with an abortive arrangement in Florida. Two states have repealed the censorship of news weeklies, formerly in-

studied. I recently expressed my views on censorship in the Review of Reviews for April and I am going to hand you herewith a copy of that. I will appreciate it if you might make it a part of this statement.

One other small activity I have failed to mention is attention to film thefts. This has become more or less of a minor matter now, but was very important when we began this association. Film theft means the pirating of films; unscrupulous men steal the positive print of a picture, duplicate it, send it abroad and sell it.

You are familiar with the investigation by the Department of Justice, of the Film Board of Trade and Arbitration System and the changes made in line with their suggestions in their letter of October 26, 1928.

The relation of the member companies to the association as regards their own business may be of some interest. This is rather negative than otherwise. We have, as a matter of fact, a most intimate relation with the companies in matters that are pertinent to our activities, a relationship built from the contact of five years and the confidence grown out of that contact. On matters that are pertinent to the association activities, I have the confidence of the motion picture executives just as any official has with another offical of his company. Article 2 of the by-laws stipulate that the association shall have nothing to do with the internal business affairs of any of the companies and we do not seek any share inthat phase of the business. The association, for instance,

has absolutely nothing to do with the development or consummation of mergers of company members.

There may be other mergers that would be for the welfare of the industry, bettering the product and the companies and so forth. If such mergers are made, however, I do not initiate them. In the paper this morning was an account of a proposed merger that is imminent. I have no doubt that the steps taken are in a legal way. Good lawyers are handling the details and I cannot imagine it otherwise. A very small per cent indeed of the total business in production and distribution is involved in that particular merger. We are not consulted about these competitive matters, as they are not the Association's business.

Of course, having nothing to do with the internal affa'rs, we have nothing to do with the salaries paid, with the prices charged for the product, or with the methods of selling The companies themsleves, as a matter of fact, could not, if they desired, agree on any price fixing. That is entirely impossible. The irability so to do is inherent in the business. No statistics or information are filed by the members with the association as to their operation costs, or their gross business, excepting that each company pays its dues on the basis of its gross domestic business.

We have a general knowledge of the foreign business. The companies leave the allocation of the expenses of the foreign department to me. I did not ask anbyody what foreign business they did, but they told me to assess each company a percentage of the total on the relation they bore to each

other in their domestic business.

Another interest of the association which is becoming quite active is the registration here of titles of pictures. This is to avoid duplication by companies contemplating making the same picture. A couple of years ago, we organized a registration bureau and when a company is going to make a picture it registers the title with us. We do not tell the other members about that title unless someone wishes to register a title exactly or nearly like one already recorded. Then we cause those two companies to get together and make adjustment, because it would be a great loss if they were to make duplicates.

Referring to the lack of authority as related to the employes of the companies, I am reminded of a general misunderstanding of what my personal duties are as president of the Association. In the beginning, reports when out that I was to be a "czar". It was impossible to stop that report and frankly it has had some value because it was likewise generously misunderstood among the employes who may have been a little too "generous" in their own conduct. As a matter of fact, the Association has no authority over the employes. I am not responsible for the failure of any actor to appear on the screen again. The reason they cannot is the same reason that a man does not consciously carry a piece of dynamite in his If an actor on whom the producer has spent a great deal of

money, on whom several hundred thousand dollars may have been spent in exploitation, goes wrong at the conclusion of, or during the production of a picture, the total capital invest- may be lost.

A knowledge of that fact has brought about care on the part of producers to avoid such losses and it is true that since the organization of the Association there has been much less of the alleged misconduct in Hollywood. The fact is that the reports of misconduct was large propoganda. We have nothing to do with and no power to compel the employment or the discharge of anybody by company members and have never attempted so to do. The offender alone is responsible.

The association watches and has an interest copy-right matters. Considerable time is spent in that regard.

The Association, in addition to our home office, has to do with offices in Canada, in Washington and in Los Angeles. There is a Canadian association which is a separate entity, our members being members through local representation. We watch it, but do not control it. We help it, we do not retard it. Exhibitors are members of that association, by the way.

This Association has an office in Washington, too. Mr. Jack Connolly is in charge. He gets, for the members, information from the various departments, from the Department of Labor, the Department of War, the State and Interior, and so forth. He serves as a contact with the government.

In California, there is the California Association of

Motion Picture Producers, which too, is a separate entity -- a California corporation. It is operated and financed in California, not by us. Our members belong in that their local representatives are members. All of the non-members of this Association out there as well as our members who have California offices belong to the California Association, too. I think they have one hundred per cent representation of the business out there.

Colonel Joy is now in Hollywood. He is in charge of that association's industrial activity and, in addition, he looks after public relations work at the source of supply. One of his important duties is to carry to the directors of the pictures themselves, at the studios, the information and knowledge which he has obtained in four years here of the things that must not be in pictures. At the time the picture is made, he contacts with the important men in every studio, to keep out of picture things that his four years' experience have shown should not be in. He went out on January 1st.

In Hollywood, we have caused to be organized a central casting bureau through which all employment of extras is handled. This has resulted in further diminishing irregularities in production and employment which cause a great waste. The report of the casing bureau for its first year of operation is most revealing. It shows that during the year 1926, 259,259 placements of extras were made, a daily average of 710. This means that 710 jobs were given without cost to the employes daily.

Before the establishment of this casting bureau, the extras were employed through agents who charged a commission of approximately 10 per cent of wages. This arrangement cost extras several hundred dollars every year. That was not sound. This free employment bureau, was inaugurated by us a little over a year ago. It costs us about a hundred thousand dollars a year. The employe pays nothing. During 1926, the average daily wage paid to those extras was $8.46. About 18,000 names are registered. This is a large number and no further registrations should be made at this time. More than eight million telephone calls passed through the private exchange of that bureau during the last year.

I was induced to recommend the bureau by a report made to me by the Russell Sage Foundation. I asked the Russell Sage Foundation two or three years ago to send a representative to Hollywood to make a thorough unprejudiced examination of our industrial conditions, and to tell me the results and needs. That report I will be glad to show you. It was a splendid approval of everything except the policy of employment of extras. We accepted the recommendation, acted upon it, and today we have the free casting bureau.

In like manner, I caused an examination of health conditions to be made by Dr. Lee K. Frankel, Vice-President of the Metropolitan Life Insurance Company. I asked him to tell me anything we could to help that situation. He reported approvingly of conditions. He suggested, however, that we make certain that everything possible was done to protect

...fellowship in this business. I put the matter up to the Society of Motion Picture Engineers, an organization made up of many of the people and especially of those interested in mechanical developments. A committee was appointed to study this phase and to make recommendations. This they did and the corrective measures have been taken.

There are many activities in California that would interest you. The children in our studios, through an arrangement we have with the local Board of Education, are taught on the studio lots by teachers employed by the city authorities and paid by us. On every lot there is a little school house and our little actors have to get eighty good grades or they do not get to act in the movies.

For two years we have conducted what we call a "Greater Movie Season" during the summer. That involves contests by fifty or sixty of the greatest newspapers in the country for the best essay on what motion pictures mean. Prizes including trips around the world and so forth are offered. This year more than 750,000 essays were written for those fifty-odd newspapers. And I might observe with some satisfaction that in each contest, the first prize has been won by a young mother on a rural route outside of Indianapolis. The judges were not from Indiana either. Besides the 750,000 contestants were contestants by numbers and not by names.

The Association's course continues clear. If we adhere to the purposes, we will accomplish practical success unprecedented in trade associations, and the industry and the

company members will benefit in service rendered and in resultant profits. Not the least will be the benefit accruing to society in the abstract from bettering continually this medium which is the people's principal entertainment. We do not forget that just as we serve the leisure hours of the masses, so do we rivet the girders of society.

It is not a light matter when you consider that approximately 20,000,000 people may every day in this country see motion pictures. And they go in just that state of mind that a master psychologist would have them go if he wanted to make an impression on them. That responsibility is recognized by us. By our opportunities are our responsibilities measured. We recognize that we have a definite accountability -- of course, to the limitations that are the legal bounds, that is obvious -- but also an accountability to the 20,000,000 people who every day pay to go through the box office to see what we have to offer; to the thousands of people interested in and helping develop those collateral values in education, in science, and in religion; accountability to those who have in mind this large potential service in the interest of international amity. That responsibility we propose to discharge.

The motion picture will do three things as probably no other force extant can do them; it will entertain; it will instruct, a precious power, and it will probably do more than anything in the world to advance international understanding and promote the peace of the world.

Now, I do not negative the fact that all this is done by human hands and brains. Mistakes have been made and they will be made, of course. But pictures are getting better daily. As I said before, the good is the rule and the evil is the exception. And the men in this activity, while looking after some selfish interests in protecting against unfair and confiscatory legislation, while protecting against methods and actions of individuals with possibly ulterior purposes, while looking after certain practical phases in the development of trade relations, have under it all and over it all a consciousness of service to be performed.

A great per cent of the time and money of the Association -- at least 75 per cent of the time and money, I'll say -- is spent on that which might be regarded as altruistic. This is as it should be. In the end we profit, for as this thing is improved and as it serves, so will it prosper. If we weaken the purposes to make the pictures better we will fail.

The honesty of our purpose was guaranteed to the public, as was the probability of successfull accomplishment. I guaranteed that to the public. It was taken on faith by the greatest publicists and the greatest editors. They helped. I guaranteed to these men here that if they would do what they proposed to do, the press would support them, that sympathy and good will would come from public leaders and that consequent sympathetic public reaction would be brought about by the squaring of performance with our announced purposes.

The public sympathy has come in large measure. The quality of the picture and the collateral serviced rendered

by the industry outside of the main object of amusement have made this possible. We have stood fast. We have more than stood fast. We have progressed -- in raising the moral standards as well as well as the artistic standards of pictures. The fact that this progress has been made is a justification of all that these members have done and a vindication of their judgment that joint action was desirable. It is indeed to their everlasting credit, and I as personally and officially grateful to them for it.

There is and there will be continually arising instances of slipping. The weeds grow and you have to hoe the corn. There will be a slight tendency now and then to yield to the argument of influences within member companies, that quick profits are probably by the injection of objectionable matter or the treatment of objectionable themes. I say that our members know these instances. I say the directors of the pictures know these instances. Our members in control of the companies know them. And if this watchfulness is not continually exercised for some time yet to come, human nature may again operate. It is not altogether a question of morals, however; it is a question of good business to make and keep pictures right and to do these collateral services, to develop the maximum usefulness of pictures. That is the object of this Association.

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MOTION PICTURES AND THEIR CENSORS

BY WILL H. HAYS

(President, Motion Picture Producers and Distributors of America, Inc.)

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WILL HAYS OPPOSES CENSORSHIP

Editorial From

THE AMERICAN REVIEW OF REVIEWS

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FIVE years ago, Mr. Will H. Hays, who was Postmaster General, resigned from the Cabinet in order to become president of the Motion Picture Producers and Distributors of America, and he continues also to be engaged in many philanthropic activities. The motion pictures now constitute by far the most universal form of popular entertainment. The organization of which Mr. Hays is at the head is endeavoring to promote the best interests of the industry as a whole, and Mr. Hays regards these interests as wholly compatible with the elevation of American standards of refinement and good taste. He has not believed that political or governmental censorship of motion pictures offers the best reliance for protecting the public against pictures that are bad and ought not to be shown.

It has not been Mr. Hays' practice, heretofore, to express his views on this subject at length; but in our present issue he has dealt with the censorship of motion pictures in a way that must claim the serious attention of law-makers, educators, and good citizens in general. Mr. Hays shows us that thirteen States in 1925 defeated censorship proposals that were under consideration, following the notable referendum in Massachusetts, which rejected censorship by a vote of 553,000 to 208,000. Mr. Hays believes that existing laws to protect moral standards are strong enough for application, in case of some flagrant and exceptional infraction of the standards fixed by public opinion. He brings out the interesting fact that, whereas it has been absurdly claimed that children greatly preponderate in motion picture audiences, the percentage of children in New York City is between 3 and 4 per cent., and in various residential districts it is not more than 8 per cent. He makes an appeal for the intelligent support of those pictures of remarkable value, from the historical and educational standpoint, that have been costly to produce and are notable triumphs of a new art. We are quite ready to inform our readers that the views expressed by Mr. Hays seem to us to be not only serious and responsible, but well nigh conclusive.

MOTION PICTURES AND THEIR CENSORS

BY WILL H. HAYS

(President, Motion Picture Producers and Distributors of America)

THE importance of motion pictures is measured by the imperative necessity of entertainment for the people.

Accepted almost as a habit, motion pictures have become the chief amusement of the great majority and the sole amusement of millions.

They are the very democracy of entertainment, and, as such, have been taken into the hearts of the people the world over.

We do not make any mistake about the importance of amusement. The demand for entertainment and recreation is as old as man. It is natural, it is right, and to combat it is to oppose nature.

Far beyond any consideration of the physical and commercial importance of motion pictures, great as this may be, is their influence upon the ideas and ideals, the customs and conduct, the habits and thoughts of those who see them. Few things in the fabric of our life exert the same influence as the screen.

The motion-picture industry recognizes this influence. It recognizes the rights of the millions in its audiences and holds itself accountable to those millions. There is a very definite obligation on the producers of pictures, and a genuine desire among them as well, to learn what the people want in the way of entertainment and then to discharge their duty by providing that entertainment.

The opportunity in this regard, of course, measures the motion-picture industry's responsibility. It is the industry's purpose to meet the situation in an intelligent way and to direct its product always to higher levels.

If this is to be done, the integrity of motion pictures must be protected just as the integrity of our churches is protected. The quality of pictures must be developed just as the quality of our schools is developed.

It is fully as necessary to protect this great agency from undue political aggression as to guard against misuse from within. There must be the same guaranties of freedom for artistic and inspirational development as has been accorded other methods of expression.

Motion pictures are not dead things, to be regulated like commodities such as freight and food. They are not wares, to be monopolized and traded in by tickets and statutes, or marked like iron and soap. They contain a potency of life in them to be as active as the soul whose progeny they are. It is unjust to compare the demand for censorship power to governmental regulation in the distribution of foodstuffs, on the deleterious substances of which no two minds differ after science has given its verdict.

A Censor's Sieve for Straining Thought

Motion pictures are more than foodstuffs. They are more than a few thousand feet of celluloid film on which a series of photographs have been recorded. They are evidences of human thought; and human thought, on which all progress depends, can not be tampered with safely.

History shows that when we attempt it we come to bigotry and fanaticism; to racial and religious and class prejudices; to hatreds and tyrannies. As John Milton in "Areopagitica," that great plea for freedom of expression, told the lords and ministers of England: "Liberty is the nurse of all wits. It has enfranchised, enlarged, and lifted up our apprehensions, by degrees, above themselves."

To release the product of one's brain only after it has been strained through the sieve of a censor and has received his imprimatur is a discouragement and an affront to conscientious men.

The founders of our republic recognized this when they guaranteed to all men freedom of speech, freedom of assemblage, and freedom of conscience. Had the

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motion picture been known when the Constitution was written, there is not the slightest doubt that it, too, would have been accorded those inalienable rights which Americans jealously safeguard, for motion pictures are but visualized speech and thought. The whole matter is so important that perhaps provision in the federal Constitution itself might be wise to protect the integrity of the people's favorite amusement against unfair aggression and consequent attrition.

The Regulating Passion of a Minority

The tendency to censor motion pictures, books, all forms of expression, is a mark of the times. The passion, on the part of a small minority, for regulating and directing other people to their will, has become almost a national pastime. As some one said not long ago, a modern Cervantes with a modern Don Quixote is needed to bring us to our senses.

The motion-picture industry's own not unnatural irresponsibility during its formative years contributed to the agitation. More recently the real and personal interest in motion pictures as a means of entertainment, education, and inspiration has made the "movies" so much a part of our every-day equipment that we have appropriated to ourselves the right of criticism of that which belongs to us and that which we habitually use. Changing conditions, with an influx of new ideas and standards, the breaking-down of conventions in other relations of life, reaction from the laxity incident to such a world upheaval as this generation has known, submission to governmental orders in stress of war which led to ready acceptance of "Thou shalt not!" all added to the prevailing tendency.

Some Examples of Film Censorship

With these causes contributing, political invasion assumed its most threatening aspects shortly after the termination of the war. Soon it became apparent that continued aggression would ultimately mean that there could be no physical distribution of motion pictures in America. The industry, hampered by conflicting laws and restrictions, with no set standards, would have been forced to go out of business.

There was little or no uniformity among the various laws, and in several instances no effort was made to set standards. The result was that there were no guiding principles for the picture producers, and the fact that a scene was passed nineteen times did not assure its passage when submitted for the twentieth reviewing. The rules set up in one State often differ radically from those accepted in another. In several States, for example, it is regarded as unlawful to show a woman smoking a cigarette, a clause which might eliminate any scene of a social gathering happening in another State.

Then, too, censors have their own prejudices, their own likes and dislikes, which are not necessarily the likes and dislikes and prejudices which govern their neighbors.

One censor board had a lawyer among its members, and the lawyer objected to the showing of any picture in which an unethical or "crooked" lawyer appeared. An inland State prohibited the display of girls in bathing suits; while a seacoast State, boasting one of the finest beaches in America, saw no impropriety in such scenes.

Scenes of strike riots were ordered eliminated from news reels in one State at the same time its newspapers were using photographs of the exact incidents recorded in the films. Another board, upset by the appearance in a picture of an employer who did not use safety devices to protect his employees, ordered insertion of a title reading: "Henry Jones, *a type of employer now happily extinct*, who does not believe in safety devices."

Another board ordered the elimination of all but two five-foot, full-length scenes of a Charleston dancer, while the theater in which the picture was shown was exhibiting all the Charleston dancers it chose.

How far personal opinion may govern a censor board's action is revealed in the following order issued in connection with a recent comedy: "This subtitle is to be inserted immediately after this department's leader of approval: 'There are no legal reasons for rejecting this picture. However, I am unalterably opposed to making a comedy of serious, important, historical events.'"

Where State Censorship Prevails

Seven States had passed laws providing for the censorship of motion pictures prior to 1921: Pennsylvania, Ohio, Florida, New York, Kansas, Maryland, and Virginia.

After 1921 there began a reaction against censorship based upon the proved ability

of the motion-picture industry to govern itself and the added knowledge that the people were unalterably opposed to needless restrictions. Two of the seven States, Kansas and New York, have recently repealed that part of the law affecting news reels and educational subjects. In thirteen States which considered censorship laws in 1921, the measures were in every case promptly and overwhelmingly defeated by public opinion.

The reason is that the public, having its attention called to the matter, realizes that censorship is the wrong method of protecting the people from real or fancied danger. Censorship has proved to be quite as ineffective in operation as it was unnecessary in actuality.

For instance, the city of Chicago passed a city ordinance twelve years ago providing for censorship of motion pictures. For twelve years Chicago censors have eliminated from the cinema references to crime, hold-ups, carrying of firearms, bootleggers, etc. And does any one venture to say that Chicago has become a more model city because of these prohibitions than its sister cities where such censoring practice has not obtained?

The People Themselves Are Opposed

Through all the discussion, the people of America have always flatly opposed censorship and needless restrictions as inimical to free institutions. The wisdom of Abraham Lincoln—"Throw the people on their own resources and then this Republic, the last possible hope of earth, will never perish out of the world"—has been and still is the wisdom of America. The people are fundamentally and unalterably opposed to censorship in any form. Their history has been inevitably linked with that of freedom. It was to escape the religious censorship of James I that the Pilgrim Fathers came to this country. It was the demand for liberty or death which gave us political freedom one hundred and fifty years later.

The only time the people themselves have had an opportunity to express an opinion on censorship of motion pictures they voiced a thunderous "No!" The legislature of Massachusetts passed a censorship law. Governor Coolidge vetoed it. A later legislature was induced to pass it. By petition, censorship became a referendum matter. On November 7, 1922, the voters of Massachusetts went to the polls to say whether films should be censored or not. The citizens defeated the measure, 553,173 to 208,252—a majority of 344,921 against censorship.

That motion-picture entertainment is wholesome is proved by the fact that its success has been built upon family patronage. Fathers, mothers, children attend the motion-picture theater together. It has become their gathering place, allowing the family, as a whole, its first indoor recreation together. And this is tremendously important at a time when we hear so much about the disintegration of the American home.

The American people who make up our audiences—the families of America—are sound and wholesome at heart. They want wholesome entertainment in accord with the wholesomeness of their lives. But they do not want censors to say what shall and shall not be shown to them on the screen. They are fully aware that the world's progress in arts, letters, sciences, and in every other human activity, has been due to educational efforts which broaden knowledge and understanding, and that as finer instincts appear evil influences tend to disappear.

Responsibility of Producers

The solution, then, has to be something else than censorship, not only because censorship is wrong in principle and we therefore should not compromise with it, but because of the mechanics of the matter. With added regulations and restrictions, distribution of films would be a physical impossibility and the motion-picture industry would have to cease operation. This would create a serious situation, and the entertainment-loving people of this country will not lightly submit to deprivation of their favorite amusement.

Mistakes have been made in motion pictures, admittedly, but no producer deliberately makes a bad picture. He wants his product to please the majority, obviously. No one reasonably expects every stone in a building to be of the same exact measurement, but perfection consists in this: that out of many moderate varieties and dissimilitudes, that are not vastly disproportionate ones, the graceful symmetry that commends the whole structure is achieved. Motion pictures are moving in the right direction toward that symmetry; and the direction, not the length of the

step, is the important consideration in any undertaking. This we all know.

The liberty that is asked for motion-picture producers is not license in any sense. Freedom for artists, thinkers, scientists, means growth not retrogradation. Obscenity disseminated in whatever form is not countenanced for one minute. But obscenity is already a crime and the statute books of this country fix penalties for violation of public decency.

What America asks is that picture producers be given the right to exercise their moral responsibilities, and not made to send the product of their thought before a jury before it is born into the world, nor made to undergo judgment in the darkness of prejudice. The people do not wish to have their amusement branded with a censor stamp as bail and security for its wholesomeness.

The sense of responsibility on the part of producers which censorship would remove, is the surest guarantee of progress and right conduct. Newspapers exercise their sense of responsibility. Your daily paper prints the news every day. It does so with full freedom. No censor is on hand to look over the shoulder of the editor at his work, to say what shall and shall not be printed. No one says to him what news shall be delivered to the home or sold on the streets. But if the newspaper abuses its privileges and prints treasonable or libelous matter, laws are ready and available for the editor's punishment. The people have said to the newspaper: "We trust you. If you abuse our trust, we will punish you." That is the sort of freedom the motion picture must have. Freedom, with strict accountability for the proper use of that freedom, is its prerogative.

Proper Laws Make Censorship Unnecessary

Punitive statutes already enacted, both federal and State, make infraction of the law governing obscenity a misdemeanor. These laws are strong enough to put into jail any man who dares to flaunt in the faces of the American public any exhibition tending to lower the morals of the people. Under them every citizen is given the right to go before a magistrate and make a complaint if there should be a violation of the law, and things thus reported are dealt with by the police authorities. Those laws have been and are sufficient to meet any situation which has arisen.

Seven years ago the motion-picture industry itself asked the introduction into Congress of an amendment to Section 245 of the United States Criminal Code, including motion pictures with books, pamphlets, etc., in the law prohibiting the transportation in interstate commerce of any offensive matter. The law was passed and is still operative.

Section 1140-A of the New York State law is typical of the legislation which has been adopted in every State on this subject. It reads:

> Any person who as owner, manager, director, or agent, or in any other capacity prepares, advertises, gives, presents or participates in any obscene, lascivious, immoral, or impure drama, play, exhibition, show, or entertainment, which would tend to the corruption of the morals of youth or others, and every person aiding and abetting such act, and every owner or lessee or manager of any garden, building, room, place, or structure who leases or lets the same or permits the same to be used for the purpose of any such drama, play, exhibition, show, or entertainment, knowingly, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor.

There is no difference of opinion among decent people as to what is right and what is wrong, basically, in motion pictures or in anything else. All the world over, men's minds are very much alike. If a producer of a motion picture or of a stage play, or the publisher of a book, offends public decency, his punishment may be swift and certain under the laws of the land. But his punishment is meted out the same as to the man who commits other crimes—by due process of law.

If the time comes when we can not safely govern America by law and must depend upon dictatorial direction from a few professional regulators who have never given consideration to the surer methods of religious and cultural education, to the training of individual taste, to the discipline of the mind and the development of moral conceptions, which curb unclean products because they make such products unprofitable, then will America be in a bad way indeed, and then will conscience hide its head in shame.

Inventors of this and that and the other implement for altering human life completely—fortunately an infinitesimal minority—sometimes ask for more than law. They would set up machineries to revolutionize the world. They are broadcasters of what H. G. Wells aptly calls "general vacant phrases." America is wise to be-

ware of them; give them an inch and they take an ell and sometimes all.

Children as a Factor

There is some discussion as to the effect of motion pictures on children. That is well. Such discussion is proper, for there is no subject-matter so important as child welfare, and we yield to none in appreciation of that importance. We approach this whole matter not only from the standpoint of those who have millions of dollars invested in the business, but also from the viewpoint of fathers and mothers who have millions of children invested in the business.

No one could reasonably demand, nor would it be tolerated, that all motion pictures be constructed to fit the psychology of the child. The general run of pictures is not now, and never will be, intended especially for children. There are, however, certain standards of common decency that do not apply to age and they shall be established and maintained.

The patently absurd statement is made that 75 per cent. of our motion-picture audiences are made up of children. As a matter of fact, only 8 per cent. are children. Impartial surveys made by disinterested organizations show that in the Manhattan theater district of New York City, for instance, the proportion of children in the audiences is by actual count as low as 3.4 per cent. and in the residential, urban districts it is 8 per cent.

We have encouraged and promoted special Saturday morning performances for children, and wherever the interest of parents and guardians and civic-minded people supported them, they have been highly successful. Only where there has been a lack of parental interest has there been failure.

Can any one truthfully say that there is more crime, more juvenile delinquency in a State where there is no censorship law than in one where such a law prevails?

The fault with such argument, basically, is that it comes largely from false teaching and a misconception of the value of things. I have always thought that children should not be taught not to be bad but taught to be good; that artificial restraint should be thrown off and that children should be taught the inner restraints so as to be fortified within themselves against evil; that they should shun the bad not through fear of punishment or hope of reward, but because right is right. Development of character, not censorship, is needed. The natural restraints of home, of love, of companionship, of church and of school are the safe, sane methods. "The child must be prepared for the path, and not the path for the child."

We come, therefore, to the conviction that there is a definite parental responsibility in this situation in so far as children are concerned. This responsibility cannot and should not be shifted to the exhibitors and producers of pictures, nor to the State. To shift the responsibility is definitely to shirk our own duty. Parents cannot look upon the rearing of a family simply as a biological performance. They must see it as a moral responsibility.

Happily, the boys and girls of to-day are morally equal or better than those of the generation preceding. They are better physically and more alert mentally than we were at their age. They are intuitively fine at heart and instinctively they are self-respecting. We older people are too apt to have a beam in our own eye when we are removing the mote from the eye of our child. We are too prone to cast hahes about our own youth and to be intolerant.

Censorship from Within

The motion-picture industry is self-regulated and law-abiding. Twenty-three of the more important producing and distributing organizations, producing 85 per cent. of all feature pictures made in this country, are associated together for the purpose of bringing production to its highest possible moral and artistic level. The industry has so organized its production that the steady stream of good pictures is meeting with the approval of the great majority of people the world over. The product compares favorably with the best that is being produced in literature, the spoken drama, music, or painting.

At the same time, literally hundreds of books and plays dealing with subjects which are broadly handled in the so-called realistic literature and drama of the day, are failing to reach the screen through the exercise of sound judgment on the part of picture producers. Whether a great many of these books and plays are literature or not, the motion-picture industry has no right to say. But for obvious reasons of business as well as those of morals, these stories are not being utilized upon the screen and they will not be. Millions of clean-living, whole-

some men and women who make up the backbone of this country, and who are our principal patrons, do not want entertainment of that sort.

When a book or play which in the minds of the picture company to which it is submitted has objectionable or doubtful subject matter, that fact is reported to our Association. If the same opinion prevails, then all the member companies in the Association avoid a mistake.

This is far more effective than censorship could ever be. It is the same self-regulation which operates in the one and only place where all possible wrong can be kept out of pictures and all the good advantages retained, and that place is *the studio where the pictures are made, at the time they are made, and by the men who make them.*

Where the Public Can Help

The one unfailing way to make sure of a continuing supply of vital and wholesome pictures is by patronage of the good pictures already in existence. By patronizing them is meant going to see them, paying admission at the box office and thus making them financially successful. The motion picture is a commercial enterprise, after all, and it cannot endure and progress without proper returns upon the investment of thousands of stockholders. There is just as definite a duty on the public's part to organize the demand for good pictures as there is a duty on the producer's part to supply good pictures.

It is a sad fact that the public has not always recognized this duty, and some of the most splendid and artistic motion pictures have failed of commercial success because of the lack of patronage by the very type of men and women who constantly call for better pictures. I remember one disheartening instance in particular. A theater in a splendid city, in the very valley of Democracy, brought a superb picture to town one week and by so doing lost $3,300. The next week, the same theater made a profit of $3,500 on a picture dealing with the exploits of a flapper.

The "Life of Abraham Lincoln" would have died a-borning if the organized forces of America had not been rallied to its cause. There is real reason for pride in consideration of that victory for a fine picture. And it is only one of many such examples I could give of the earnest, highly efficient, and effective work being done by the organized and interested people of America in cooperation with our Association.

An Industry Moving in the Right Direction

Motion pictures to-day are more than an instrumentality for recreation. They are being made available to the classroom, the church, and the doctor's clinic. They are teaching immigrants to be good Americans. They are entertaining and giving happiness to hundreds of thousands of helplessly shut-in men and women and children in the hospitals, orphanages, prisons, and homes for the aged. Even the lonely leper in the Pacific is not deprived of his share in the world's fun on the screen. The other day a letter came to me signed by a group of children in Alaska telling me that they had traveled fifty miles to see pictures we had sent them. "We had always heard of West Point cadets," the letter read, "but this was our first opportunity to see our future national defenders." Harvard and Columbia are planning courses of instruction in this new art and industry.

Provincialism is being wiped out and the world brought into closer contact with increased knowledge and understanding. I do not think I am too visionary when I say that the motion picture is the greatest agency yet given to man to bring about more cordial relations between nations. When we know each other we do not hate; when we do not hate we do not wage wars.

As far as the motion-picture industry is concerned, the whole matter of political censorship is a mere incident. The industry's business is to make better pictures all the time. Like other Americans, we see censorship as un-American, unnecessary, and ineffective. The people do not want it, they never have wanted it, and they never will want it. The industry is concerned with supplying the people—the vast majority of people—with the happiness and inspiration that lie in good entertainment. That is the job we are filling. Frequently we make mistakes. We shall go on making mistakes, no doubt. But the trend is upward, the aims and the purposes are high.

While we are engaged in filling our job, the American people will take care of the whole matter of censorship, by aiding the industry in its continuing efforts to give the best and most wholesome recreation available, by patronizing the good pictures, and by exercising its right to choose the wheat from the chaff.

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In re: United Artists
Electrical Research Products

October 11, 1928

Mr. Albert H.T. Banzhaf
150 West 48nd Street
New York City

My dear Bert:

Enclosed is a copy of communication received from DeForest Phonofilm of Canada Limited; also copy of letter which I have received from George C. Pratt, General Counsel for Electrical Research Products, Inc. I am sending these communications to you for your files.

I have advised Mr. Kelly that we should recognize in no way the demands of DeForest Phonofilm of Canada. Of course, this is a matter purely up to our licensor, to wit, Electrical Research Products, Inc.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC
(Enc)

October 11th 1928.

Mr. F.A. Beach,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Beach:

I am enclosing herewith Griffith Corporation's check to the order of the United Artists Corporation under date of October 15th 1928 in the sum of $10,000. in payment, in full, for note due October 15th for like amount of the Griffith Corporation in favor of the United Artists Corporation, note and check being payment on account of preferred stock subscription. Will you kindly issue the preferred stock certificate and deliver same to me at your earliest convenience.

I understand that there is still one more payment of $10,000. due which will when paid complete the entire $70,000. additional subscription. If I am incorrect in this supposition please advise me.

Very truly yours,

AHTB:GDM

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PLEASE WIRE DAILY BUSINESS ON BATTLE AND ALSO HOW PICTURE SEEMS TO GET OVER REGARDS=

R A KLUNE.

October 15, 1936.

Mrs. Ben Hamner,
Regent of Waterloo Chapter, D. A. R.,
420 Thompson Ave.,
Waterloo, Iowa.

Dear Madam,

We are in receipt of your letter of the 10th to Mr. Griffith regarding "AMERICA" and wish to thank you on his behalf for the nice comments you made, not only about the picture itself, but about the far reaching good influence a picture such as "AMERICA" has toward instilling the proper patriotic feeling in the youth of this country. Mr. Griffith appreciates letters such as yours as they assure him that the effort and expense involved in making such a production has not been unrewarded.

Very truly yours,

for Mr. Griffith.

N.Y. World, Dec 13, '28

; Hollywood Gossip

REEL REVIEWS

By George Gerhard

AFTER the name of Erich Von Stroheim is shot at you from the Rivoli screen from all sorts of angles and in various dressed-up types for the tenth or twelfth time, you begin to suspect that probably "The Man You Love to Hate" had a hand in the making of "The Wedding March," which had its premiere yesterday after two years in the making.

Moreover, the suspicion begins to merge into conviction when the picture gets going and you find that Von Stroheim is about the whole show in this latest opus. There are other players, to be sure, but in this great council, the author-director-star seems to have lined them up more in the nature of background than anything else.

The net result of all this is that Von Stroheim gives himself his head, and for more than two hours you just sit there and wonder when it is all going to end. Why, a snail's pace would be a violation of the speed laws by comparison. And in only one sequence of the picture can you manage to forget this interminable story; that is, in the Viennese procession in celebration of Corpus Christi Day.

For the rest, "The Wedding March" is just another story, done in infinite detail, of the dash and brilliance of pre-war Vienna, with its gorgeous uniforms and its trappings of nobility. And there is the usual story of the Prince falling in love with the commoner. To be sure, in this instance, he gives up the woman of his heart and marries money, thus giving a so-called sad ending to the story.

It is easy to recall, while watching this picture, that Von Stroheim "shot" more than 100,000 feet of film in making it. There must be at least 15,000 or 16,000 feet left. And it is also easy to realize that each foot cut out of the story must have been as a stab in the heart of Von Stroheim. But the pity is that there weren't a few more stabs, for "The Wedding March" has enough worthwhile material in it to make a superb picture, and a little more efficient pruning would have raised it farther toward the heights.

Probably a fair verdict upon this picture would be, as it stands, it is quite good, but it ought really to be a lot better than "quite good."

Of the players who surround the star, perhaps Maude George, as the Prince's mother, is the best of the lot. The others manage to enact their roles, but Miss George looks hers without even trying, and that is true artistry. George Fawcett is excellent, as usual, as the autocratic father.

Fay Wray is quite good as the common girl, but Matthew Betz acts all over the place as her poverty-stricken admirer. Zazu Pitts, one of the greatest character actresses in Hollywood, has a tame part, and therefore doesn't stand out much.

AT THE RIALTO

For the second time in his career, David Wark Griffith has transmuted into film form "The Battle of the Sexes," a story by Daniel Carson Goodman. The first one happened to be the first five-reel picture made in America and cost in the neighborhood of $3,800. This one is a pretentious multi-reel effort which cost approximately half a million dollars. And there isn't a doubt that "The Battle of the Sexes," which cost $3,800, was a better picture in its day than this latest effort is to-day.

There is scant evidence of the artistry of Griffith in this picture. Indeed, it wouldn't be surprising to learn that it is one of the flattest things he has done, and every movie fan worthy of the name is aware that Griffith is responsible for some of the greatest masterpieces on the American screen.

Perhaps the greatest fault of this "Battle of the Sexes" is that its story is obvious from the opening shot to the fade-out. You know all the time what's coming, and you wonder all the time where Griffith's touch is. You keep saying to yourself: "Well, pretty soon now we'll see something worth while." But you keep on saying it to yourself, and in the end you haven't seen a sign of what you usually expect from the dean of them all.

Where the fault lies is difficult to determine. At that, the story, as outlined here, isn't any too hot, but somehow you'd expect that Griffith could get more out of it than he did. In a word, it is the story of the happy husband and father who falls into the meshes of a designing and mercenary vamp and who is extricated from those meshes by a daughter who beats the vamp at her own game.

Jean Hersholt plays the father. At times he is great, but for the most part he, too, is obvious. And this is a new fault to find with Hersholt, who is really one of the greatest actors in Hollywood. Phyllis Haver repeats her performances of "Chicago," "Tenth Avenue' and a few other efforts, with the exception that here she is an out-and-out underworld vamp. She is as good as you can expect, but no more. As for Don Alvarado, he is nothing more nor less than a dressed-up male clothes horse.

Belle Bennett is excellent as the wife and mother who is deserted, but toward the end of the picture she is made to appear like an intoxicated woman instead of a grief-stricken one. Sally O'Neill—ding-toed Sally—plays the daughter, and she is quite good.

Emil Jannings's "The Patriot" remained at the Rialto for eight weeks, but "The Battle of the Sexes" never will.

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Von Stroheim's Real

SEX ELEMENT TO THE FRONT AT THE RIVOLI

By ELSIE ISHAMSON.

"THE WEDDING MARCH."

Eric von Stroheim's latest directorial extravaganza, which was three years in production, opened yesterday at the Rivoli. It's a good picture, remarkably good, considering the manhandling to which it must have been subjected in slicing and cutting down to its present length—about 10 thousand feet. Out of four possible endings to the story, the editors have selected a disappointing realistic one. Everybody marries the wrong person and you are left with a dreary lump in the air worry over the miserable future facing the leading characters. That unhappy ending, though count artistically, isn't quite satisfying. Everybody knows that few people marry their real loves. Why put that sour truth on the screen as entertainment?

"THE WEDDING MARCH" is the story of a young Austrian prince and his love for an innocent country girl, harpist at a rural inn. His parents force him to marry for money. The girl is awarded to a butcher who eats raw meat and beats her. Von Stroheim, remarkably enough, has chosen to play the hero prince rather than the degenerate butcher. He is a new Von Stroheim. The scenes of debauchery and refined vice are there. The servant-girls who wake him with a kiss. The mamma who smokes cigars. The champagne parties. The ruin of the innocent country-maid.

But von Stroheim suddenly changes color during the final reel and sheds a tear over his lost romance. He is an older and somewhat portly Von Stroheim, but an interesting enough character nevertheless.

Fay Wray is amazing. She was discovered by Von Stroheim for this picture and under his direction reveals charm, intelligence, coquetry and dramatic power. Von Stroheim certainly knows how to direct women. He does for the tepid and negative Fay what he did for Mae Murray in "The Merry Widow." She acts. If she never acts again, she'll have the delightful Mitzi of "The Wedding March" to her everlasting distinction.

The supporting cast is excellent, including as it does Zazu Pitts, Maude George, Dale Fuller, Hughie Mack and George Fawcett. The production is probably the most lavish ever given to a single movie. Swarms of extras. Magnificent sets. The Corpus Christi procession, done in technicolor, alone is worth the admission price.

"The Wedding March" doesn't measure up to previous Von Stroheim movies. The ending jars. Von himself is too portly for a romantic juvenile role. The titles are florid and over-literary. But it is still more beautiful and more interesting than the average run of program pictures. It deserves a better editing job.

"The Wedding March" Finally o



ERIC VON STROHEIM in a new light here with Fay Wray in the tragic lo Vienna which opened yesterday at the R

THE Battle of the Sexes," D. W. Griffith's new version of his old success, came to the Rialto yesterday and rang the bell as movie entertainment. It is an excellent production, beautifully acted by an all-star cast. The story, you remember, is concerned with the typical erring husband, the heartbroken wife, the scheming vamp, the impulsively heroic little daughter. The husband falls into the trap of the vamp, leaves home, and is dramatically shown the folly of his ways by his own daughter. The story is neither new nor sensational, but Griffith has made a uniformly interesting movie of it.

Jean Hersholt walks away with the picture as the typical tired business man husband. He is a poor romantic sap, blindly victimized by the pretty confidence women. Phyllis Haver has this role, and uses her brittle prettiness to advantage in it. Sally O'Neill is the daughter. Belle Bennett is the old-fashioned long-suffering wife. Don Alvarado does the best work of his career as Phyllis's partner in her confidence schemes.

Like all of the present movie crop, "The Battle of the Sexes" has its theme song. Phyllis sings it to the enslaved husband. The synchronization is villainous. The lips never match the words. But if we must have sound pictures, we must, synchronization no matter, "The Battle of the Sexes" would be a dandy movie, even without its last minute phonograph desk.

"THE AIR CIRCUS" comes to the Roxy today, another $2 special released for popular-priced

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New All-Talker at the Strand



William Collier, Jr., and Audrey Ferris in "Women They Talk About," new all-talker which comes to the Strand today.

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New Motion Pictures

"The Battle of the Sexes" Is Fought Apathetically at the Rialto

By RICHARD WATTS

DAVID WARK GRIFFITH, who should know better, has contented himself with a commonplace gold-digger and her commonplace affair with a wealthy papa in "The Battle of the Sexes," which succeeded "The Patriot" at the Rialto Friday.

One would have less complaint and more interest in the theme if Griffith had discovered something novel in it, or, even barring that, if he had tried to, which apparently he has not.

Instead, one of the most colorful personalities in the movie business, one of the genuine pioneers, has settled down in this instance to trail the procession, picking up bits discarded by the new leaders. Perhaps this is one for the writers. There may be enough stories of love in it to keep it going. Perhaps Griffith felt obliged to turn out something, anything, in a hurry. One lives in hope.

Anyhow there is in it, with Jean Hersholt making the best of poor, more human and more attractive than it really is, and with Belle Bennett unusually attractive as his neglected wife.

Phyllis Haver, blonde and rather lovely, is the bad girl who tries to have Jean twist fifty dollar bills into her hair. She overhears a few words about his wealth to a barber shop, and promptly leaves an apartment down the hall from his, being a convenient fainting couch for an introduction.

Comparing Miss Haver's charm with Belle Bennett's, one is obliged to wonder why papa got that way, since Mr. Griffith doesn't indicate it. Certainly the cutie doesn't seem to increase papa's happiness. To which Mr. Griffith probably can come back with: "Life is like that."

The affair goes along while the wife, who knows about it, grows more and more sick at the prospect, until finally, there is an open break. At this point Miss Bennett suddenly lowers her eyelids to half-mast in a most mystifying expression, and walks somnambulistically upstairs to the roof where she is fortunately saved a death leap by her daughter (Sally O'Neil).

Sally returns, pockets her father's gun (they always keep them in the upper drawer) and goes to the cutie's apartment where her nerve fails. Her father comes in a few moments later, there are hot words, he is cured, the cutie gets a check, and peace reigns.

Sally O'Neil is attractive. She is inclined to be dramatic. Don Alverado, a stagily handsome youth, moves through the scenery as the cuti'es real boy friend, a disdainful fellow who intrigues and enslaves her with coldness.

Mr. Griffith's "Battle of the Sexes," at the Rialto

ANOTHER and the most recent of the Great Maestro's cosmic, hard-breathing efforts stumbled into the Rialto Theatre on Friday morning. It is a grab-bag offering entitled "The Battle of the Sexes," as banal and sloppy a picture as ever you will not hope to see.

Just how D. W. Griffith came by this one we couldn't, if gifted with the omniscience of a Publix usher, begin to guess. Except to say that something universally momentous frequently occurs to Mr. Griffith—something like the age-old struggle between men and women—and it no sooner flashes into his cagey old head than he makes a motion picture of it. The movies and Mr. Griffith are like that.

Well, here is the old battle, and

opposing camps are tagged Jean Hersholt, Phyllis Haver and Belle Bennett, with a staff of scouts and couriers including Sally O'Neil and Don Alvarado. But when all the shooting is over, and the Roman candles have died down, and an armistice has been signed, it appears that the battle was just a sham skirmish after all, and that the only victory was scored by one of those red-hot box-office titles that mean a good deal less than nothing. If Mr. Griffith wants to be proud of himself, he ought still to mention "Broken Blossoms" when people ask him what he has been directing lately in the way of a motion picture.

But the movies are always looking forward and up, so here is a story about one of those apartment-with-a-roof-garden families in which the head of the house is called "Daddy" and his spouse, "Mumsy," and the children are just too sweet and devoted to live.

AT THE RIALTO

For the second time in his career David Wark Griffith has romanticized into film form "The Battle of the Sexes," a story by Dorcas Cochran. The first one happened to be the first five-reel picture made in America, and took in the neighborhood of $2.98, with one of a pretentious multi-reel photo-play which had cost, anywhere from a million dollars. Any how, he's at it again, and there is a good deal of "The Battle of the Sexes" which just as well as not, was a better picture in its day than this latest effort is today.

There is every evidence of the artistry of Griffith in this picture, for good, it matters no curbing to point that it is one of the dullest things he has done, and every movie fan worthy of the name is sorry that Griffith is responsible for some of the greatest masterpieces on the American screen.

Perhaps the greatest fault of this "Battle of the Sexes" is that its story is nowhere near the opening shot to the fade-out. You know all the time what's coming, and you wonder at the time when Griffith's touch is. You keep asking to yourself: "Well, when will the fun and something worth while begin?" But you keep on sitting it to yourself, and in the end you haven't seen a shot of what you lawfully expect from the dean of them all.

Where the basic idea is difficult to determine. At that, the story, as outlined here, isn't any too bad, but somehow you'd expect that Griffith could get more out of it than he did. In a word, it is the story of the happy husband and father who runs into the meshes of a designing and mercenary vamp and who is extricated from those meshes by a daughter who beats the vamp at her own game.

Jean Hersholt plays the father. At times he is great, but for the most part he, too, is obvious. And this is a new fault to find with Hersholt, who is really one of the greatest actors in Hollywood. Phyllis Haver repeats her performances of "Chicago," "Fifth Avenue" and a few other efforts, with the exception that here she is an out-and-out underworld vamp. She is as good as you can expect, but no more. As for Don Alvarado, he is nothing more nor less than a dressed-up mannequin horse.

Belle Bennett is excellent as the wife and mother who is deserted, but toward the end of the picture she is made to appear like an intoxicated woman instead of a grief-stricken one. Sally O'Neil—ding-bat Sally—plays the daughter, and she is quite good.

Emil Jannings's "The Patriot" remained at the Rialto for eight weeks, but "The Battle of the Sexes" never will.

They are all dwelling comfortably amid their Kalamazoo furniture when along comes a wicked blonde—right: Phyllis Haver—and very plausibly vamps the old gentleman away, thereby causing general distress. Before it is all over, everybody has a good healthy cry, and daddy comes home to mumsy, since he has, as he says, learned his lesson, though with practically no home work at all.

Of an individually good cast, Mr. Hersholt is credibly dumb, and Miss Haver has her usual quota of dizzily bewitching moments. Miss Bennett cries in an aggrieved fashion, and Miss O'Neil impersonates a sixteen-year-old. But it all comes to nothing even faintly significant, and all this report can say to surprise you is that Mr. Griffith, whom old-time fans will remember as a producer of misty idealism for home and office use, has injected some amazingly questionable touches. You wouldn't notice them in anybody else's picture, but in a Griffith production they are positively lurid. The point of this objection is that skillful pornography is a difficult subject, and that Mr. Griffith is a little late in getting around to do it as it deserves to be done—if at all.

'The Battle of the Sexes'

"BATTLE OF THE SEXES" OFFERS CONVENTIONAL STORY

By ROSS FELSWICK.

"Father, dear father, come home with me now.
The clock in the steeple strikes twelve——"

As a lesson, perhaps, to the tired business man who isn't so tired as he's supposed to be, D. W. Griffith's latest production, "The Battle of the Sexes," opened at the Rialto Theatre yesterday.

It's the old story—a married man who leaves his devoted family for a heartless gold-digger. His tearful chee-ild begs father to come home, and finally re-unites her parents with the good old-fashioned "Mama love papa!" motif.

Mr. Griffith hasn't, one regrets to report, added a new star to his directorial crown with this one. The conventional story—which might have been modernized with a saving sense of humor—is told in the conventional way; its only outstanding merits are an arresting title, an amusing and decorative performance by Phyllis Haver, and a few good bits by Jean Hersholt, who can do better when given better material.

Hersholt is the married man—the part being somewhat reminiscent of Emil Janning's in "The Way of All Flesh." As in the Jannings opus, Belle Bennett is the neglected wife and Phyllis Haver is the gum-chewing home-wrecker. William Blakewell and Sally O'Neill appear as Hersholt's children, with Sally, the peace-making chee-ild, gurgling, "Can't you com- home tonight, Daddy?" And Don Alvarado has a sort of gigolo role; he's described, in one of the sub-titles, as "perfumed ice."

Much footage is devoted to the efforts of the middle-aged man to attain a youthful figure; to his stepping out in a night club; to Miss Bennett's consequent suffering, and to Sally's melodramati- pleadings, which would have capped the climax had there been a climax to be capped.

Mr. Griffith, you may recall, filmed the same story some years ago. In its first version, the cast included Donald Crisp, as the father; Mary Alden, as the mother; Fay Tincher, as the vamp; Owen Moore, as the other man, and Lillian Gish and Bobby Harron as the two children.

Eve. Graphic

New D. W. Griffith Film Starts Rialto Engagement

D. W. Griffith's second United Artists' production made since he returned to his directorial activities has started an engagement at the Rialto Theater. "The Battle of the Sexes," carrying a misnomer, has little to recommend itself to any undue attention. It is just such a film of program caliber seen on the screen many times in the past few years, wherein the wealthy husband and lover falls for the blond menace and returns to the bosom of his family ..dy in the final reel.

So conventional has been the treatment of a story which at the outset was only mediocre material and so often does the action fall into the banal and obvious that even the featured players appear under the handicap of giving less than their best efforts. Belle Bennett, who has suffered through many reels, goes through theatricals for two reels which are almost amateurish, and even Jean Hersholt and Phyllis Haver are at a disadvantage. Sally O'Neill is cast as the young daughter, and Don Alvarado as the Jazz Hound (yes, Mr. Griffith calls him that many times), who stalks around night clubs and Miss Haver's apartment as the evil influence.



Belle Bennett

Even in its climactic moments, "The Battle of the Sexes" falls down, and in two or three episodes descends to the movie hokum of a decade ago. The title coupled with the name of Mr. Griffith may draw patronage to the Rialto, but it is bound to disappoint those who expect the spectacular or anticipate realism. BETTY COLFAX.

Eve. Telegram

"THE BATTLE OF THE SEXES" SOUNDS FAMILIAR NOTE

By KATHARINE ZIMMERMANN.

United Artists present new D. W. Griffith picture, "The Battle of the Sexes," with Jean Hersholt, Belle Bennett, Sally O'Neil, Phyllis Haver and Don Alvarado. At the Rialto.

WITH the dawning of D. W. Griffith's latest picture, "The Battle of the Sexes," at the Rialto Theatre, we are smitten anew with the crying need for some organized hausputzen among too familiar Hollywood stencils.

Our first vote will go toward the superannuation of that high and festal plot wherein paterfamilias is lured from his happy hearth by a peroxide blonde, dunned for all the dough he is worth and then cast loose again, a sadder and a wiser boy. Of such is "The Battle of the Sexes"—a little more pretentious, perhaps, than its predecessors, a whole lot drearier, and tricked out here and there with evidences of distinctly poor taste.

D. W. Griffith was the first to claim the movies as an instrument for shining moral influence among its votaries. He has shouted his text from platforms and over the radio and hammered it home in official interviews. In view of this it is odd that his last three pictures have been conspicuous for the progressive strain of vulgarity in them.

Aside from this consideration, "The Battle of the Sexes" may best be summed up by its subtitles. Some of these follow:—

Wife (Belle Bennett, who is blowing out birthday candles)—"I wish life like this could go on forever."

Daughter (Sally O'Neil)—"Aw, gee, Mumsy, you lose your wish.

Vamp (Phyllis Haver)—"Such a man! Perfumed ice!"

Daughter—"I wish Daddy didn't have to work so hard, Mumsy. He's out every night now."

Vamp—"I want you to see me in my new bathing suit. If you don't like it I'll send it back. Do you think I can get anywhere with a stroke like this?"

Daughter—"Can't you stay home tonight, Daddy?"

Wife—"Daddy, I saw you with that girl and I know where you stay nights."

Husband (Jean Hersholt)—"Stop it, mamma. I won't have a scene like this before the children."

Daughter—"Daddy, Daddy!"

Husband—"I've bgroken with my family over you. Now you play square with me!"

Vamp—"Why, honey, don't you trust me?"

Daughter—"You let my Daddy alone or I'll kill you."

Vamp—"You're a fool, but you're MY fool."

Daughter—"Daddy's gotten over his sick spell, mumsy."

Wife—"It's too late now."

Husband—"I've had a bitter lesson, mamma. Won't you forgive me?"

Jean Hersholt, a fine character actor when properly encouraged, is hard put to it in this picture to out Emily Jannings in "The Way of All Flesh." Belle Bennett and Phyllis Haver, occupy the identical roles in the new Griffith picture which they had in the Jannings' one. Miss Haver is lively and pretty and gives the only performance that we can commend. Belle Bennett, who is evidently still trying to wrest from Irene Rich the palm for the highest individual number of abused wife roles, appears singularly immobile and unsympathetic.

The picture has some good cabaret shots, and the Vitaphone score which Nathaniel Finston prepared is uniformly good. We did not quite see the point, however, in having Phyllis Haver burst into unsynchronized song—"Rose in the Bud," to wit—in the middle of the big seduction scene. She beats the sound record to the "And then, alas, too late!" finale by a good couple of bars. Eddie Peabody and Pal are also featured on the prologue in a Vitaphone novelty, "Banjoland," which registers very well.

Eve. Sun

The New Photoplays

Griffith's 'The Battle of the Sexes'—'Moran of the Marines.'

By JOHN S. COHEN, Jr.

Comedy has never been one of D. W. Griffith's strong points, yet it is stressed in "The Battle of the Sexes," at the Rialto. Frankly, this sprightly, if somewhat obvious, effort of Mr. Griffith's held my attention and, though its story is the old one of the papa of the family who falls into the clutches of a merciless little gold digger, I should say that it is one of the best of his recent efforts.

* * *

It ranges from banality to cleverness. "We men of the world never have a chance to meet girls like you," says Don Alvarado, as the gold digger's pleasure man, to the daughter of Papa Hersholt who has come to the latter's illicit apartments in the hope of saving her father from vice. That, on the face of it, is reminiscent of the technic of villains in "Way Down East." Yet, shortly afterward, when papa has come to his senses and the gold digger has bullied Mr. Alvarado into returning to her, Miss Haver whispers brightly in his ear: "You're a fool, but you're my fool!" and a very modern touch rears its head.

Into his comedy drama Mr. Griffith has drawn an excellent cast. Jean Hersholt, the Lorimer-like Miss Haver, Belle Bennett, Sally O'Neill and Don Averado. It is interesting to watch the transformation of actors under his direction, his ability to stamp them with Griffith characteristics.

In this instance, the most obvious case is that of Sally O'Neill. This hitherto pretty but undistinguished ingenue is here manicured, mulled over and photographed so that she resembles a young edition of a merger of Carol Dempster and Lillian Gish. Her eyes are the eyes of Miss [illegible] and her walk is the early Gish tread. The tendency to stand pigeon-toed is there, and also the tendency to hop. Fortunately, or unfortunately, no birds were permitted her and she is only allowed to chase Belle Bennett, as the mother, when the latter attempts to commit suicide over father's wallowings in lechery.

The story reaches a climax in a nicely directed and photographed night club scene. It is there that Mama Judson, the two children and a family friend discover their fat, pathetic papa with Miss Haver. They leave, and at home that night mother accosts him with infidelity. They have a quarrel and he quits domesticity. But, brave little Ruth follows him to the apartments of Miss Haver, and even permits Miss Haver's agent to make love to her in order to wake papa up to what he is doing.

The ending is happy—and the family gathers for its reunion on a holiday, but whether it was Sally O'Neill's birthday, Christmas eve, or New Year's I don't remember.

The photography is good, and the episodes are a mixture of fresh and stale. And though "The Battle of the Sexes" does occasionally resemble a slightly modernized Foxy Grandpa tale, I would rather watch it than—well, a certain fanfared special by a "modern" director which has just come to town.

Sunday World

A New Griffith Picture Arrives

"THE BATTLE OF THE SEXES," to be filmed, is David Wark Griffith's 1928 addition to a list of productions that was begun with release on July 14, 1908, of "The Adventures of Dollie," a one-reel film in which Arthur Johnson, Linda Arvidson and Charles Inslee acted. The anniversary picture, released two decades after the first Griffith movie, has a cast that includes Jean Hersholt, Phyllis Haver, Belle Bennett, Sally O'Neil and Don Alvarado.

Griffith directed "The Adventures of Dollie" at the brownstone front studio of the American Mutoscope & Biograph Company, No. 11 East 14th Street, New York, and in the great outdoors of South Beach, Conn. The scenarist was D. W. V. Taylor. Prior to direction of this film Griffith had been actor and scenario writer, his film ventures as thespian including the role of a mountaineer who rescued a baby in "The Eagle's Nest" (directed for Edison by E. S. Porter, who had made "The Great Train Robbery") and a part in "When Knighthood Was in Flower" (directed by the late Wallace McCutcheon for Biograph). There had been a comedy role in "'Ostler Joe" and a scenario of "La Force," which Edison had not accepted, as well as a script for "Over the Hill to the Poorhouse," which Biograph had picturized. Griffith was so contented with his career as an actor in the movies that H. N. Marvin, head of Biograph, had to convince him his status as performer would not be jeopardized by direction of "The Adventures of Dollie."

Griffith became a director in the early summer of 1908. He set to work filming "The Adventures of Dollie," "one of the most remarkable cases of child stealing," "showing the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a gypsy." The new director cast Linda Arvidson (then Mrs. Griffith) in the role of Dollie's mother, and Arthur Johnson, enticed by the persuasive young picture maker from the stage to the lowly movies, became a film actor and Dollie's pa. The big scene in the picture showed a water cask, in which gypsies had concealed little Dollie, floating down some rapids. But the advertisements of the picture prove, "breaking the head from the barrel the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvelous experience."

That scene was filmed at Sound Beach. The completed picture was 713 feet of film, and the cost to exhibitors was fourteen cents per foot. "The Adventures of Dollie" was a big hit and its success made possible the filming of "The Birth of a Nation," "Intolerance," "Broken Blossoms" and other Griffith efforts.

The career of D. W. Griffith, director, who was set forth in all the glamour of the discoveries of Mary Pickford, Lillian Gish, Constance Talmadge, Richard Barthelmess, the late Jack Pickford, Mae Marsh, the Talmadge girls, Charles Emmett Mack, Wallace Reid and other phenomena of the films, Griffith, the actor, is revealed by the Robinson Locke Collection of dramatic scrapbooks in the New York Public Library on Fifth Avenue.

Reporter for the late "Morse Henry" Watterson's Louisville Courier-Journal, now agent for the Baptist Weekly of Louisville, overseer operator for Mowbray's Dry Goods Emporium in the same town, the real object of the ambitious Griffith was the stage. He has attributed this urge to the Memories of watching Miss Julia Marlowe in "Romeo." At any rate, when Thomas Colfin Dunn, stage director, was casting a play called "The District School" for a charity performance in Louisville, David Griffith applied, got a job and appeared on the stage for the first time. He used the name of Lawrence Griffith. The role assigned to him in "The District School" was that of the Bruce. A single line given to this character was "The ladies from the lake blows about to-night"—similar to W. C. Fields' pithful observation about the northland weather in the current "Vanities." After waiting as long as a cymballer for the cue, Lawrence Griffith piped:

"The lake from the breeze blows cooly to-night."

Robert Riggs Lang, who set forth most thoughts in his biography of Griffith, says that it wasn't right at all, but a matinee, and to the audience was the "heavy" of the Meltzer Stock Company, then giving a season at Macauley Temple, Doc Adolphe Lesilia. This gentleman saw to it that young Griffith got the role of the Man Meyer in "The Lights o' London" with the above company and that other roles followed. Then came road work with Tom Griffith's Strolling Players, David Brayington was the name adopted by Lawrence Griffith, not D. W., because he did not wish to have the same name as the star. The record shows that Mr. Brayington was first seen in an off-stage quartet that sang a "Faust" chorus. But when the same young actor joined Ada Gray's traveling troupe he played the clergyman in "Lilly" and Francis Lawrence in "East Lynne." Following seasons with the Memphis Stock Company, Walker Whiteside, J. E. Dodson, and finally with Nance O'Neil. Roles included that of the Italian in "The Three Musketeers," that of de Maupert in "Richelieu," and of Sir Francis Drake in "Elizabeth."

When Sudermann's "Magda" was presented by Miss O'Neil at the Hollis Street Theatre in Boston on May 15, 1908, Lawrence Griffith was in the part of Heftendinck. Jan. 22 of that year, at Mason's Opera House in Los Angeles, Lawrence had performed in the Sir Francis Drake role in Paola Giacometti's tragedy, "Elizabeth, Queen of England." Four years later Dave Griffith was back in Los Angeles, making moving pictures in a vacant lot at 11th and Georgia Streets, moving pictures in which Mary [illegible], Jack Pickford, Henry B. Walthall and other of Biograph's players appeared.

The other phase of Griffith's early career was that of playwright. It was on Sept. 30, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl," by David W. Griffith. In the cast was Miss Fanny Ward.

Twenty years after "The Eagle's Nest," "When Knighthood Was in Flower" and "'Ostler Joe," films in which Griffith acted, it is revealed in Hollywood despatches that a voice test for talking pictures has been made of David Wark Griffith. And the pioneer of the days when "The Adventures of Dollie" was a big hit has just completed his first sound picture, "The Love Song."

MOTION PICTURES
TO DAY

"Battle of the Sexes"

DAVID WARK GRIFFITH'S new picture on Daniel Carson Goodman's earlier theme, "The Battle of the Sexes" is a story of a home-loving, prosperous family man snared by a gold-hunting hussy and awakened after his home has been broken up, by the danger to his daughter in imitating her father's too liberal life.

United Artists presented it at the Rialto Theatre, Columbus Day and it got away to a morning matinee start. Jean Hersholt is the family man, Belle Bennett is his wife, Phyllis Haver is the gold hunter and Sally O'Neil is the daughter who saves the situation.

The new "Battle of the Sexes" is changed somewhat from the original of a dozen years ago but it is a stronger and a bigger picture. It is modern, well played and handsomely made.

Mr. Griffith will please his many admirers by this evidence that the strength of his directing hand is firmer than ever and that the years of fine experience have taken away nothing of his skill. The picture is suited to all theatres throughout the world.

A. J.

FILM RE\

EPES W. SARGENT

"Battle of the Sexes"

Surprising a former production on larger and more modern scale, David W. Griffith comes to the public with a play that probably will make a much stronger appeal than his recent productions. It is precisely the type of play in which Griffith made his reputation in the decadent days following "Birth of a Nation" and, as shown at the Rialto, this picture probably will make money for United Artists and its clients. It is one of those glorified sex plays handled with the artistic skill which Griffith can contribute when he is content to produce a money maker and the play should make a popular appeal.

The story is a simple one. Babe Windsor, a pimp, hooks Marie Shlager, a gold digger, in an effort to land the affluent Judson, a near millionaire. She takes rooms at the same hotel, pretends to be scared by a mouse and when Judson comes to her aid, hooks him. He leaves his family for her, but when he finds his daughter in Windsor's embrace, in Marie's apartment, he comes to his senses, begs forgiveness, and happiness reigns once more. At times it suggests "The Way of All Flesh," but the incidents are different and this offers the happy ending, though not before much anguish has been registered.

Griffith possesses, as few others, the knack of being sexy without excess vulgarity. He knows that the lifted skirt is more enticing than the bare leg, a flash of flesh more exciting than crass nudity, and he handles this angle to perfection. It's one of the hottest productions of the season, yet it offers little that the censors can offer objection to, and nothing that is not germane to the story. That's why Griffith gets it over.

For example, Phyllis Haver, as the gold digger, is playing the piano. She lifts up her leg and swats the keys with her heel, in a spirit of playfulness, and men writhe in their seats. It is a simple, natural action, but it gets twice the attention Miss Haver later commands in a bathing suit showing even more flesh.

But is is not merely a leg show. That's incidental, though it is going to be a ticket seller. The familiar process of landing a chump is made dramatic through contrast, and the interest holds straight to the end. The high moments come when Judson's daughter saves her mother from walking off the roof of the hotel, and later when she goes to the vamp with a gun and the determination to end it with a bullet. She falters and Marie gets the gun. A moment later the girl and the pimp are hustled into another room, because Judson is calling. Windsor seeks to make advances, and the father rushes in. He suspects the worst, as he finds her in Windsor's arms, but it comes out what she has been up to, and it is this which turns him from the enchantress. But even Marie has her happy ending, for they milk one last check out of the come-on and Marie is free to enjoy the society of Windsor.

Phyllis Haver is the hub of the story and her blonde personality fits the role as though she had been poured into it. You can't blame Judson for falling—and hard. Jean Hersholt, grown fleshy, is the fatuous real estate operator who wears corsets and takes reducing exercises for illicit love's sweet sake. He keeps singlarly well in character, and gives by far the finest performance of a notable cast.

Belle Bennett plays the wronged wife with a dignity and restrain that hold the sympathy to her. She makes a typical German housewife, of the better class. Sally O'Neill is out of her element as the daughter, but she plays with spirit and effect in a role apparently foreign to her personality. Don Alvarado, as Windsor, has little to do but does that carries utmost well, and William Bakewell and John Harron are good in minor roles.

The play has been amply staged, though without undue ostentation, and the story has been rewritten to heighten the dramatic effect, not going into the heroics. It attains a high note of suspense and moves easily from one situation to another. It will do much to put Griffith back on the production map, from which he has been slipping since "The Sorrows of Satan." He is a trickster still, but an admirable artistic one.

The picture has been sounded, but carries no talk, and only part of a song. This is supposed to be sung by Miss Prevost, but the song goes on whether she has her mouth open or not. The rest is merely music of a sort.

The MAGIC LANTERN

Mr. Griffith Achieves a Fine Big Flop

By Quinn Martin

WITH most of what my correspondent has to say of Mr. David Wark Griffith and his pictures I am in accord, but I don't propose to admit everything he has to say about me. After reading in The World how bored I was at watching "The Battle of the Sexes," A. W. Chamberlain of Tuxedo Park, takes pen in hand:

> . . . and even if it made any difference what you think, your opinion of this picture, and your belittling attitude toward the greatest of all directors, would indicate pretty clearly that you, representing motion picture criticism in the largest city in this country, are unable in your judgment and totally unfair and lacking in fact.
>
> David Wark Griffith is the one outstanding man of dignity, of imagination and of resourcefulness in the movie business. Every effect being used by your so-called modern directors to-day has been discovered by Griffith in the past, used by him and, in all likelihood, thrown away in order that he might be free to progress with his art.
>
> The half-baked importations in Hollywood, who have been brought here from Germany because they seem to know how to build paper settings and throw a dark shadow across a screen, have nothing in common with Griffith. He makes his actors act. You admitted that in your column last Monday. And merely because he comes along occasionally with a picture greater than the rest, you—and you are, I mention, one of the last to have capitulated—go over, hook, sinker and all to the crowd of hacks who have been screaming, as if in extreme joy, for two years that Griffith is through. Griffith, so far from being through, will be making good pictures when the majority of the tin-horns in Hollywood are in old men's homes.

* * *

I SHOULD like to call to the attention of Mr. Chamberlain that it has not been said here, nor even so much as thought, that Mr. Griffith was through. I do not see, for example, how it would be likely that any one could predict accurately as to the extinction of an artist. Could we say that because years have passed over his head that Mr. Belasco is the less alert, the less "modern" and the less pliable in his craftsmanship? I think not. And so neither may it be said that Mr. Griffith's great genius has slipped away from him forevermore.

One thing, none the less, can be said, and probably will be. Mr. Griffith, whether he knows it or not, is going to impress a great many of his admirers, unless he is careful, with the belief that there is something radically wrong with him. What will happen, unless he turns about and makes one or two reasonably good films, will be simply that one of these days the men in the box offices in the theatres throughout the country will send some kind of word down the line to the men who make the pictures that Griffith films don't draw any more like they used to. I am told that once such a condition of affairs confronts any individual in the business, from the actors up, it is almost hopeless to attempt to retrieve the lost ground.

It would be a pity to see Mr. Griffith accept so many sappy stories that disaster to his reputation, in the form of public indifference, would result. He is pre-eminent in his field, the greatest director which the films ever had. "The Battle of the Sexes" might have been worked out by a third-rate ham actor out of any one of the worst melodramas on Broadway. I have seen Allan Dwan and Marshall Neilan surpass it.

* * *

NOT only was he disinterested in his film as a whole, but Mr. Griffith cared even less about the people who were acting out the parts under his guidance. Miss Phyllis Haver, who proved herself in "Chicago," appears here to be merely preposterous, aggravating and vague. Unlike the true Griffith characterizations, she isn't the real thing, nor, for that matter, is any one else in the cast. It is just an exquisite example of screen drivel, and if there is to be found anything more irritating please ring me up and share the information. I happen to know that Mr. Griffith himself can't and doesn't sit through motion pictures which seem to him to be beneath credibility. This one, which he made, would have run him out into the street ten minutes after its opening caption.

* * *

I RECALL one winter night a number of years ago, at the time Mr. Griffith was making pictures in Mamaroneck. He happened to be remaining in the city over night and, as was sometimes his custom, he called me by telephone and invited me to dinner in his rooms at the Astor, after which, he added, we would attend a motion picture which he had hear was very worthwhile.

The time arrived and we made our way through the crowds into the appointed playhouse. The author of the screen story greeted the great director and introduced him to the house manager. The box office clerk insisted upon meeting Mr. Griffith, which was arranged, and presently the wife and daughter of the house manager were ushered in and introduced to him. The doorkeeper then was presented.

We entered the theatre and the picture was thrown upon the screen. Two scenes passed. Mr. Griffith leaned over and whispered: "Come on; let's go."

I remembered the group of attendants, the author and the house manager, who undoubtedly would be nervously keeping their eyes upon the great director, and I involuntarily shrank from the thought of brushing out past them. However, I followed. On the sidewalk the crowds were struggling for dry spots beneath the markee. Rain was descending in great, gray blankets.

"We'll get wet," I suggested, as he moved toward the street. "Would you like to go back in until it stops?"

Mr. Griffith, attired in one of his nattiest and, as it seemed to me, most fragile suits of checkered material, turned up his coat collar, grasped me by the arm and plunged into the torrent.

"God forbid," he said, as we ran toward the Astor. "I'll take this any time in preference to a dull movie."

Herald-Tribune

ON THE SCREEN

By Richard Watts Jr.

"The Battle of the Sexes"—Rialto

[illegible]

Eve. Post

Mr. Griffith's "Battle of the Sexes," at the Rialto

AUTHOR and the most recent of the Great Director's comic, heartbreaking efforts stumbled into the Rialto Theatre on Friday morning. It is a grab-bag offering entitled "The Battle of the Sexes," so banal and sloppy a picture as ever you will not hope to see.

Just how D. W. Griffith came by this one we couldn't, if gifted with the omniscience of a Publix usher, begin to guess. Except to say that something universally momentous frequently occurs to Mr. Griffith—something like the age-old struggle between men and women—and it no sooner flashes into his cagey old head than he makes a motion picture of it. The movies and Mr. Griffith are like that.

Well, here is the old battle, and the opposing corps are topped Jean Hersholt, Phyllis Haver and Belle Bennett, with a staff of scouts and couriers including Sally O'Neil and Don Alvarado. But when all the shooting is over, and the Roman candles have died down, and an armistice has been signed, it appears that the battle was just a sham skirmish after all, and that the only victory was scored by one of those redhot box-office titles that mean a good deal less than nothing. If Mr. Griffith wants to be proud of himself, he ought still to mention "Broken Blossoms" when people ask him what he has been directing lately in the way of a motion picture.

But the movies are always looking forward and up, so here is a story about one of those apartment-with-a-roof-garden families in which the head of the house is called "Daddy" and his spouse, "Mumsy," and the children are just too sweet and devoted to live. They are all dwelling comfortably amid their Baisemeuse furniture when along comes a wicked vamp—right: Phyllis Haver—and very gleefully vamps the old gentleman away, thereby causing general distress. Before it is all over, everybody has a good healthy cry, and daddy comes home to mumsy, once he can, as he says, instruct his lawyer, though with practically no sense of humor at all.

All as individually good cast. Mr. Hersholt is crabby enough, and Miss Haver has her usual quota of dizzily bewitching moments. Miss Bennett cries in an aggrieved fashion, and Miss O'Neil impersonates a sixteen-year-old. But it all comes to nothing even faintly significant, and all this regret can say in surprise you is that Mr. Griffith, whom old-time fans will remember as a producer of lively idealism for some good while now, has injected some amazingly questionable touches. You wouldn't notice them in anybody else's picture, but in a Griffith production they are positively lurid. The point of this objection is that skillful pornography is a difficult subject, and that Mr. Griffith is a little late in getting around to do it as it deserves to be done—if at all.

Daily Eagle B'klyn

"Battle of the Sexes."

RIALTO THEATER—"The Battle of the Sexes," a United Artists picture, produced by D. W. Griffith, from the story by Daniel Carson Goodman.

THE CAST.

Judson	Jean Hersholt
Maria Skinner	Phyllis Haver
Mrs. Judson	Belle Bennett
"Babe" Winsor	Don Alvarado
Ruth Judson	Sally O'Neil
Billy Judson	William Bakewell
Friend of the Judsons	John Batten

The weekend brought also D. W. Griffith's heralded screening, "The Battle of the Sexes," to the Rialto Theater. It is Griffith's first effort since his coolly received "Drums of Love."

Like the Strcheim exhibition farther up the street, "The Battle of the Sexes" does not quite measure up to expectations. It turns out to be a rather undistinguished movie about a father of a happy family who fell in with a crafty blonde gold digger. The concluding scenes reveal the disillusioned Papa Judson in a state bordering on remorse. He goes home to beg the forgiveness of his wife and children. There is a grand reunion and smiles are umbrellas for honest tears.

A rather ordinary narrative (it was more effectively handled in "The Way of All Flesh"), Mr. Griffith has succeeded to only a limited degree in making it at all believable. He has managed to create something in the way of an interesting character study out of the role of Papa Judson. Or should the credit for this really go to Jean Hersholt, who plays the part?

At any rate it is the sincere and moving portrayal of Mr. Hersholt which raises "The Battle of the Sexes" to a level somewhat higher than mediocrity. It is the fine performance of this invariably competent actor which causes you to forget the inconsequential tone of the story, its frequent mawkishness and sentimentality.

Phyllis Haver plays the part of the unscrupulous seductress, plays it a little too obviously, I thought. She is too unbelievably alluring. Belle Bennett is Mama Judson and Don Alvarado appears as the gold digger's favorite boy friend, a fellow of exceeding handsomeness and doubtful virility. Sally O'Neil has a minor role of Papa Judson's devoted daughter. With the exception of Mr. Hersholt's, the acting is at no time distinguished.

Oddly enough, Mr. Griffith's direction leaves much to be desired. His pictorial treatment of the story reveals neither cleverness nor extensive imagination. His staging leans heavily to the old-fashioned; his photographic effects somehow appear flat and uninteresting. He permits the narrative to proceed too methodically. There are no surprises.

If "The Battle of the Sexes" may be called any one's personal achievement, it is Jean Hersholt's. Certainly it is not David Wark Griffith's.

There is present evidence of the artistry of Griffith in this picture. Indeed, it wouldn't be surprising to learn that it is one of the flattest things he has done, and every movie fan worthy of the name is aware that Griffith is responsible for some of the greatest masterpieces on the American screen.

Perhaps the greatest fault of this "Battle of the Sexes" is that its story is obvious from the opening shot to the fade-out. You know all the time what's coming, and you wonder all the time where Griffith's touch is. You keep saying to yourself: "Well, pretty soon now we'll see something worth while." But you keep on saying it to yourself, and in the end you haven't seen a sign of what you usually expect from the dean of them all.

Where the fault lies is difficult to determine. At that, the story as out-[illegible] isn't [illegible] somehow you'd expect that Griffith could get more out of it than he did. In a word, it is the story of the happy husband and father who falls into the meshes of a designing and mercenary vamp and who is extricated from those meshes by a daughter who beats the vamp at her own game.

Jean Hersholt plays the father. At times he is great, but for the most part he, too, is obvious. And this is a new fault to find with Hersholt, who is really one of the greatest actors in Hollywood. Phyllis Haver repeats her performances of "Chicago," "Tenth Avenue" and a few other efforts, with the exception that here she is an out-and-out underworld vamp. She is as good as you can expect, but no more. As for Don Alvarado, he is nothing more nor less than a dressed-up male clothes horse.

Belle Bennett is excellent as the wife and mother who is deserted, but toward the end of the picture she is made to appear like an intoxicated woman instead of a grief-stricken one. Sally O'Neill—ding-toed Sally—plays the daughter, and she is quite good.

Emil Jannings's "The Patriot" remained at the Rialto for eight weeks, but "The Battle of the Sexes" never will.

Eve. World

AT THE RIALTO

For the second time in his career, David Wark Griffith has transmuted into film form "The Battle of the Sexes," a story by Daniel Carson Goodman. The first one happened to be the first five-reel picture made in America and cost in the neighborhood of $3,800. This one is a pretentious multi-reel effort which cost approximately half a million dollars. And there isn't a doubt that "The Battle of the Sexes," which cost $3,800, was a better picture in its day than this latest effort is to-day.

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THE NEW YORK SUN, MONDAY, OCTOBER 15, 1928.

PICTURE NEW

The New Photoplays

Griffith's 'The Battle of the Sexes'—'Moran of the Marines.'

By JOHN S. COHEN, Jr.

Comedy has never been one of D. W. Griffith's strong points, yet it is stressed in "The Battle of the Sexes," at the Rialto. Frankly, this sprightly, if somewhat obvious, effort of Mr. Griffith's held my attention and, though its story is the old one of the papa of the family who falls into the clutches of a merciless little gold digger, I should say that it is one of the best of his recent efforts.

* * *

It ranges from banality to cleverness. "We men of the world never have a chance to meet girls like you," says Don Alvarado, as the gold digger's pleasure man, to the daughter of Papa Hersholt who has come to the latter's illicit apartments in the hope of saving her father from vice. That, on the face of it, is reminiscent of the technic of villains in "Way Down East." Yet, shortly afterward, when papa has come to his senses and the gold digger has bullied Mr. Alvarado into returning to her, Miss Haver whispers brightly in his ear: "You're a fool, but you're my fool!" and a very modern touch rears its head.

Into his comedy drama Mr. Griffith has drawn an excellent cast. Jean Hersholt, the Lorelei-like Miss Haver, Belle Bennett, Sally O'Neill and Don Avarado. It is interesting to watch the transformation of actors under his direction, his ability to stamp them with Griffith characteristics.

In this instance, the most obvious case is that of Sally O'Neill. This [illegible] is here manicured, mulled over and photographed so that she resembles a young edition of a merger of Carol Dempster and Lillian Gish. Her eyes are the eyes of Miss Dempster now and her walk is the early Gish tread. The tendency to stand pigeon-toed is there, and also the tendency to hop. Fortunately, or unfortunately, no birds were permitted her and she is only allowed to chase Belle Bennett, as the mother, when the latter attempts to commit suicide over father's wallowings in lechery.

The story reaches a climax in a nicely directed and photographed night club scene. It is there that Mama Judson, the two children and a family friend discover their fat, pathetic papa with Miss Haver. They leave, and at home that night mother accosts him with infidelity. They have a quarrel and he quits domesticity. But, brave little Ruth follows him to the apartments of Miss Haver, and even permits Miss Haver's agent to make love to her in order to wake papa up to what he is doing.

The ending is happy—and the family gathers for its reunion on a holiday, but whether it was Sally O'Neill's birthday, Christmas eve, or New Year's I don't remember.

The photography is good, and the episodes are a mixture of fresh and stale. And though "The Battle of the Sexes" does occasionally resemble a slightly modernized Foxy Grandpa tale, I would rather watch it than—well, a certain fanfared special by a "modern" director which has just come to town.

THE NEW YORK TELEGRAM, SATURDAY, OCTOBE

MS COME UP FO

"THE BATTLE OF THE SEXES" SOUNDS FAMILIAR NOTE

By KATHARINE ZIMMERMANN.

United Artists present new D. W. Griffith picture, "The Battle of the Sexes," with Jean Hersholt, Belle [illegible], Sally O'Neil, [illegible] Haver and Don Alvarado. At the Rialto.

WITH the dawning of D. W. Griffith's latest picture, "The Battle of the Sexes," at the Rialto Theatre, we are smitten anew with the crying need for some organized hausputzen among too familiar Hollywood stencils.

Our first vote will go toward the superannuation of that high and festal plot wherein paterfamilias is lured from his happy hearth by a peroxide blonde, dunned for all the dough he is worth and then cast loose again, a sadder and a wiser boy. Of such is "The Battle of the Sexes"—a little more pretentious, perhaps, than its predecessors, a whole lot drearier, and tricked out here and there with evidences of distinctly poor taste.

D. W. Griffith was the first to claim the movies as an instrument for shining moral influence among its votaries. He has shouted his text from platforms and over the radio and hammered it home in official interviews. In view of this it is odd that his last three pictures have been conspicuous for the progressive strain of vulgarity in them.

Aside from this consideration, "The Battle of the Sexes" may best be summed up by its subtitles. Some of these follow:—

Wife (Belle Bennett, who is blowing out birthday candles)—"I wish life like this could go on forever."

Daughter (Sally O'Neil)—"Aw, gee, Mumsy, you lose your wish.

Vamp (Phyllis Haver)—"Such a man! Perfumed ice!"

Daughter—"I wish Daddy didn't have to work so hard, Mumsy. He's out every night now."

Vamp—"I want you to see me in my new bathing suit. If you don't like it I'll send it back. Do you think I can get anywhere with a stroke like this?"

Daughter—"Can't you stay home tonight, Daddy?"

Wife—"Daddy, I saw you with that girl and I know where you stay nights."

Husband (Jean Hersholt)—"Stop it, mamma. I won't have a scene like this before the children."

Daughter—"Daddy, Daddy!"

Husband—"I've bgroken with my family over you. Now you play square with me!"

Vamp—"Why, honey, don't you trust me?"

Daughter—"You let my Daddy alone or I'll kill you."

Vamp—"You're a fool, but you're MY fool."

Daughter—"Daddy's gotten over his sick spell, mumsy."

Wife—"It's too late now."

Husband—"I've had a bitter lesson, mamma. Won't you forgive me?"

Jean Hersholt, a fine character actor when properly encouraged, is hard put to it in this picture to out Emily Jannings in "The Way of All Flesh." Belle Bennett and Phyllis Haver, occupy the identical roles in the new Griffith picture which they had in the Jannings' one. Miss Haver is lively and pretty and gives the only performance that we can commend. Belle Bennett, who is evidently still trying to wrest from Irene Rich the palm for the highest individual number of abused wife roles, appears singularly immobile and unsympathetic.

The picture has some good cabaret shots, and the Vitaphone score which Nathaniel Finston prepared is uniformly good. We did not quite see the point, however, in having Phyllis Haver burst into unsynchronized song—"Rose in the Bud," to wit—in the middle of the big seduction scene. She beats the sound record to the "And then, alas, too late!" finale by a good couple of bars. Eddie Peabody and Pal are also featured on the prologue in a Vitaphone novelty, "Banjoland," which registers very well.

'The Battle of the Sexes' -:-

"BATTLE OF THE SEXES" OFFERS CONVENTIONAL STORY

By ROSS PELSWICK.

"Father, dear father, come home with me now.
The clock in the steeple strikes twelve——"

As a lesson, perhaps, to the tired business man who isn't as tired as he's supposed to be, D. W. Griffith's latest production, "The Battle of the Sexes," opened at the Rialto Theatre yesterday.

It's the old story—a married man who leaves his devoted family for a heartless gold-digger. His tearful chee-ild begs father to come home, and finally re-unites her parents with the good old-fashioned "Mama love papa!" motif.

Mr. Griffith hasn't, one regrets to report, added a new star to his directorial crown with this one. The conventional story—which might have been modernized with a saving sense of humor—is told in the conventional way; its only outstanding merits are an arresting title, an amusing and decorative performance by Phyllis Haver, and a few good bits by Jean Hersholt, who can do better when given better material.

Hersholt is the married man—the part being somewhat reminiscent of Emil Jannings's in "The Way of All Flesh." As in the Jannings opus, Belle Bennett is the neglected wife and Phyllis Haver is the gum-chewing home-wrecker. William Blakewell and Sally O'Neill appear as Hersholt's children, with Sally, the peace-making chee-ild, gurgling, "Can't you come home tonight, Daddy?" And Don Alvarado has a sort of gigolo role; he's described, in one of the sub-titles, as "perfumed ice."

Much footage is devoted to the efforts of the middle-aged man to attain a youthful figure; to his stepping out in a night club; to Miss Bennett's consequent suffering, and to Sally's melodramati- pleadings, which would have capped the climax had there been a climax to be capped.

Mr. Griffith, you may recall, filmed the same story some years ago. In its first version, the cast included Donald Crisp, as the father; Mary Alden, as the mother; Fay Tincher, as the vamp; Owen Moore, as the other man, and Lillian Gish and Bobby Harron as the two children.

Eve Graphic

New D. W. Griffith Film Starts Rialto Engagement

D. W. Griffith's second United Artists' production made since he returned to his directorial activities has started an engagement at the Rialto Theater. "The Battle of the Sexes," carrying a latecomer, has little to recommend itself to any undue attention. It is just such a film of program caliber seen on the screen many times in the past few years, wherein the wealthy husband and father falls for the blond menace and returns to the bosom of his family only in the final reel.

So conventional has been the treatment of a story which at the outset was only mediocre material and so often does the action fall into the banal and obvious that even the featured players appear under the handicap of giving less than their best efforts. Belle Bennett, who has suffered through many reels, goes through theatrical- for two reels which are almost amateurish, and even Jean Hersholt and Phyllis Haver are at a disadvantage. Sally O'Neill is cast as the young daughter, and Don Alvarado as the Jazz Hound (yes, Mr. Griffith calls him that many times), who stalks around night clubs and Miss Haver's apartment as the evil influence.



Belle Bennett

Even in its climactic moments, "The Battle of the Sexes" falls down, and in two or three episodes descends to the movie hokum of a decade ago. The title coupled with the name of Mr. Griffith may draw patronage to the Rialto, but it is bound to disappoint those who expect the spectacular or anticipate realism. BETTY COLFAX.

Sunday World.

A New Griffith Picture Arrives

"THE BATTLE OF THE SEXES," at the Rialto, is David Wark Griffith's last addition to a list of productions that are begin with issues on July 14, 1908, of "The Adventures of Dollie," a one-reel film in which Arthur Johnson, Linda Arvidson and Charles Inslee acted. The anniversary picture missed ten seconds after the first Griffith movie, has a cast that includes Jean Hersholt, Phyllis Haver, Belle Bennett, Sally O'Neil and Don Alvarado.

Griffith directed "The Adventures of Dollie" at the brownstone front studio of the American Mutoscope & Biograph Company, No. 11 East 14th Street, New York, and in the great outdoors at South Beach, Staten. The scenario was by E. E. V. Taylor. Prior to direction of this film Griffith had been actor and authorio writer, his film ventures as thespian including the role of a mountaineer who rescued a baby in "The Eagle's Nest" (directed for Edison by E. S. Porter, who had made "The Great Train Robbery") and a part in "When Knighthood Was in Flower" (directed by the late Wallace McCutcheon for Biograph). There had been a comedy role in "Outer Joe" and a euchario of "La Paca," which Griffith had not accepted, as well as a callup for "Over the Hill to the Poor-house," which Biograph had picturized. Griffith was so contented with his career as an actor in the movies that E. S. Porter, head of Biograph, had to convince him his status as performer would not be jeopardized by direction of "The Adventures of Dollie."

Griffith became a director in the early summer of 1908. He set to work filming "The Adventures of Dollie," "one of the most remarkable cases of child stealing," showing the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a gypsy. The new director cast Linda Arvidson (then Mrs. Griffith) in the role of Dollie's mother, and Arthur Johnson, enticed by the persuasive young picture maker from the stage to the lowly movies, became a film actor and Dollie's pa. The big scene in the picture showed a water cask, in which gypsies had concealed little Dollie, floating down some rapids. But the advertisements of the picture prove, "breaking the head from the barrel the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvelous experience."

That scene was filmed at Sound Beach. The completed picture was 175 feet of film, and the cost to exhibitors was fourteen cents per foot. "The Adventures of Dollie" was a big hit and its success made possible the direction of "The Birth of a Nation," "Intolerance," "Broken Blossoms" and other Griffith efforts.

The career of D. W. Griffith, pioneer, has been set forth in all the glamour of the discoveries of early Biograph. Linda Arvidson, Griffith's first wife, collaborated with Robert Bartlett Haas on the volume, "When Knighthood Was in Flower," Mae Marsh, the Gish sisters, Charles Mitchell Mack, Wallace Reid and other pioneers of the time. Griffith, the actor, is revealed by the Robinson Locke collection of dramatic scrapbooks in the New York Public Library on Fifth Avenue.

Griffith, who directed the late "Mares Henry" in Watterson's Louisville Courier-Journal once named for the Baptist Weekly of Louisville, narrator supreme for Woodrow's first Inaugural, is the same Griffith who, the real father of the motion picture, was the model for the attributed title page of the Memoirs of Dorothy Dix (Elizabeth Gilmer), "All out into when Thomas Griffith, Confederate veteran, was calling a boy called "The District School" for a charity performance in Louisville, David Griffith replied, oft a low and appeared on the stage for the first time. He used the name of Lawrence Griffith. The role completed up in "The District School" was that of the Prince. A single line given to this character was "The Duke hath the last three thirty o'clock"—similar to W. G. Rose's pithy observation about the perfumed weather in the current Vanities. After retiring as long as a storyteller on the old Keystone Reel-hath played.

The lens from the screen there could be heard.

Robert Major Jones, who set forth and indicated in his biography of Griffith, says that it wasn't Griffith at all, but a relative, and in the Lawrence was the "heavy" of the Herbert Brook Company, then giving a season at Macauley Theatre, New Orleans, Louisiana. This gentleman was by all that young Griffith got the role of the Man Marsh in "The Lights of London" with the above company and that story also followed. This same year work with John Griffith's strolling Players, David Brockton was the name adopted by Lawrence Griffith, not D. W., because he did not wish to have his name on the play. The record shows that Mr. Brockton was first seen in an old-time quartet that sang a "Rube" chorus. But when the same young actor joined Ben Gray's traveling troupe he played the clergyman in "Trilby" and Francis Lawrence in "Real Estate." Following seasons with the Metropolis Stock Company, Wagner Williams, J. B. Donnelly with Henry Dixey in Boise included that of the Italian in "The Three Musketeers," that of Armand in "Richelieu," and of du Francis Drake in "Elizabeth."

When Sudermann's "Magda" was presented by Miss O'Neil at the Bijou Street Theatre in Boston on May 13, 1908, Lawrence Griffith was in the part of Heffernach. Jan. 28 of that year, at Mason's Opera House in Los Angeles, Lawrence had performed in the Sir Francis Drake role in Paolo Giacometti's tragedy, "Elizabeth, Queen of England." Four years later Dave Griffith was back in Los Angeles, making moving pictures in a vacant lot at 14th and Georgia Streets—moving pictures in which Mary and Jack Pickford, Henry B. Walthall and other of Biograph's players appeared.

The other phase of Griffith's early career was that of playwright. It was on Sept. 30, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl," by David W. Griffith. In the cast was Miss Fanny Ward.

Twenty years after "The Eagle's Nest," "When Knighthood Was in Flower" and "Outer Joe," films in which Griffith acted, it is revealed in Hollywood despatches that a voice test for talking pictures has been made of David Wark Griffith. And the pioneer of the days when "The Adventures of Dollie" was a big hit has just completed his first sound picture, "The Love Song."

New Motion Pictures

"The Battle of the Sexes" Is Fought Apathetically at the Rialto

By RICHARD MASON

DAVID WARK GRIFFITH, who should know better, has contented himself with a commonplace gold-digger and her commonplace affair with a wealthy papa in "The Battle of the Sexes," which succeeded "The Patriot" at the Rialto Friday.

One would have less complaint and more interest in the theme if Griffith had discovered something novel in it, or, even barring that, if he had tried to, which apparently he has not.

Instead, one of the most colorful personalities in the movie business, one of the genuine pioneers, has settled down in this instance to trail the procession, picking up bits discarded by the new leaders. Perhaps this is one for the wolves (there may be enough views of legs in it to keep it going.) Perhaps Griffith felt obliged to turn out something, anything, in a hurry. One lives in hope.

Anyhow there is it, with Jean Hersholt making the role of papa more human and more attractive than it really is, and with Belle Bennett unusually attractive as his neglected wife.

Phyllis Haver, blonde and rather jumpy, is the little girl who likes to have Jean twist fifty-dollar bills into her hair. She overhears a remark about his wealth in a barber shop, and promptly leaves an apartment down the hall from his, using a convenient fainting spell for an introduction.

Comparing Miss Haver's charm with Belle Bennett's, one is obliged to wonder why papa got that way, since Mr. Griffith doesn't indicate it. Certainly the cutie doesn't seem to increase papa's happiness. To which Mr. Griffith probably can come back with: "Life is like that."

The affair goes along while the wife, who knows about it, grows more and more sick at the prospect, until finally, there is an open break. At this point Miss Bennett suddenly lowers her eyelids to halfmast in a most mystifying expression, and walks somnambulistically upstairs to the roof where she is fortunately saved a death leap by her daughter (Sally O'Neil).

Sally returns, pockets her father's gun (they always keep them in the upper drawer) and goes to the cutie's apartment where her nerve fails. Her father comes in a few moments later, there are hot words, he is cured, the cutie gets a check, and peace reigns.

Sally O'Neil is attractive. She is inclined to be dramatic. Don Alverado, a stagily handsome youth, moves through the scenery as the cuti'es real boy friend, a disdainful fellow who intrigues and enslaves her with coldness.

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ald Werrenrath sings via Vitaphone, Eddie Peabody plays a banjo and Earl Burtnett and his Biltmore orchestra make music. There is also a new Movietone news, which incidentally, is one of the most interesting weekly features in New York.

The Manhattan Strand offers a mildly funny Vitaphone short, "Papa's Vacation," Movietone news, Larry Ceballos' Undersea Revue, and Albert Spalding, the violinist, as well as the Strand Topical Review.

FILM R

"Battle of the Sexes"

[illegible] a former production on [illegible] Griffith comes to the [illegible] with a story that probably will make a much stronger appeal than the type of play in which Griffith made the reputation in the decadent days following "Birth of a Nation," and as shown at the Rialto this picture probably will make money for United Artists and its clients. It is one of those pictures handled with the artistic skill which Griffith can contribute when he is content to produce a money maker and the play should make a popular appeal.

The story is a simple one. Hobe Windsor, a prim, uncle Marie Zeltner, a gold digger, in an effort to bind the affluent Judson, a near millionaire. She takes rooms at the same hotel, pretends to be cured by a movies and when Judson comes to her aid, hooks him. He leaves his family for her, but when he finds his daughter in Windsor's embrace, in Marie's apartment, he comes to his senses, begs forgiveness, and happiness reigns once more. At times it suggests "The Way of All Flesh," but the incidents are different and this offers the happy ending, though not before much anguish has been registered.

Griffith possesses, as few others, the knack of being sexy without excess vulgarity. He knows that the lifted skirt is more enticing than the bare leg, a flash of flesh more exciting than crass nudity, and he handles this angle to perfection. It's one of the hottest productions of the season, yet it offers little that the censors can offer objection to, and nothing that is not germane to the story. That's why Griffith gets it over.

For example, Phyllis Haver, as the gold digger, is playing the piano. She lifts up her leg and swats the keys with her heel, in a spirit of playfulness, and men writhe in their seats. It is a simple, natural action, but it gets twice the attention Miss Haver later commands in a bathing suit showing even more flesh.

But is is not merely a leg show. That's incidental, though it is going to be a ticket seller. The familiar process of landing a chump is made dramatic through contrast, and the interest holds straight to the end. The high moments come when Judson's daughter saves her mother from walking off the roof of the hotel, and later when she goes to the vamp with a gun and the determination to end it with a bullet. She falters and Marie gets the gun. A moment later the girl and the pimp are hustled into another room, because Judson is calling. Windsor seeks to make advances, and the father rushes in. He suspects the worst, as he finds her in Windsor's arms, but it comes out what she has been up to, and it is this which turns him from the enchantress. But even Marie has her happy ending, for they milk one last check out of the come-on and Marie is free to enjoy the society of Windsor.

Phyllis Haver is the hub of the story and her blonde personality fits the role as though she had been poured into it. You can't blame Judson for falling—and hard. Jean Hersholt, grown fleshy, is the fatuous real estate operator who wears corsets and takes reducing exercises for illicit love's sweet sake. He keeps singlarly well in character, and gives by far the finest performance of a notable cast.

Belle Bennett plays the wronged wife with a dignity and restrain that hold the sympathy to her. She makes a typical German housewife, of the better class. Sally O'Neill is out of her element as the daughter, but she plays with spirit and effect in a role apparently foreign

Motion Pictures
TODAY

"Battle of the Sexes"

DAVID WARK GRIFFITH'S new picture on Daniel Carson Goodman's earlier theme, "The Battle of the Sexes" is a story of a home-loving, prosperous family man snared by a gold-hunting hussy and awakened after his home has been broken up, by the danger to his daughter in imitating her father's too liberal life.

United Artists presented it at the Rialto Theatre, Columbus Day and it got away to a morning matinee start. Jean Hersholt is the family man, Belle Bennett is his wife, Phyllis Haver is the gold hunter and Sally O'Neil is the daughter who saves the situation.

The new "Battle of the Sexes" is changed somewhat from the original of a dozen years ago but it is a stronger and a bigger picture. It is modern, well played and handsomely made.

Mr. Griffith will please his many admirers by this evidence that the strength of his directing hand is [illegible] than ever and that the years of fine experience have taken away nothing of his skill. The picture is suited to all theatres throughout the world.

A. J.

The MAGIC LANTERN

Mr. Griffith Achieves a Fine Big Flop

By Quinn Martin

WITH most of what my correspondent has to say of Mr. David Wark Griffith and his pictures I am in accord, but I don't propose to admit everything he has to say about me. After reading in The World how bored I was at watching "The Battle of the Sexes," J. W. Chamberlain of Lincoln Park, takes me in hand:

> . . . and even if it made any difference what you think, your opinion of this picture, and your belittling attitude toward the greatest of all directors, would indicate pretty clearly that you, representing motion picture criticism in the largest city in this country, are lacking in your judgment and fatally unfair and lacking in fact.
>
> David Wark Griffith is the one outstanding man of dignity, of imagination and of resourcefulness in the movie business. Every effect being used by your so-called modern directors to-day has been discovered by Griffith in the past, used by him and, in all likelihood, thrown away in order that he might be free to progress with his art.
>
> The half-baked importations in Hollywood, who have been brought here from Germany because they seem to know how to build paper settings and throw a dark shadow across a screen, have nothing in common with Griffith. He makes his actors act. You admitted that in your column last Sunday. And merely because he wants along occasionally with a picture weaker than the rest, you—and you are, I confess, one of the last to have capitulated—go over, hook, sinker and all in the crowd of hackers who have been screaming, as if in setting joy, for two years that Griffith is through. Griffith, so far from being through, will be making good pictures when the majority of the tin-horns in Hollywood are in old men's homes.

* * *

I SHOULD like to call to the attention of Mr. Chamberlain that it has not been said here, nor even as much as thought, that Mr. Griffith was through. I do not see, for example, how it would be likely that any one could predict accurately as to the extinction of an artist. Could we say that because years have passed over his head that Mr. Belasco is the less alert, the less "modern" and the less pliable in his craftsmanship? I think not. And so neither may it be said that Mr. Griffith's great genius has slipped away from him forevermore.

One thing, none the less, can be said, and probably will be. Mr. Griffith, whether he knows it or not, is going to impress a great many of his admirers, unless he is careful, with the belief that there is something radically wrong with him. What will happen, unless he turns about and makes one or two reasonably good films, will be simply that one of these days the men in the box offices in the theatres throughout the country will send some kind of word down the line to the men who make the pictures that Griffith films don't draw any more like they used to. I am told that once such a condition of affairs confronts any individual in the business, from the actors up, it is almost hopeless to attempt to retrieve the lost ground.

It would be a pity to see Mr. Griffith accept so many sappy stories that disaster to his reputation, in the form of public indifference, would result. He is pre-eminent in his field, the greatest director which the films ever had. "The Battle of the Sexes" might have been worked out by a third-rate ham actor out of any one of the worst melodramas on Broadway. I have seen Allan Dwan and Marshall Neilan surpass it.

* * *

NOT only was he disinterested in his film as a whole, but Mr. Griffith cared even less about the people who were acting out the parts under his guidance. Miss Phyllis Haver, who proved herself in "Chicago," appears here to be merely preposterous, aggravating and vague. Unlike the true Griffith characterizations, she isn't the real thing, nor, for that matter, is any one else in the cast. It is just an exquisite example of screen drivel, and if there is to be found anything more irritating please ring me up and share the information. I happen to know that Mr. Griffith himself can't and doesn't sit through motion pictures which seem to him to be beneath credibility. This one, which he made, would have run him out into the street ten minutes after its opening caption.

* * *

I RECALL one winter night a number of years ago, at the time Mr. Griffith was making pictures in Mamaroneck. He happened to be remaining in the city over night and, as was sometimes his custom, he called me by telephone and invited me to dinner in his rooms at the Astor, after which, he added, we would attend a motion picture which he had hear was very worthwhile.

The time arrived and we made our way through the crowds into the appointed playhouse. The author of the screen story greeted the great director and introduced him to the house manager. The box office clerk insisted upon meeting Mr. Griffith, which was arranged, and presently the wife and daughter of the house manager were ushered in and introduced to him. The doorkeeper then was presented.

We entered the theatre and the picture was thrown upon the screen. Two scenes passed. Mr. Griffith leaned over and whispered: "Come on; let's go."

I remembered the group of attendants, the author and the house manager, who undoubtedly would be nervously keeping their eyes upon the great director, and I involuntarily shrank from the thought of brushing out past them. However, I followed. On the sidewalk the crowds were struggling for dry spots beneath the markee. Rain was descending in great, gray blankets.

"We'll get wet," I suggested, as he moved toward the street. "Would you like to go back in until it stops?"

Mr. Griffith, attired in one of his nattiest and, as it seemed to me, most fragile suits of checkered material, turned up his coat collar, grasped me by the arm and plunged into the torrent.

"God forbid," he said, as we ran toward the Astor. "I'll take this any time in preference to a dull movie."

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

'Battle of Sexes' Has Screen Premiere

BATTLE OF SEXES

(SOUND)

D. W. GRIFFITH FILM LIKELY TO KEEP BOX OFFICE MEN ACTIVE

By REGINA CANNON

Movie Picture Editor N. Y. American

"THE BATTLE OF THE SEXES," D. W. Griffith's latest production, has settled down at the Rialto to that which is known as an indefinite run.

Even as the picture's title is known "box office," the plot and characterizations are definitely aimed at the same financial barometer. The tale is the one about the good husband and father who suddenly becomes enamored of a cheap blonde whose gold-digging proclivities permit her to live in the style to which she has formerly been unaccustomed.

Phyllis Gold Digger

Phyllis Haver is seen as the "scouting" one, ever on the lookout for a moneyed man to ride her and the wrangling with whom she is in here over the proverbial rainy day. Strangely enough, Miss Haver was cast in the same type of role in "The Way of All Flesh," a story which is as like the one under consideration as the traditional two peas in a pod.

Although both parts are those of obvious gold-digging vamps, the former revealed Phyllis as a realistic type, showing occasional signs of restraint. In this picture she is all over the place, acting in a manner that would make her [illegible] laugh at, instead of fall for, her.

Jean Hersholt is the good man gone wrong and Belle Bennett, Sally O'Neil and William Bakewell comprise his erstwhile happy family. The children are disclosed as naive youngsters, despite the fact that the time is the present and the locale New York. Miss O'Neil, however, is given one opportunity to take matters into her own hands when she visits the vamp with the "Please-lady-give-me-back - my - daddy" plea, made stronger by the wielding of a revolver.

Some Over-Acting

Sally's movie mother of course suffers untold tortures, even unto making a move to leap from the apartment house roof. Miss Bennett does plenty of overacting in the role, and, in fact, despite the impressive line-up of players in the cast, there are some pretty bad histrionics displayed all around. Don Alverado gives the popular conception of a lounge lizard and William Bakewell behaves like an amateur.

Last but not least, there is Mr. Hersholt, a sterling actor, overdoing in unison with the rest of 'em.

As the comedian of "Show Boat" says, the knee is revealed as an entertainment rather than a human joint in this picture. In fact, it is displayed so early and often that its continuous appearance smacks of bad taste. There are a few other "touches" in the film, too, that might better have been left on the cutting-room floor in the interests of delicacy.

However, there is little doubt in my mind that "The Battle of the Sexes" will stack up the shekels, and since that was apparently the idea in making it, the producer should be pleased and the spectator satisfied.

News

"The Battle of the Sexes," a United Artists production, directed by D. W. Griffith and presented at the Rialto Theatre.

★★

THE CAST

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There isn't a new twist or turn. The same old stuff. The blonde has a boy friend, and the middle-aged angel becomes jealous of him. The unsuspecting wife sees her husband with his blonde at a night club. There's a family mixup. Daughter goes to shoot blonde. Scene in blonde's apartment. Papa finally repents. Goes home. And everybody's happy.

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Current Broadway films:

Capitol holds "Our Dancing Daughters"; Mark Strand offers "Women They Talk About"; Roxy shows "The Air Circus" at popular prices; Rivoli has "The Wedding March"; Rialto shows "The Battle of the Sexes"; Cameo offers "Three Comrades and One Invention"; 55th Street has "Kriemhild's Revenge"; 5th Avenue shows "The Station Master."

"Singapore Mutiny" opens at the Broadway Monday, and "Red Lips," at the Hippodrome. Other houses keep their present attractions.

Mirror

"THE Battle of the Sexes," D. W. Griffith's new version of his old success, came to the Rialto yesterday and rang the bell as movie entertainment. It is an excellent production, beautifully acted by an all-star cast. The story, you remember, is concerned with the typical erring husband, the heartbroken wife, the scheming vamp, the impulsively heroic little daughter. The husband falls into the trap of the vamp, leaves home, and is dramatically shown the folly of his ways by his own daughter. The story is neither new nor sensational, but Griffith has made a uniformly interesting movie of it.

Jean Hersholt walks away with the picture as the typical tired business man husband. He is a poor romantic sap, blindly victimized by the pretty confidence women. Phyllis Haver has this role and uses her brittle prettiness to advantage in it. Sally O'Neill is the daughter. Belle Bennett is the old-fashioned long-suffering wife. Don Alvarado does the best work of his career as Phyllis's partner in her confidence schemes.

Like all of the present movie crop, "The Battle of the Sexes" has its theme song. Phyllis sings it to the enslaved husband. The synchronization is villainous. The lips never match the words. But if we must have sound pictures, we must, synchronization no matter, "The Battle of the Sexes" would be a dandy movie, even without its last minute phonograph desk.

and simple wife, is inclined to be monotonous in the simplicity early in the story. Occasional emulation of a more boring sort is essayed by Griffith thereafter, when she stumbles into bubbly with his cognac in a night club. Little Sally O'Neil almost pops her up on the floor during the near-suicide scenes, but a few reels later she is again in her original style.

Efforts to play the sentimental angles following the break do not get far. Mother is too blah and father enjoys himself to the extent of getting his audience into that frame of mind where having a bit of blonde entertainment on the side is not so naughty, after all.

Hersholt's efforts to get his rotund form into competition with the sleek build of Don Alvarado, who plays the gigolo, gets a number of laughs. The women should enjoy these bedroom antics almost as much as the male patrons and should get a startler out of Miss Haver's prowess along these lines.

The [illegible] with the exception of a song by Miss Haver, several bars behind the movement of her lips. Club applause and horn honking are the only other contributions as sound effects.

gold-digger on the book roll of the unscrupulous husband and parent.

There are, however, several passages that are exhilarating fashioned and others that are highly amusing. Mr. Griffith, whose leading characters are portrayed by Phyllis Haver and Jean Hersholt, begins by showing a barber's shop where Marie Skinner (Miss Haver) is having her hair trimmed and Mr. Judson, a real estate operator (Mr. Hersholt), is being shaved. The chief Miss Skinner silently argues through the intercession of the man attending to Mr. Judson's chin that the customer in the chair next to her is quite likable. She leaves by rear door and treats home with her mile blonde head filled with startling ideas.

On hearing about Mr. Judson and his money, Marie Winslow, a girl of pluck, going twice with the scheming Miss Skinner, and soon an opportunity is rented in the same hotel as Mr. Judson is living.

It is here that Mr. Griffith does something quite clever. For through a transparent close up of Miss Skinner he depicts the mental activities of the young woman. She is conniving up a way to meet Mr. Judson, but through an insignificant mouse she meets the real estate operator sooner than she expected.

Mr. Griffith uses a mouse, wandering from corner to corner, that somehow or other becomes attracted by Miss Skinner's feet. The mouse tickles the motionless ones and then the silk stocking, which results in a most frightened gold-digger (not to say anything of the modest) seeking help outside her apartment just at the moment Mr. Judson is passing. The mouse soon is forgotten in Miss Skinner's desire to inveigle Mr. Judson into a trap, which, of course, she does.

Another stirring sequence in this production is where Judson's wife, mentally unbalanced or wandering in her sleep, goes to the roof of the hotel and walks along the coping. No matter how this is photographed, it does alter the fact that it sends the chills down one's spine as the woman nears the edge of the skyscraper, far down below is the moving traffic. Eventually, Mrs. Judson is rescued by her daughter, but whether it could have been accomplished in anything but a motion picture is problematical.

Griffith goes into the detail-

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shows the effect of her flattery upon Judson, who becomes eager to reduce his waist-line and look immaculate in his dinner suit. Judson rather likes Miss Skinner's comparing him to Napoleon and even goes so far as to put his soft hat on sideways as he looks at himself in the mirror.

There are other episodes where psychology has been sacrificed for hoped-for effect. At one time the father forgets his own sin and scolds his daughter for being in the arms of the gigolo, when it is quite apparent that she is struggling to free herself. Perhaps it is meant for another illustration of "the beam and the mote," but even so this fellow Judson, despite the beam, is not blind to what's happening around him.

Here and there Mr. Griffith's scenes are not carefully matched and he makes Mr. Judson most silly with his fifty-dollar bills, even to affixing them in the blonde's hair while she, making hay while the wine is flowing, casually slips still more of the banknotes away from the real estate man's wallet.

Mr. Hersholt, for the most part, gives a commendable performance. Miss Haver is not without ability and she has an air and an attrac-

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The New Films

AT THE RIALTO
PHYLLIS HAVER
IN "THE BATTLE OF THE SEXES"
A D. W. Griffith film for United Artists release. Presented by Joseph M. Schenck. Directed by David W. Griffith. Scenario by Dr. Daniel Carson Goodman. Photographed by Hendrik Sartov.

THE CAST

Judson	Jean Hersholt
Marie Skinner	Phyllis Haver
Mrs. Judson	Belle Bennett
Ruth Judson	Sally O'Neil
Chief of the Detectives	Don Alvarado
Friend of the Detective	William Bakewell
Clerk	John Batten

It is with no pleasure whatsoever that I report Mr. Griffith's latest motion picture to be a good deal of a bore. In "The Battle of the Sexes" the director who wielded on his industry the greatest influence of any individual has turned out a self-conscious, spiritless and undistinguished movie melodrama, a rather surprisingly silly treatment of the old plot in which a blond vampire [illegible] large apartment house dangles her charms before the wealthy but susceptible head of a family living just down the hall.

In leading parts are the able Jean Hersholt as Mr. Judson, the vulnerable victim; Phyllis Haver as the seducer; Belle Bennett as the unhappy Mrs. Judson; Sally O'Neil as Judson's daughter, and Don Alvarado as an accomplice of Miss Haver.

There is, in fact, nothing more in the narrative than what I have suggested. But poked into the succeeding episodes are scenes in which women's legs predominate, and underwear and loose shirtwaist fronts. And all about these scenes there hovers a note of unhealthy effort, a very definite and unavoidable strain of what can be described as nothing other than common cheapness.

Added to this apparent grasping after what I presume Mr. Griffith looks upon as being The-Spirit-of-the-Day we have a production in which there is, for this director, a noticeable lack of invention or imagination. The principals, none of whom acts up to other work which I have seen them do in the past, gain nothing by the proximity of Mr. Griffith; and two or three of them, notably Miss Sally O'Neil and William Bakewell, acting the parts of adolescents, work so fast, so furiously and so hammily as to suggest actual caricatures. Miss Haver, an extraordinary actress, who reached her peak in "Chicago," does all that may be expected of her here, while Miss Bennett is pathetically overdone. Don Alvarado is a Latin type and a bad actor.

They have attempted to synchronize a few bars of a love song with the action upon the screen and have botched it. I had no idea Mr. Griffith was capable of such a spectacle as "The Battle of the Sexes."

QUINN MARTIN.

The Gold-Digg[illegible]

THE BATTLE OF THE SEXES, with Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado, Sally O'Neil, William Bakewell and John Batten, based on the story by Dr. Daniel Carson Goodman, directed by David W. Griffith; Eddie Peabody in a Vitaphoned subject called "Banjoland." At the Rialto Theatre.

At the Rialto is David W. Griffith's second picturization of Dr. Daniel Carson Godman's somewhat obvious story of another of those erring fathers of a family. It was made the first time by Mr. Griffith fifteen years ago and it seems as if he had decided to reproduce it because he thought it had box-office value and a sure box-office title. It happens to be called "The Battle of the Sexes" and as a story it is much like Emil Jannings's film, "The Way of All Flesh." It has many of the old tried ideas, including the birthday party, by way of varying the Yuletide scenes and then some incidents that are not always in good taste, for Mr. Griffith has not left enough to the imagination in depicting the attack of a gum-chewing

HEROLD-TRIBUNE

On The Screen

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There are, however, several passages that are skillfully fashioned and others that are highly amusing. Mr. Griffith, whose leading characters are portrayed by Phyllis Haver and Jean Hersholt, begins by showing a barber's shop where Marie Skinner (Miss Haver) is having her hair trimmed and Mr. Judson, a real estate operator (Mr. Hersholt), is being shaved. The shot Miss Skinner silently sweeps through the utterances of the man attending to Mr. Judson's chin that the customer in the chair next to me's worth $500,000. She ceases to chew gum, and tries Romeo with her most tender head tilted with mystique ideas.

On hearing about Mr. Judson and his money, Babe Windsor, a girl of gigolo proclivities, tells the scheming Miss Skinner that one sometimes is rooted in the same hotel as Mr. Judson is living.

It is here that Mr. Griffith does something quite clever, for through a transparent close-up of Miss Skinner he depicts the mental activities of the young woman. She is conjuring up a way to meet Mr. Judson, but through an insignificant mouse she meets the real estate operator sooner than she expected.

Mr. Griffith uses a mouse, wandering from corner to corner, that somehow or other becomes attracted by Miss Skinner's foot. The mouse tackles the multicolor shoe and then the silk stocking, which results in a much frightened gold-digger (not to say anything of the mouse) seeking help outside her apartment just at the moment Mr. Judson is passing. The mouse soon is forgotten in Miss Skinner's desire to inveigle Mr. Judson into a trap, which, of course, she does.

Another stirring sequence in this production is where Judson's wife, mentally unbalanced or wandering in her sleep, goes to the roof of the hotel and walks along the coping. Even as long ago as this is photographed, it does alter the fact that it sends the chills down one's spine as the woman nears the edge of the skyscraper, for down below is the moving traffic. Eventually, Mrs. Judson is rescued by her daughter, but whether it could have been accomplished in anything but a motion picture is problematical.

Mr. Griffith goes into the details of the gold-digger's cunning. He shows the effect of her flattery upon Judson, who becomes eager to reduce his waist-line and look immaculate in his dinner suit. Judson rather likes Miss Skinner's comparing him to Napoleon and even goes so far as to put his soft hat on sideways as he looks at himself in the mirror.

There are other episodes where psychology has been sacrificed for hoped-for effect. At one time the father forgets his own sin and scolds his daughter for being in the arms of the gigolo, when it is quite apparent that she is struggling to free herself. Perhaps it is meant for another illustration of "the beam and the mote," but even so this fellow Judson, despite the beam, is not blind to what's happening around him.

Here and there Mr. Griffith's scenes are not carefully matched and he makes Mr. Judson most silly with his fifty-dollar bills, even to affixing them in the blonde's hair while she, making hay while the wine is flowing, casually slips still more of the banknotes away from the real estate man's wallet.

Mr. Hersholt, for the most part, gives a commendable performance. Miss Haver is not without ability and she has an air and an attractiveness that suits her character-ization to be called lively. Belle Bennett is a little too much the mother instead of a woman being.

There is, however, a believable performance by Jean Hersholt as the business man so unfortunate as to have an obviously professional sweetheart and a tearful wife, while Don Alvarado manages to be realistic as the gold-digger's real sweetheart. At the end of the film, though, you can only be sorry about the plight of Mr. Griffith.

By Richard Watts Jr.

"The Battle of the Sexes"—Rialto

The Battle of the Sexes, a screen drama based on a story by Daniel Carson Goodman, directed by D. W. Griffith and presented by United Artists at the Rialto Theater with the following cast:

Judson	Jean Hersholt
Marie Skinner	Phyllis Haver
Mrs. Judson	Belle Bennett
"Babe" Windsor	Don Alvarado
Ruth Judson	Sally O'Neil
Billy Judson	William Bakewell
Friend of the Judsons	John Batten

Just about a decade ago the classic Mr. D. W. Griffith, assisted by such popular stars of the period as Dorothy Gish, Robert Harron and Fay Tincher, offered a motion picture called "The Battle of the Sexes." In need of a photoplay subject recently, it suddenly struck Mr. Griffith that it would be a great idea to make the film over again with a new cast and the finest modern methods of production. He might just as well have released the older work over again.

For the new version of the ancient photoplay, which is currently having its premiere at the Rialto Theater, is every bit as antique in story, direction and acting as was the original effort. There is not a suggestion in it that the great director, who made such grand pioneer efforts as "The Birth of a Nation" and "Intolerance," has learned anything since those epic days. "The Battle of the Sexes" is merely a badly acted, unimaginatively directed and thoroughly third-rate sex drama.

The story merely tells how Jean Hersholt, a successful, middle-aged business man, was led astray by the tempting Phyllis Haver, thereby causing much unhappiness to his loyal wife, Belle Bennett, and how his sweet little daughter, Sally O'Neill, helped bring him back to his sorrowing family. It is handled with such narrative clumsiness, such cheapness of manner and such a complete lack of any directorial cleverness that might give it interest or importance, that it is difficult to think up anything kindly to say about the work. Its synchronized sound effects, by the way, including an effort to make you think Miss Haver and Mr. Hersholt are singing a song, are more than a little unhappy.

The acting is, on the whole, considerably less than impressive. Miss Bennett, as the neglected mother, is so bad that if the captions didn't assure you she was an ill-treated wife you would think she was supposed to be simulating a victim of alcoholism. The pantomime in which, finding her husband in a night club with his mistress, she first grows terrifically tragic about it and then decides to be terribly sporting over the whole matter, is one more of the unintentionally comic episodes of the season.

Miss Haver is picturesque and fairly glamorous as the seductress, and her colorful manner provides the film with its main interest, but her methods of carrying on her activities are too obvious for comfort. The ingenue, Miss O'Neill, in addition to being handicapped by sub-titles in which she insists on calling her mother "Mumsy," is horribly roguish in her heroism.

NEWS

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There isn't a new twist or turn. The same old stuff. The blonde has a boy friend, and the middle aged angel becomes jealous of him. The unsuspecting wife sees her husband with his blonde at a night club. There's a family mixup. Daughter goes to shoot blonde. Scene in blonde's apartment. Page finally expected. Goes home. And everybody's happy.

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DAILY MIRROR

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The New Films

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IN "THE BATTLE OF THE SEXES"

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QUINN MARTIN.

SUNDAY WORLD

A New Griffith Picture Arrives

"THE BATTLE OF THE SEXES," at the Biolto, is David Wark Griffith's 1928 addition to a list of productions that was begun with release on July 14, 1908, of "The Adventures of Dollie," a one-reel film in which Arthur Johnson, Linda Arvidson and Charles Inslee acted. The anniversary picture, released two decades after the first Griffith movie, has a cast that includes Jean Hersholt, Phyllis Haver, Belle Bennett, Sally O'Neill and Don Alvarado.

Griffith directed "The Adventures of Dollie" at the brownstone front studio of the American Mutoscope & Biograph Company, No. 11 East 14th Street, New York, and in the great outdoors of South Beach, Conn. The cameraist was G. E. V. Taylor. Prior to direction of this film Griffith had been actor and scenario writer, his film ventures as thespian including the role of a mountaineer who rescued a baby in "The Eagle's Nest" (directed for Edison by E. S. Porter, who had made "The Great Train Robbery") and a part in "When Knighthood Was in Flower" (directed by the late Wallace McCutcheon for Biograph). There had been a comedy role in "'Ostler Joe" and a scenario of "La Tosca," which Edison had not accepted, as well as a script for "Over the Hill to the Poorhouse," which Biograph had picturized. Griffith was so contented with his career as an actor in the movies that H. N. Marvin, head of Biograph, had to convince him his status as performer would not be jeopardized by direction of "The Adventures of Dollie."

Griffith became a director in the early summer of 1908. He set to work filming "The Adventures of Dollie," "one of the most remarkable cases of child stealing," "showing the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a gypsy." The new director cast Linda Arvidson (then Mrs. Griffith) in the role of Dollie's mother, and Arthur Johnson, enticed by the persuasive young picture maker from the stage to the lowly movies, became a film actor and Dollie's pa. The big scene in the picture showed a water cask, in which gypsies had concealed little Dollie, floating down some rapids. But the advertisements of the picture prove, "breaking the head from the barrel the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvelous experience."

That scene was filmed at Sound Beach. The completed picture was 713 feet of film, and the cost to exhibitors was fourteen cents per foot. "The Adventures of Dollie" was a big hit and its success made possible the direction of "The Birth of a Nation," "Intolerance," "Broken Blossoms," and other Griffith efforts.

The career of D. W. Griffith, director, has been set forth in all the glamour of his discoveries of Mary Pickford, Lillian Gish, Constance Talmadge, Richard Barthelmess, the cinemadge, Richard Barthelmess, the cinemaid, Mae Marsh, the Gish-es, Charles Bunnell Mack, Wallace Reid and other phenomena of the films. Griffith, the actor, is revealed by the Robinson Locke Collection of dramatic scrapbooks in the New York Public Library on Fifth Avenue.

Reporter for the late "Morse Henry" Watterson's Louisville Courier-Journal, now agent for the Baptist Weekly of Louisville, director operator for Weber's fizz young Napoleon in the same town, the real object of the sedulous Griffith was the stage. He has attributed this urge to the stimulus of watching Miss Julia Marlowe in "Romola." At any rate, when Thomas Coffin Godie, stage director, was casting a play called "The District School" for a charity performance in Louisville, David Griffith applied, got a job and appeared on the stage for the first time. He used the name of Lawrence Griffith. The role assigned to him in "The District School" was that of the Bronco. A single line given to this character was "The broken took the lake three thirty to-night" similar to W. C. Fields' pitiful observation about the portland brother in the current "Vaudeville." After waiting so long to a comedian for his one Lawrence Griffith piped:

"The lake from the breeze blows easily to-night."

Robert Edgar Long, who set forth what included in his biography of Griffith, says that it wasn't right at all, but a platitude, and in the audience was the "heavy" of the Belfort Stock Company, then giving a season at Maxwell Temple, one Adolphe Lestina. This gentleman saw to it that young Griffith got the role of Cut Man Marsh in "The Lights o' London" with the stock company and that other roles followed. Then came road work with John Griffith's Strolling Players. David Brayington was the name adopted by Lawrence Griffith, as D. W., because he did not wish to have the same name as the star. The record shows that Mr. Brayington was first seen in an offstage quartet that sang a "Faust" chorus. But when the same young actor joined Ada Gray's traveling troupe he played the clergyman in "Trilby" to Francis Lewtenin in "East Lynne." Following seasons with the Memphis Stock Company, Walker Whiteside, J. E. Dodson, and finally with Nance O'Neil. Roles included that of the Italian in "The Three Musketeers," that of de Maupret in "Richelieu," and of Sir Francis Drake in "Elizabeth."

When Sudermann's "Magda" was presented by Miss O'Neil at the Hollis Street Theatre in Boston on May 18, 1908, Lawrence Griffith was in the part of Heftertinck. Jan. 29 of that year, at Mason's Opera House in Los Angeles, Lawrence had performed in the Sir Francis Drake role in Paola Giacometti's tragedy, "Elizabeth, Queen of England." Four years later Dave Griffith was back in Los Angeles, making moving pictures in a vacant lot at 12th and Georgia Streets—moving pictures in which Mary and Jack Pickford, Henry B. Walthall and other of Biograph's players appeared.

The other phase of Griffith's early career was that of playwright. It was on Sept. 30, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl," by David W. Griffith. In the cast was Miss Fanny Ward.

Twenty years after "The Eagle's Nest," "When Knighthood Was in Flower" and "'Ostler Joe," films in which Griffith acted, it is revealed in Hollywood despatches that a voice test for talking pictures has been made of David Wark Griffith. And the pioneer of the days when "The Adventures of Dollie" was a big hit has just completed his first sound picture, "The Love Song."

The MAGIC LANTERN

Mr. Griffith Achieves a Fine Big Flop

By Quinn Martin

WITH most of what our correspondent has to say of Mr. David Wark Griffith and his pictures I am in accord. But I don't propose to admit everything he has to say about me. After reading in The World how bored I was at watching "The Battle of the Sexes," A. W. Chamberlain of Tuxedo Park, takes me to task:

> . . . and even if it made any difference what you think, your opinion of this picture, and your belittling attitude toward the genius of all directors, would indicate pretty clearly that you, representing motion picture criticism in the largest city in this country, are unable in your judgment and totally unfair and lacking in fact.
>
> David Wark Griffith is the one outstanding man of dignity, of imagination and of constructiveness in the movie business. Every effect being used by your so-called modern directors to-day has been discovered by Griffith in the past, used by him and, in all likelihood, thrown away in order that he might be free to progress with his art.
>
> The half-baked importations in Hollywood, who have been brought here from Germany because they seem to know how to build paper settings and throw a dark shadow across a screen, have nothing in common with Griffith. He makes his actors act. You admitted that in your column last Friday. And merely because he makes acting unessentially with a picture greater than the rest, you—and you are, I confess, one of the last to have capitulated—go over, bow, sneer and all to the crowd of hacks who have been screaming, as if in extreme joy, for the day that Griffith is through. Griffith, or the man being through, will be making good pictures when the majority of the tin-horns in Hollywood are in old men's homes.

* * *

I SHOULD like to call to the attention of Mr. Chamberlain that it has not been said here, nor even so much as thought, that Mr. Griffith was through. I do not see, for example, how it would be likely that any one could predict accurately as to the extinction of an artist. Could we say that because years have passed over his head that Mr. Belasco is the less alert, the less "modern" and the less pliable in his craftsmanship? I think not. And so neither may it be said that Mr. Griffith's great genius has slipped away from him forevermore.

One thing, none the less, can be said, and probably will be. Mr. Griffith, whether he knows it or not, is going to impress a great many of his admirers, unless he is careful, with the belief that there is something radically wrong with him. What will happen, unless he turns about and makes one or two reasonably good films, will be simply that one of these days the men in the box offices in the theatres throughout the country will send some kind of word down the line to the men who make the pictures that Griffith films don't draw any more like they used to. I am told that once such a condition of affairs confronts any individual in the business, from the actors up, it is almost hopeless to attempt to retrieve the lost ground.

It would be a pity to see Mr. Griffith accept so many sappy stories that disaster to his reputation, in the form of public indifference, would result. He is pre-eminent in his field, the greatest director which the films ever had. "The Battle of the Sexes" might have been worked out by a third-rate ham actor out of any one of the worst melodramas on Broadway. I have seen Allan Dwan and Marshall Neilan surpass it.

* * *

NOT only was he disinterested in his film as a whole, but Mr. Griffith cared even less about the people who were acting out the parts under his guidance. Miss Phyllis Haver, who proved herself in "Chicago," appears here to be merely preposterous, aggravating and vague. Unlike the true Griffith characterizations, she isn't the real thing, nor, for that matter, is any one else in the cast. It is just an exquisite example of screen drivel, and if there is to be found anything more irritating please ring me up and share the information. I happen to know that Mr. Griffith himself can't and doesn't sit through motion pictures which seem to him to be beneath credibility. This one, which he made, would have run him out into the street ten minutes after its opening caption.

* * *

I RECALL one winter night a number of years ago, at the time Mr. Griffith was making pictures in Mamaroneck. He happened to be remaining in the city over night and, as was sometimes his custom, he called me by telephone and invited me to dinner in his rooms at the Astor, after which, he added, we would attend a motion picture which he had hear was very worthwhile.

The time arrived and we made our way through the crowds into the appointed playhouse. The author of the screen story greeted the great director and introduced him to the house manager. The box office clerk insisted upon meeting Mr. Griffith, which was arranged, and presently the wife and daughter of the house manager were ushered in and introduced to him. The doorkeeper then was presented.

We entered the theatre and the picture was thrown upon the screen. Two scenes passed. Mr. Griffith leaned over and whispered: "Come on; let's go."

I remembered the group of attendants, the author and the house manager, who undoubtedly would be nervously keeping their eyes upon the great director, and I involuntarily shrank from the thought of brushing out past them. However, I followed. On the sidewalk the crowds were struggling for dry spots beneath the markee. Rain was descending in great, gray blankets.

"We'll get wet," I suggested, as he moved toward the street. "Would you like to go back in until it stops?"

Mr. Griffith, attired in one of his nattiest and, as it seemed to me, most fragile suits of checkered material, turned up his coat collar, grasped me by the arm and plunged into the torrent.

"God forbid," he said, as we ran toward the Astor. "I'll take this any time in preference to a dull movie."

VARIETY

LMS COME UP FO

"THE BATTLE OF THE SEXES" SOUNDS FAMILIAR NOTE

By NATHANIEL FINSTON.

United Artists present new D. W. Griffith picture, "The Battle of the Sexes," with Jean Hersholt, Belle Bennett, Sally O'Neil, Phyllis Haver and Don Alvarado. At the Rialto.

WITH the opening of D. W. Griffith's latest picture, "The Battle of the Sexes," at the Rialto Theatre, we are content anew with the crying need for some organized blasphemy among the familiar Hollywood stencils.

Our first vote will go toward the supersannuation of that high and fatal plot wherein paterfamilias is lured from his happy hearth by a personable blonde, stunned for all the dough he is worth and then cast loose again, a sadder and a wiser bor. Of such is "The Battle of the Sexes"—a little more pretentious, perhaps, than its predecessors, a whole lot drearier, and tricked out here and there with evidences of distinctly poor taste.

D. W. Griffith was the first to claim the movies as an instrument for shining moral influence among its votaries. He has shouted his text from platforms and over the radio and hammered it home in official interviews. In view of this it is said that his last three pictures have been conspicuous for the progressive strain of vulgarity in them.

Aside from this consideration, "The Battle of the Sexes" may best be summed up by its subtitles. Some of these follow:—

Wife (Belle Bennett, who is blowing out birthday candles)—"I wish life like this could go on forever."

Daughter (Sally O'Neil)—"Aw, gee, Mumsy, you lose your wish.

Vamp (Phyllis Haver)—"Such a man! Perfumed ice!"

Daughter—"I wish Daddy didn't have to work so hard, Mumsy. He's out every night now."

Vamp—"I want you to see me in my new bathing suit. If you don't like it I'll send it back. Do you think I can get anywhere with a stroke like this?"

Daughter—"Can't you stay home tonight, Daddy?"

Wife—"Daddy, I saw you with that girl and I know where you stay nights."

Husband (Jean Hersholt)—"Stop it, mamma. I won't have a scene like this before the children."

Daughter—"Daddy, Daddy!"

Husband—"I've bgroken with my family over you. Now you play square with me!"

Vamp—"Why, honey, don't you trust me?"

Daughter—"You let my Daddy alone or I'll tell you."

Vamp—"You're a fool, but you're MY fool."

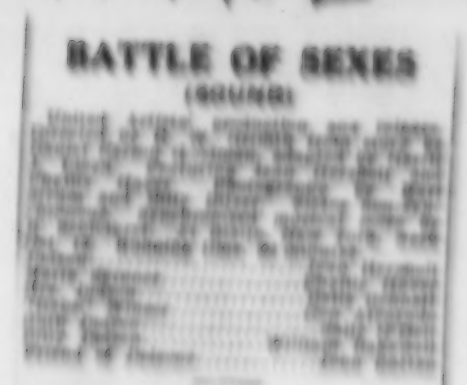
Daughter—"Daddy's gotten over his sick spell, mumsy."

Wife—"It's too late now."

Husband—"I've had a bitter lesson, mamma. Won't you forgive me?"

Jean Hersholt, a fine character actor when properly encouraged, is hard put to it in this picture to out Emily Jannings in "The Way of All Flesh." Belle Bennett and Phyllis Haver, occupy the identical roles in the new Griffith picture which they had in the Jannings' one. Miss Haver is lively and pretty and gives the only performance that we can commend. Belle Bennett, who is evidently still trying to wrest from Irene Rich the palm for the highest individual number of abused wife roles, appears singularly immobile and unsympathetic.

The picture has some good cabaret shots, and the Vitaphone score which Nathaniel Finston prepared is uniformly good. We did not quite see the point, however, in having Phyllis Haver burst into unsynchronized song—"Rose in the Bud," to wit—in the middle of the big seduction scene. She beats the sound record to the "And then, alas, too late!" finale by a good couple of bars. Eddie Peabody and Pal are also featured on the prologue in a Vitaphone novelty, "Banjoland," which registers very well.



BATTLE OF SEXES
(SOUND)

Patsies here in this one by the reliable Dolly sis' help of Jean Hersholt, whose a check. The latter is seen in the busted explosive, while the wife (Belle Bennett) and the flapper (Phyllis Haver) are separated from the best of a high building. Otherwise any theatre could have done as well with this conventional theme. "The Battle of the Sexes" is dire to the point where the selling room could shelve 10 minutes more of the running time and improve the picture. At the best it will never rate more than fair program in better class houses.

The subtle touch for which Griffith has been so considerable of his fame is substituted in this one by suggestiveness too obvious for the sophisticated. Flash Bennett, for given the boss by the able Phyllis Haver, will not win mother's approval for the small town daughter, nor will her stomach equivalings on a cushioned floor for the edification of her son, the otherwise perfect father-husband played by Jean Hersholt, register big except with those who like their sex a la West.

Belle Bennett, as the trusting and simple wife, is inclined to be monotonous in her simplicity early in the story. Consistent emoting of a more lurid sort is essayed by Griffith thereafter, when she stumbles into hooch with his sugar in a night club. Little Sally O'Neil almost pops her up on the road during the near-suicide sequence, but a few feet later she is again in her oatmeal style.

Efforts to play the sentimental angles following the break do not get far. Mother is too blah and father enjoys himself to the extent of getting his audience into that frame of mind where having a bit of blonde entertainment on the side is not so naughty, after all.

Hersholt's efforts to get his rotund form into competition with the sleek build of Don Alvarado, who plays the gigolo, gets a number of laughs. The women should enjoy these bedroom antics almost as much as the male patrons and should get a startler out of Miss Haver's prowess along these lines.

The musical synchronization okay with the exception of a song by Miss Haver, several bars behind the movement of her lips. Club applause and horn honking are the only other contributions as sound effects.

Eve. Graphic

New D. W. Griffith Film Starts Rialto Engagement

D. W. Griffith's second United Artists' production made since he returned to his directorial activities has started an engagement at the Rialto Theater. "The Battle of the Sexes," carrying a misnomer, has little to recommend itself to any undue attention. It is just such a film of program caliber seen on the screen many times in the past few years, wherein the wealthy husband and father falls for the blond menace and returns to the bosom of his family only in the final reel.

So conventional has been the treatment of a story which at the outset was only mediocre material and so often does the action fall into the banal and obvious that even the featured players appear under the handicap of giving less than their best efforts. Belle Bennett, who has suffered through many reels, goes through theatricals for two reels which are almost amateurish, and even Jean Hersholt and Phyllis Haver are at a disadvantage. Sally O'Neill is cast as the young daughter, and Don Alvarado as the Jazz Hound (yes, Mr. Griffith calls him that many times), who stalks around night clubs and Miss Haver's apartment as the evil influence.



Belle Bennett

Even in its climactic moments, "The Battle of the Sexes" falls down, and in two or three episodes descends to the movie hokum of a decade ago. The title coupled with the name of Mr. Griffith may draw patronage to the Rialto, but it is bound to disappoint those who expect the spectacular or anticipate realism. BETTY COLFAX.

AMUSEMENTS

MOTION PICTURES TODAY

"Battle of the Sexes"

DAVID WARK GRIFFITH'S new picture on Daniel Carson Goodman's earlier theme, "The Battle of the Sexes" is a story of a home-loving, prosperous family man snared by a gold-hunting hussy and awakened after his home has been broken up, by the danger to his daughter in imitating her father's too liberal life.

United Artists presented it at the Rialto Theatre, Columbus Day and it got away to a morning matinee start. Jean Hersholt is the family man, Belle Bennett is his wife, Phyllis Haver is the gold hunter and Sally O'Neil is the daughter who saves the situation.

The new "Battle of the Sexes" is changed somewhat from the original of a dozen years ago but it is a stronger and a bigger picture. It is modern, well played and handsomely made.

Mr. Griffith will please his many admirers by this evidence that the strength of his directing hand is firmer than ever and that the years of fine experience have taken away nothing of his skill. The picture is suited to all theatres throughout the world.

A. J.

STANDARD UNION

New Motion Pictures

"The Battle of the Sexes" Is Fought Apathetically at the Rialto

By RICHARD HARRIS

DAVID WARK GRIFFITH, who should know better, has contented himself with a commonplace gold-digger and her commonplace affair with a wealthy papa in "The Battle of the Sexes," which succeeded "The Patriot" at the Rialto Friday.

One would have less complaint and more interest in the theme if Griffith had discovered something novel in it, or, even barring that, if he had tried to, which apparently he has not.

Instead, one of the most colorful personalities in the movie business, one of the genuine pioneers, has settled down in this instance to tell the procession, plodding up into Record by the old leaders, perhaps this is one of the movies there may be enough value of age in it to have it going. Perhaps Griffith has ceased to turn out something, anything, in a hurry. One lives in hope.

Anyhow there is it, with Jean Hersholt making the role of papa more human and more attractive than it really is, and with Belle Bennett unusually attractive as his neglected wife.

Phyllis Haver, blonde and rather hungry, is the little girl who likes to have Jean twist fifty-dollar bills into her hair. She overhears a remark about his wealth in a barber shop, and promptly leaves an apartment down the hall from his, using a convenient fainting spell for an introduction.

Comparing Miss Haver's charm with Belle Bennett's, one is obliged to wonder why papa got that way, since Mr. Griffith doesn't indicate it. Certainly the cutie doesn't seem to increase papa's happiness. To which Mr. Griffith probably can come back with: "Life is like that."

The affair goes along while the wife, who knows about it, grows more and more sick at the prospect, until finally, there is an open break. At this point Miss Bennett suddenly lowers her eyelids to half-mast in a most mystifying expression, and walks somnambulistically upstairs to the roof where she is fortunately saved a death leap by her daughter (Sally O'Neil).

Sally returns, pockets her father's gun (they always keep them in the upper drawer) and goes to the [illegible] where her sister fails. Her father comes in a few moments later, there are hot words, he is cured, the cutie gets a check, and peace reigns.

Sally O'Neil is attractive. She is inclined to be dramatic. Don Alverado, a stagily handsome youth, moves through the scenery as the cutie's real boy friend, a disdainful fellow who intrigues and enslaves her with coldness.

[illegible] and Warrenton close the Vitaphone short, "Eddie Peabody, Dave's Uncle and Pop" [illegible] and his [illegible] orchestra make [illegible]. There is also a new Movietone news, which incidentally, is one of the most interesting weekly features in New York.

The Manhattan ground offers a [illegible] Vitaphone short, "Pappa's Vacation." Movietone news, Larry Ceballos, Universal Review, and Albert Spalding, the violinist, as well as the Strand Topical Review.

ZIT'S THEATRICAL NEWSPAPER

"Battle of the Sexes"

Having a former production on [illegible] and more modern shelf, he [illegible] himself comes to the pen[illegible] with a play that probably will [illegible] much stronger appeal than most of his recent productions. It is previously the type of play in which Griffith made his reputation in the [illegible] days following Birth of a Nation, and as shown at the Rialto, this picture probably will make money for United Artists and its clients. It is one of those [illegible] and plays handled with [illegible] the artistic hand which Griffith can [illegible] when he is content to [illegible] a homey theme and the play should make a popular success.

The story is a simple one, made [illegible] a [illegible] tracks Marie Callender, a gold digger in an effort to land the affluent Judson, a poor millionaire. She takes pains to [illegible] the [illegible] previous to an arrest by a movie and when [illegible] gun comes to her aid, moves him [illegible] his family for use, but when he finds his daughter in Windsor's embrace, in Marie's apartment, he comes to his senses, [illegible] forgiveness, and happiness [illegible] more. At [illegible] it [illegible] parts "The Way of All Flesh," but the [illegible] are different and this offers the happy ending, though not before much anguish has been registered.

Griffith possesses, as few others, the knack of being sexy without [illegible] vulgarity. He knows that the lifted skirt is more exciting than the bare leg, a flash of [illegible] more exciting than crass nudity, and he handles this angle to perfection. It's one of the hottest productions of the season, yet it offers little that the censors can offer objection to, and nothing that is not germane to the story. That's why Griffith gets it over.

For example, Phyllis Haver, as the gold digger, is playing the piano. She lifts up her leg and swats the keys with her heel, in a spirit of playfulness, and men writhe in their seats. It is a simple, natural action, but it gets twice the attention Miss Haver later commands in a bathing suit showing even more flesh.

But is is not merely a leg show. That's incidental, though it is going to be a ticket seller. The familiar process of landing a chump is made dramatic through contrast, and the interest holds straight to the end. The high moments come when Judson's daughter saves her mother from walking off the roof of the hotel, and later when she goes to the vamp with a gun and the determination to end it with a bullet. She falters and Marie gets the gun. A moment later the girl and the pimp are hustled into another room, because Judson is calling. Windsor seeks to make advances, and the father rushes in. He suspects the worst, as he finds her in Windsor's arms, but it comes out what she has been up to, and it is this which turns him from the enchantress. But even Marie has her happy ending, for they milk one last check out of the come-on and Marie is free to enjoy the society of Windsor.

Phyllis Haver is the hub of the story and her blonde personality fits the role as though she had been poured into it. You can't blame Judson for falling—and hard. Jean Hersholt, grown fleshy, is the fatuous real estate operator who wears corsets and takes reducing exercises for illicit love's sweet sake. He keeps singlarly well in character, and gives by far the finest performance of a notable cast.

Belle Bennett plays the wronged wife with a dignity and restrain that hold the sympathy to her. She makes a typical German housewife, of the better class. Sally O'Neill is out of her element as the daughter, but she plays with spirit and effect in a role apparently foreign [illegible]

'Battle of Sexes' Has Screen Premiere

D. W. GRIFFITH FILM LIKELY TO KEEP BOX OFFICE MEN ACTIVE

By REGINA CANNON

Motion Picture Editor N. Y. American

"THE BATTLE OF THE SEXES," D. W. Griffith's latest production, has settled down at the Rialto to that which is known as an indefinite run.

Even as the picture's title is Danish "box office," the plot and characterizations are definitely timed at the same financial barometer. The tale is the one about the good husband and father who suddenly becomes enamored of a cheap blonde whose gold-digging proclivities permit her to live in the style to which she has formerly been unaccustomed.

Phyllis Gold Digger

Phyllis Haver is seen as the "scouting" one, ever on the lookout for a moneyed man to win her and the wanking with whom she is in love over the proverbial rainy day. Strangely enough, Miss Haver was cast in the same type of role in "The Way of All Flesh," a story which is as like the one under consideration as the traditional two peas in a pod.

Although both parts are those of obvious gold-digging vamps, the former revealed Phyllis as a realistic type, showing occasional signs of restraint. In this picture she is all over the place, acting in a manner that would make her victim laugh at, instead of fall for, her.

Jean Hersholt is the good man gone wrong and Belle Bennett, Sally O'Neil and William Bakewell comprise his erstwhile happy family. The children are disclosed as naive youngsters, despite the fact that the time is the present and the locale New York. Miss O'Neil, however, is given one opportunity to take matters into her own hands when she visits the vamp with the "Please-lady-give-me-back - my - daddy" plea, made stronger by the wielding of a revolver.

Some Over-Acting

Sally's movie mother of course suffers untold tortures, even unto making a move to leap from the apartment house roof. Miss Bennett does plenty of overacting in the role, and, in fact, despite the impressive line-up of players in the cast, there are some pretty bad histrionics displayed all around. Don Alverado gives the popular conception of a lounge lizard and William Bakewell behaves like an amateur.

Last but not least, there is Mr. Hersholt, a sterling actor, overdoing in unison with the rest of 'em.

As the comedian of "Show Boat" says, the knee is revealed as an entertainment rather than a human joint in this picture. In fact, it is displayed so early and often that its continuous appearance smacks of bad taste. There are a few other "touches" in the film, too, that might better have been left on the cutting-room floor in the interests of delicacy.

However, there is little doubt in my mind that "The Battle of the Sexes" will stack up the shekels, and since that was apparently the idea in making it, the producer should be pleased and the spectator satisfied.

'The Battle of the Sexes' -:-

"BATTLE OF THE SEXES" OFFERS CONVENTIONAL STORY

By ROSE PELSWICK.

"Father, dear father, come home with me now.
The clock in the steeple strikes twelve——"

As a lesson, perhaps, to the tired business man who isn't as tired as he's supposed to be, D. W. Griffith's latest production, "The Battle of the Sexes," opened at the Rialto Theatre yesterday.

It's the old story—a married man who leaves his devoted family for a heartless gold-digger. His tearful chee-ild begs father to come home, and finally re-unites her parents with the good old-fashioned "Mama love papa?" motif.

Mr. Griffith hasn't, one regrets to report, added a new star to his directorial crown with this one. The conventional story—which might have been modernized with a saving sense of humor—is told in the conventional way; its only outstanding merits are an arresting title, an amusing and decorative performance by Phyllis Haver, and a few good bits by Jean Hersholt, who can do better when given better material.

Hersholt is the married man—the part being somewhat reminiscent of Emil Janning's in "The Way of All Flesh." As in the Jannings opus, Belle Bennett is the neglected wife and Phyllis Haver is the gum-chewing home-wrecker. William Blakewell and Sally O'Neill appear as Hersholt's children, with Sally, the peace-making chee-ild, gurgling. "Can't you come home tonight, Daddy?" And Don Alvarado has a sort of gigolo role; he's described, in one of the sub-titles, as "perfumed ice."

Much footage is devoted to the efforts of the middle-aged man to attain a youthful figure; to his stepping out in a night club; to Miss Bennett's consequent suffering, and to Sally's melodramatic pleadings, which would have capped the climax had there been a climax to be capped.

Mr. Griffith, you may recall, filmed the same story some years ago. In its first version, the cast included Donald Crisp, as the father; Mary Alden, as the mother; Fay Tincher, as the vamp; Owen Moore, as the other man, and Lillian Gish and Bobby Harron as the two children.

POST

Mr. Griffith's "Battle of the Sexes," at the Rialto

A certain and the most recent of the Great Master's comic, heart-breaking efforts stumbled into the Rialto Theatre on Friday morning. It is a grab-bag offering entitled "The Battle of the Sexes," as banal and slap-dash a picture as ever you will not hope to see.

Just how D. W. Griffith came to this one he couldn't, if gifted with the omniscience of a Rialto usher, begin to guess. Except in any but something universally momentous frequently occurs to Mr. Griffith—something like the age-old struggle between men and women—and it is never known into his regret one hour then he makes a motion picture of it. The movies are Mr. Griffith are like that.

Well, here is the old battle, and the opposing camps are ranged Jean Hersholt, Phyllis Haver and Belle Bennett, with a staff of scouts and couriers including Sally O'Neil and Don Alvarado. But when all the shouting is over, and the flames cooling have died down, and an armistice has been signed, it appears that the battle was but a sham skirmish after all, and that the only victory was scored by one of those rather boa-clad ladies that mean a good deal less than nothing. If Mr. Griffith wants to be proud of himself, he ought still to mention "Broken Blossoms" when people ask him what he has been directing lately in the way of a motion picture.

But the movies are always looking forward and up, so here is a story about one of those apartment-with-a-roof-garden families in which the head of the house is called "Daddy" and his spouse "Mumsy," and the children are just too sweet and devoted to live.

They are all exacting confidences amid their Gainsborough furniture when along comes a wicked blonde—right; Phyllis Haver—and very pleasingly ramps the old gentleman away, thereby causing general distress. Before it is all over everybody has a good healthy cry, and Daddy comes home to Mummy, more he has, or he says, learned his lesson, though with practically no home work at all.

All in indifferently good sort, Mr. Hersholt is crashingly dumb, and Miss Haver has her usual quota of dizzily bewitching moments. Miss Bennett cries in an approved fashion, and Miss O'Neil impersonates a sixteen-year-old. But it all comes to nothing even faintly significant, and all this report can say in surprise you is that Mr. Griffith, whom old-time fans will remember as a producer of misty idealism for home and office use, has injected some amazingly questionable touches. You wouldn't notice them in anybody else's picture, but in a Griffith production they are positively lurid. The point of this objection is that skillful pornography is a difficult subject, and that Mr. Griffith is a little late in getting around to do it as it deserves to be done—if at all.

BKLYN Eagle

"Battle of the Sexes."

RIALTO THEATER.—"The Battle of the Sexes," a United Artists picture, produced by D. W. Griffith, from the story by Daniel Carson Goodman.

THE CAST.

Judson	Jean Hersholt
Marie Skinner	Phyllis Haver
Mrs. Judson	Belle Bennett
"Babe" Winsor	Don Alvarado
Ruth Judson	Sally O'Neil
[illegible]	William Bakewell
Friend of the Judsons	John Patton

The weekend brought also D. W. Griffith's heralded screening, "The Battle of the Sexes," to the Rialto Theater. It is Griffith's first effort since his coolly received "Drums of Love."

Like the Strcheim exhibition farther up the street, "The Battle of the Sexes" does not quite measure up to expectations. It turns out to be a rather undistinguished movie about a father of a happy family who fell in with a crafty blonde gold digger. The concluding scenes reveal the disillusioned Papa Judson in a state bordering on remorse. He goes home to beg the forgiveness of his wife and children. There is a grand reunion and smiles are umbrellas for honest tears.

A rather ordinary narrative (it was more effectively handled in "The Way of All Flesh"), Mr. Griffith has succeeded to only a limited degree in making it at all believable. He has managed to create something in the way of an interesting character study out of the role of Papa Judson. Or should the credit for this really go to Jean Hersholt, who plays the part?

At any rate it is the sincere and moving portrayal of Mr. Hersholt which raises "The Battle of the Sexes" to a level somewhat higher than mediocrity. It is the fine performance of this invariably competent actor which causes you to forget the inconsequential tone of the story, its frequent mawkishness and sentimentality.

Phyllis Haver plays the part of the unscrupulous seductress, plays it a little too obviously, I thought. She is too unbelievably alluring. Belle Bennett is Mama Judson and Don Alvarado appears as the gold digger's favorite boy friend, a fellow of exceeding handsomeness and doubtful virility. Sally O'Neil has a minor role of Papa Judson's devoted daughter. With the exception of Mr. Hersholt's, the acting is at no time distinguished.

Oddly enough, Mr. Griffith's direction leaves much to be desired. His pictorial treatment of the story reveals neither cleverness nor extensive imagination. His staging leans heavily to the old-fashioned; his photographic effects somehow appear flat and uninteresting. He permits the narrative to proceed too methodically. There are no surprises.

If "The Battle of the Sexes" may be called any one's personal achievement, it is Jean Hersholt's. Certainly it is not David Wark Griffith's.

Eve WORLD

AT THE RIALTO

For the second time in his career David Wark Griffith has transmuted into film form "The Battle of the Sexes," a story by Daniel Carson Goodman. The first one happened to be the first five-reel picture made in America and cost in the neighborhood of $3,000. This one is a pretentious multi-reel effort which cost approximately half a million dollars. And there isn't a doubt that "The Battle of the Sexes," which cost $3,000, was a better picture in its day than this latest effort is to-day.

There is scant evidence of the artistry of Griffith in this picture. Indeed, it wouldn't be surprising to learn that it is one of the flattest things he has done, and every movie fan worthy of the name is aware that Griffith is responsible for some of the greatest masterpieces on the American screen.

Perhaps the greatest fault of this "Battle of the Sexes" is that its story is obvious from the opening shot to the fade-out. You know all the time what's coming, and you wonder all the time where Griffith's touch is. You keep saying to yourself: "Well, pretty soon now we'll see sotmething worth while." But you keep on seying it to yourself, and in the end you haven't seen a sign of what you usually expect from the dean of them all.

Where the fault lies is difficult to determine. At that, the story, as outlined here, isn't any too hot, but somehow you'd expect that Griffith could get more out of it than he did. In a word, it is the story of the happy husband and father who falls into the meshes of a designing and mercenary vamp and who is extricated from those meshes by a daughter who beats the vamp at her own game.

Jean Hersholt plays the father. At times he is great, but for the most part he, too, is obvious. And this is a new fault to find with Hersholt, who is really one of the greatest actors in Hollywood. Phyllis Haver repeats her performances of "Chicago," "Tenth Avenue' and a few other efforts, with the exception that here she is an out-and-out underworld vamp. She is as good as you can expect, but no more. As for Don Alvarado, he is nothing more nor less than a dressed-up male clothes horse.

Belle Bennett is excellent as the wife and mother who is deserted, but toward the end of the picture she is made to appear like an intoxicated woman instead of a grief-stricken one. Sally O'Neill—ding-toed Sally—plays the daughter, and she is quite good.

Emil Jannings's "The Patriot" remained at the Rialto for eight weeks, but "The Battle of the Sexes" never will.

NY SUN

The New Photoplays

Griffith's 'The Battle of the Sexes'—'Moran of the Marines.'

By JOHN S. COHEN, Jr.

Comedy has never been one of D. W. Griffith's strong points, yet it is stressed in "The Battle of the Sexes," at the Rialto. Frankly, this sprightly, if somewhat obvious, effort of Mr. Griffith's held my attention and, though its story is the old one of the pops of the family who falls into the clutches of a merciless little gold digger, I should say that it is one of the best of his recent efforts.

* * *

It ranges from banality to cleverness. "We men of the world never have a chance to meet girls like you," says Don Alvarado, as the gold digger's pleasure man, to the daughter of Pops Hershoit who has come to the latter's illicit apartments in the hope of saving her father from vice. That, on the face of it, is reminiscent of the technic of villains in "Way Down East." Yet, shortly afterward, when papa has come to his senses and the gold digger has bullied Mr. Alvarado into returning to her, Miss Haver whispers brightly in his ear: "You're a fool, but you're my fool!" and a very modern touch rears its head.

Into his comedy drama Mr. Griffith has drawn an excellent cast. Jean Hersholt, the Lucrezia Borgia Miss Haver, Belle Bennett, Sally O'Neill and Don Avarado. It is interesting to watch the transformation of actors under his direction, his ability to stamp them with Griffith characteristics.

In this instance, the most obvious case is that of Sally O'Neill. This hitherto pretty but undistinguished ingenue is here manicured, mulled over and photographed so that she resembles a young edition of a merger of Carol Dempster and Lillian Gish. Her eyes are the eyes of Miss Dempster now and her walk is the early Gish tread. The tendency to stand pigeon-toed is there, and also the tendency to hop. Fortunately, or unfortunately, no birds were permitted her and she is only allowed to chase Belle Bennett, as the mother, when the latter attempts to commit suicide over father's wallowings in lechery.

The story reaches a climax in a nicely directed and photographed night club scene. It is there that Mama Judson, the two children and a family friend discover their fat, pathetic papa with Miss Haver. They leave, and at home that night mother accosts him with infidelity. They have a quarrel and he quits domesticity. But, brave little Ruth follows him to the apartments of Miss Haver, and even permits Miss Haver's agent to make love to her in order to wake papa up to what he is doing.

The ending is happy—and the family gathers for its reunion on a holiday, but whether it was Sally O'Neill's birthday, Christmas eve, or New Year's I don't remember.

The photography is good, and the episodes are a mixture of fresh and stale. And though "The Battle of the Sexes" does occasionally resemble a slightly modernized Foxy Grandpa tale, I would rather watch it than—well, a certain fanfared special by a "modern" director which has just come to town.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Variety

BATTLE OF SEXES

(REVIEW)

Current bunch in this one by the Griffith hallo are mixed. Experiment, almost a whack. The Griffith hand is seen in the theatrical treatment, and the title fantasy, but the film picture outside any the "effects" is discovered down the line of a high calibre. Otherwise one hardly could have gone so with all the conventional theme, "The Battle of the Sexes." It is now to the point where the selling tools could derive a monster wave of the curiosity title and improve this picture. As the best it will serve two more than half program in better than average.

The subtle touch for which Griffith has prided himself considerable of the time is substituting in this one by exaggerativeness too obvious for the sophisticated. Flash Haver for above the hips by the skin Phyllis Haver will not win mother's approval for the small town daughter, but will her strength equilibrating on a cushioned floor for satisfaction of her fan, the other plain perfect (also husband played by John Hersholt, register big as kept with those who like their ore a la wood.

Belle Bennett, as the trusting and simple wife, is inclined to be monotonous in her simplicity early in the story. Unnatural emoting of a more boring sort is obeyed by Griffith thereafter, when she stumbles into hubby with his sugar in a night club. Little Sally O'Neil almost pops her up on the roof during the near-suicide sequence, but a few feet later she is again in her natural style.

Efforts to play the sentimental angles following the break do not get far. Mother is too blah and father enjoys himself to the extent of getting his audience into that frame of mind where having a bit of blonde entertainment on the side is not so naughty, after all.

Hersholt's efforts to get his rotund form into competition with the sleek build of Don Alvarado, who plays the gigilo, gets a number of laughs. The women should enjoy these bedroom [illegible] almost as much as the male patrons and should get a startler out of Miss Haver's prowess along these lines.

The musical synchronization okay with the exception of a song by Miss Haver, several bars behind the movement of her lips. Club applause and horn honking are the only other contributions as sound effects.

Mirror

"THE Battle of the Sexes," D. W. Griffith's new version of his old success, came to the Rialto yesterday and rang the bell as movie entertainment. It is an excellent production, beautifully acted by an all-star cast. The story, you remember, is concerned with the typical erring husband, the heartbroken wife, the scheming vamp, the impulsively heroic little daughter. The husband falls into the trap of the vamp, leaves home, and is dramatically shown the folly of his ways by his own daughter. The story is neither new nor sensational, but Griffith has made a uniformly interesting movie of it.

Jean Hersholt walks away with the picture as the typical tired business man husband. He is a poor romantic sap, blindly victimized by the pretty confidence women. Phyllis Haver has this role, and uses her brittle prettiness to advantage in it. Sally O'Neill is the daughter. Belle Bennett is the old-fashioned long-suffering wife. Don Alvarado does the best work of his career as Phyllis's partner in her confidence schemes.

Like all of the present movie crop, "The Battle of the Sexes" has its theme song. Phyllis sings it to the enslaved husband. The synchronization is villainous. The lips never match the words. But if we must have sound pictures, we must, synchronization no matter, "The Battle of the Sexes" would be a dandy movie, even without its last minute phonograph desk.

News

"The Battle of the Sexes," a United Artists production, directed by D. W. Griffith and presented at the Rialto theatre.

★★

THE CAST:

[illegible]

We'll say out of respect to D. W. Griffith's latest cinema offering that Phyllis Haver has never been as beautiful as she is in "The Battle of the Sexes," but has Belle Bennett, nor has Sally O'Neil.

Griffith's story is the old, old one. A middle aged man of money tires from his comfortable parlor, his comely middle-aged wife and grown children. The reason: a precocious, pretty Broadway lily two grown children. The reason: a precocious, pretty Broadway lily two grown children. The reason: a precocious, pretty Broadway lily two

THE NEW YORK TIMES, M

gold-digger on the back roll of the susceptible husband and parent.

There are, however, several passages that are amusingly fashioned and others that are highly amusing. Mr. Griffith, whose leading characters are portrayed by Phyllis Haver and Jean Hersholt, begins by showing a cocker's show where Marie (played by Belle Bennett) is having her hair trimmed and Mr. Judson, a real estate operator (Mr. Hersholt), is being shaved. The short bird haircut, by the way, through the artificial aid of the hair cutting, is Mr. Judson's idea that the customer in the chair next to her's is worth meeting. She agrees to show him, and thus Mama Judson, with her drab bobbed head filled with heritage ideas.

On hearing about Mr. Judson and his money, Babe Windsor, a girl of slender purse, forces upon the unwilling Miss Skinner, and soon an apartment is rented in the same hotel as Mr. Judson is living.

It is here that Mr. Griffith does something quite clever. For through a kaleidoscopic close-up of Miss Skinner he depicts the mental activities of the young woman. She is confiding to a pal in how to meet Mr. Judson, but through an intelligent mouse Mr. Griffith lets the real estate operator answer that she expected.

Mr. Griffith uses a mouse, wandering from corner to corner, that somehow or other becomes attracted by Miss Skinner's foot. The mouse tackles the motionless shoe and then the silk stocking, which results in a much frightened gold-digger (not to say anything of the mouse) seeking help outside her apartment just at the moment Mr. Judson is passing. The mouse soon is forgotten in Miss Skinner's desire to investigate Mr. Judson into a trap, which, of course, she does.

Another stirring sequence in this production is where Judson's wife, mentally unbalanced or wandering in her sleep, goes to the roof of the hotel and walks along the coping. No matter how this is photographed, it does alter the fact that it sends the chills down one's spine as the woman nears the edge of the skyscraper, far down below is the moving traffic. Eventually, Mrs. Judson is rescued by her daughter, but whether it could have been accomplished in anything but a motion picture is problematical.

Mr. Griffith goes into the details of the gold-digger's cunning. He shows the effect of her flattery upon Judson, who becomes eager to reduce his waist-line and look immaculate in his dinner suit. Judson rather likes Miss Skinner's comparing him to Napoleon and even goes so far as to put his soft hat on sideways as he looks at himself in the mirror.

There are other episodes where psychology has been sacrificed for hoped-for effect. At one time the father forgets his own sin and scolds his daughter for being in the arms of the gigolo, when it is quite apparent that she is struggling to free herself. Perhaps it is meant for another illustration of "the beam and the mote," but even so this fellow Judson, despite the beam, is not blind to what's happening around him.

Here and there Mr. Griffith's scenes are not carefully matched and he makes Mr. Judson most silly with his fifty-dollar bills, even to affixing them in the blonde's hair while she, making hay while the wine is flowing, casually slips still more of the banknotes away from the real estate man's wallet.

Mr. Hersholt, for the most part, gives a commendable performance. Miss Haver is not without ability and she has an air and an attractiveness that entitle her character-ization to be called lively. Belle Bennett is a help on Miss Haver in another instance of a woman being

The Gold-Digger.

THE BATTLE OF THE SEXES, with Jean Hersholt, Phyllis Haver, Belle Bennett, Don [illegible], Sally O'Neil, William Blakewell and Jo[illegible]e Eaton, based on the story by Dr. Daniel Carson Goodman, directed by David W. Griffith; Eddie Peabody in a Vitaphoned subject called "Banjoland." At the Rialto Theatre.

At the Rialto is David W. Griffith's second picturization of Dr. Daniel Carson Godman's somewhat obvious story of another of those erring fathers of a family. It was made the first time by Mr. Griffith fifteen years ago and it seems as if he had decided to reproduce it because he thought it had box-office value and a sure box-office title. It happens to be called "The Battle of the Sexes" and as a story it is much like Emil Jannings's film, "The Way of All Flesh." It has many of the old tried ideas, including the birthday party, by way of varying the Yuletide scenes and then some incidents that are not always in good taste, for Mr. Griffith has not left enough to the imagination in depicting the attack of a gum-chewing

NEW YORK HERALD TRIBUNE

On The Screen

By Richard Watts Jr.

"The Battle of the Sexes"—Rialto

Just about a decade ago the classic Mr. D. W. Griffith, assisted by such popular stars of the period as Dorothy Gish, Robert Harron and Fay Fischer, offered a motion picture called "The Battle of the Sexes." In need of a photoplay subject recently, it suddenly struck Mr. Griffith that it would be a great idea to make the film over again, with a new cast and the more modern methods of production. He might just as well have released the older work over again.

For the new version of the ancient photoplay, which is currently having its premiere at the Rialto Theater, is every bit as antique in story, direction and acting as was the original effort. There is not a suggestion in it that the great director, who made such grand pioneer efforts as "The Birth of a Nation" and "Intolerance," has learned anything since those epic days. "The Battle of the Sexes" is merely a badly acted, unimaginatively directed and thoroughly third-rate sex drama.

The story merely tells how Jean Hersholt, a successful, middle-aged business man, was led astray by the tempting Phyllis Haver, thereby causing much unhappiness to his loyal wife, Belle Bennett, and how his sweet little daughter, Sally O'Neill, helped bring him back to his sorrowing family. It is handled with such narrative clumsiness, such cheapness of manner and such a complete lack of any directorial cleverness that might give it interest or importance, that it is difficult to think up anything kindly to say about the work. Its synchronized sound effects, by the way, including an effort to make you think Miss Haver and Mr. Hersholt are singing a song, are more than a little unhappy.

The acting is, on the whole, considerably less than impressive. Miss Bennett, as the neglected mother, is so bad that if the captions didn't assure you she was an ill-treated wife you would think she was supposed to be simulating a victim of alcoholism. The pantomime in which, finding her husband in a night club with his mistress, she first grows terrifically tragic about it and then decides to be terribly sporting over the whole matter, is one more of the unintentionally comic episodes of the season.

Miss Haver is picturesque and fairly glamorous as the seductress, and her colorful manner provides the film with its main interest, but her methods of carrying on her activities are too obvious for comfort. The ingenue, Miss O'Neill, in addition to being handicapped by sub-titles in which she insists on calling her mother "Mumsy," is horribly roguish in her heroism.

There is, however, a believable performance by Jean Hersholt, as the business man he unfortunately is to have an obviously professional counterpart and a beastly wife, while Don Alvarado manages to be realistic as the gold-digger's real sweetheart. At the end of the film, though, you can only be sorry about the plight of Mr. Griffith.

Bklyn Daily Eagle

"Battle of the Sexes."

RIALTO THEATER. "The Battle of the Sexes," a United Artists picture produced by D. W. Griffith, from the story by Dan Carson Goodman.

THE CAST.

Judson	Jean Hersholt
Marie Skinner	Phyllis Haver
Mrs. Judson	Belle Bennett
Babe Winsor	Sally O'Neil
Billy Judson	Ray O'Neil
Bobby Judson	William Blakewell
Friend of the Judsons	Don Marion

The weekend brought also D. W. Griffith's heralded screening, "The Battle of the Sexes," to the Rialto Theater. It is Griffith's first effort since his coolly received "Drums of Love."

Like the Strcheim exhibition further up the street, "The Battle of the Sexes" does not quite measure up to expectations. It turns out to be a rather undistinguished movie about a father of a happy family who fell in with a crafty blonde gold digger. The concluding scenes reveal the disillusioned Papa Judson in a state bordering on remorse. He goes home to beg the forgiveness of his wife and children. There is a grand reunion and smiles are umbrellas for honest tears.

A rather ordinary narrative (it was more effectively handled in "The Way of All Flesh"), Mr. Griffith has succeeded to only a limited degree in making it at all believable. He has managed to create something in the way of an interesting character study out of the role of Papa Judson. Or should the credit for this really go to Jean Hersholt, who plays the part?

At any rate it is the sincere and moving portrayal of Mr. Hersholt which raises "The Battle of the Sexes" to a level somewhat higher than mediocrity. It is the fine performance of this invariably competent actor which causes you to forget the inconsequential tone of the story, its frequent mawkishness and sentimentality.

Phyllis Haver plays the part of the unscrupulous seductress plays it a little too obviously, I thought. She is too unbelievably alluring. Belle Bennett is Mama Judson and Don Alvarado appears as the gold digger's favorite boy friend, a fellow of exceeding handsomeness and doubtful virility. Sally O'Neil has a minor role of Papa Judson's devoted daughter. With the exception of Mr. Hersholt's, the acting is at no time distinguished.

Oddly enough, Mr. Griffith's direction leaves much to be desired. His pictorial treatment of the story reveals neither cleverness nor extensive imagination. His staging leans heavily to the old-fashioned; his photographic effects somehow appear flat and uninteresting. He permits the narrative to proceed too methodically. There are no surprises.

If "The Battle of the Sexes" may be called any one's personal achievement, it is Jean Hersholt's. Certainly it is not David Wark Griffith's.

October 15, 1928.

Mr. Walter S. Hubbard,
19 East 60th Street,
New York, N. Y.

Dear Sir,

Inasmuch as the publicity, passes, etc. in connection with the release of Mr. Griffith's latest picture "THE BATTLE OF THE SEXES" is being handled by the United Artists Corporation, 729 Seventh Avenue, New York City, we have forwarded your letter of October 15th to them for attention.

Very truly yours,

D. W. Griffith, Inc.

cc/s

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
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SAMUEL GOLDWYN

ADVERTISING-PUBLICITY
B U L L E T I N # 300

October 17, 1928

TO SALES MANAGERS, SALESMEN & BOOKERS:
(copy to District Sales Mgrs)

Excerpts from "THE BATTLE OF THE SEXES" Reviews

CHICAGO

Daily Journal: "One of the most typical pictures of American family life. Exciting, worthy and thrilling. Enjoyable one. You'll actually live in the story if you see it. Such acting. Yep, I'm still raving about it. You'll like all of it. Honestly, The picture, one for the whole family, is another Griffith master piece."

Eve. Post: "The picture contains more comedy than pathos or drama, and this funmaking won quick response in the laughter of the audience with which I saw it."

Tribune: "Jean Hersholt is immense. Phyllis scorches the screen. And Sally O'Neill as Daughter Ruth is a dear. Photography, sets, etc. are splendid and the story holds your interest well."

American: "You'll like it. He is a great poet. 'The Battle of the Sexes" presents some fine acting. Film worth seeing. Decidedly worth your while." You'll enjoy the program."

Herald & Examiner: "Comedy and Tragedy are Well Mixed. These two elements, comedy and tragedy, the wizard Griffith has employed to make the picture provokingly called 'The Battle of the Sexes.'"

CLEVELAND

News: "A corking good cast. Masterful direction. A thoroughly enjoyable story of domestic life that hews close to consistent lines. It is neatly synchronized with music and a few sound effects, the theme song being 'Rose in the Bud.' There's a neat kick to the finish."

Plain Dealer: "There is no doubt about the public embracing it. Is a film knockout. Its torrid texture will make any box-office glad. The concluding scenes are touching. Belle Bennett gives another of her fine portrayals. Jean Hersholt plays his role excellently, as usual. Is this picture recommended? In this jazz-age of Mr. Griffith's picture, I should hope to neck your best girl, it is."

DETROIT

Jews: "A simple but engrossing tale of family life, and it is revealed with all the subtle understanding and human touch inherent in the director's soul. Great emotional scenes. Jean Hersholt is a convincing actor."

Eve. Times: "A sentimental drama that packs a tremendous punch. 'The Battle of the Sexes' is Griffith at his best and that is going some. Deft manipulation of incidental scenes glorifies them into suspenseful situations. Many is the time that you will grip the arms of your opera chair at the United Artists this week and during the climax you are apt to embarrass yourself as I did by hurling out your arms to keep Belle Bennett from walking off the ledge of a roof."

WINDSOR, ONT.

Border City Star: "'The Battle of the Sexes' has an appeal that is an appeal to all classes and not to any certain set of society. This latest masterpiece by D. W. is current at the United Artists Theatre in Detroit, synchronized with sound effects. The picture is a new and different work for Griffith. Is one of the most valuable players in Hollywood."

-oOo-

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
MARY PICKFORD
DOUGLAS FAIRBANKS
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

October 17, 1938

D. W. Griffith, Inc.
729 Seventh Avenue
New York City

Dear Mr. Griffith:

On April 6, 1937, we made a contract with the "Projectograph Film Oscar Gluck" for the sale of our pictures in Austria and Hungary on very advantageous terms. Mr. Gluck sold the rights for Hungary to another party and kept the Austrian territory for himself. Both territories were of equal value.

In the summer of this year our Chairman and President, Mr. Joseph M. Schenck, and the writer, made a trip to Berlin, where we had the pleasure of seeing Mr. Gluck, who, with his lawyer, explained to us and produced evidence that this contract had been disastrous to him -- with the result that his firm had to go into bankruptcy, the banks took away his theatres, and he was practically left without any assets. Mr. Gluck produced the necessary certified statement as to the profit and losses on his pictures, which showed terrific losses to his company. He also said that his wife had been in the hospital for the fourth time in a year.

In view of the exceptional circumstances it was felt by Mr. Schenck and the writer that some consideration should be given to Mr. Gluck, and Mr. Schenck authorized a 10% reduction on all pictures sold for the Austrian territory. We can assure you that the rebate was given only after consideration of the contract in its entirety. Therefore, Mr. Schenck would appreciate it if you would be kind enough to sanction his action in this matter and indicate your approval by signing the enclosed reduction notice, returning it to us.

Yours sincerely,

UNITED ARTISTS CORPORATION

Vice President & Treasurer
Arthur W. Kelly

AWK:AA
Encl.

LES ARTISTES ASSOCIES, S. A.

PARIS - FRANCE

CONTRACT AMENDMENT

Producer _____ Country AUSTRIA

Picture	Original Sales Price	Less - Rebate 10%	Sale Price
WHITE ROSE	$ 1,500.00	$ 150.00	$ 1,350.00

VICTOR M. SHAPIRO
Advertising and Publicity Director

UNITED ARTISTS CORPORATION

Seven Twenty Nine Seventh Avenue
New York City :: Bryant 7100

Added Exploitation No. 1

"BATTLE OF THE SEXES"

BALTIMORE: A-Caption contest in News which ran nine days, using the Hap Hadley cartoon strip cycle "Battle of the Sexes". Contest averaged 12 inches daily, news section. Sepcial eight column strip when contest ends reprinting all cartoons and names of winners. (All cuts from Campaign book Mat AOX-10)

B-Controversy in Post on the merits of women and men in the business world based on the fact that both the woman and the man have their place in the business world and there has never been a "Battle of the Sexes" in the world of business.

C-Extra photographs and stories in Post.

D-Fifteen window displays on music and records "Rose in the Bud."

E-Bally-hoo of stilt man two days in advance and week of picture.

F-Makers of the Vita health machine, a machine of the sort used by Hersholt in the picture, put on a display the week in advance and the week of the picture, using a beautiful girl to demonstrate, the young lady wearing a bathing suit. Placards advertising the picture, also stills were used as display in the window. This stunt absolutely stopped traffic every time the girl put on the demonstration.

CHICAGO: Griffith Production Contest in American for Cash Prizes running four days with cut and news story each day. (see teat sheets.)

Special advance stories with art,

Victor Record tie up, using fifty window displays of record on theme song, displaying specially designed window card as per sample.

Fifty window displays with sheet music dealers using specially designed card on theme song "Rose in the Bud."

Window display in Boston Store of Vibrating and Reducing Machine as demonstrated by Jean Hersholt in Production. Distribution of heralds with store purchase.

Special teaser campaign in daily display ads as suggested by Press Book.

Newspaper special Insurance Policy tie up, whereby players in production subscribe to Insurance Policy by telegram, with promotional space given to tie up by publisher reproducing subscription in display space.

VICTOR M. SHAPIRO
Assistant to the Executive Director

UNITED ARTISTS CORPORATION

Seven Twenty Nine Seventh Avenue
New York City. Bryant 7100

Added Exploitation No. 3

"THE BATTLE OF THE SEXES"

KANSAS CITY: Art layout in Star using Decker cartoons.
Special advance stories in Journal-Post, stressing Griffith's Anniversary and Belle Bennett's being a native of the state of Kansas.
Victor Record tie up with fifteen dealers stuffing three thousand stock heralds in record envelopes week in advance of play date. Heralds purchased by theatre and imprinted by wholesale record distributor.
Display of sheet music in Kresge Dept. Store with placard of scenes from picture.
Max Factor Face Lotions display using photos of Phyllis Haver.

HARTFORD: The Times - D.W.Griffith 30th Anniversary special.
Tire Covers.
Special window displays of "Rose in the Bud" sheet music and records.
Special window display at Aldora Shop, ladies hosiery with photo of Miss Haver.

CLEVELAND: Tie-up with Cleveland Plain Dealer - Contest - "When Will a Woman Become President."
12 window displays - records and songs.
24 special window displays with 11 x 13 photos.
Tie - up with "Vita" health machine - Window display in Spalding Sporting Goods Store - Girl in bathing suit using machine. Using stills of Jean Hersholt working machine in production with special painted cards.

CHICAGO: Victor Record 951-B tie up, using fifty window displays of record on theme song.
Fifty window displays on song "Rose in the Bud."
Window display in Boston Store of Vibrating and Reducing machine. Distribution of heralds with store paakages.
Special teaser campaign in daily display ads as suggested by Press Book.
Newspaper Special Insurance Policy tie up, whereby players in Production subscribe to Insurance Policy by telegram.

MARY PICKFORD—NORMA TALMADGE—GLORIA SWANSON—DOLORES DEL RIO—VILMA BANKY—CHARLES CHAPLIN—DOUGLAS FAIRBANKS—D. W. GRIFFITH—JOHN BARRYMORE—RONALD COLMAN—LILLIAN GISH—CONSTANCE TALMADGE—JOSEPH M. SCHENCK—SAMUEL GOLDWYN—MORRIS GEST—FRED NIBLO—HERBERT BRENON—HENRY KING—EDWIN CAREWE—REX INGRAM—CAMILLA HORN—LUPE VELEZ—LILY DAMITA—GILBERT ROLAND—DON ALVARADO—LOUIS WOLHEIM—WALTER BYRON

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
MARY PICKFORD
DOUGLAS FAIRBANKS
CHARLES CHAPLIN
DAVID WARK GRIFFITH
ARTHUR SCHWARTZ

October 28, 1926

TO SALES MANAGERS, SALESMEN & BOOKERS:
(copy to District Sales Mgrs)

Excerpts from TRADE PAPER Reviews

"THE BATTLE OF THE SEXES"

Zit's: "Will make a much stronger appeal than his recent pictures. It is precisely the type of play in which Griffith made his reputation in the decadent days following 'Birth of a Nation.' This picture probably will make money for United Artists and its exhibs. Griffith produced a money maker. The picture should make a popular appeal. Griffith possesses, as few others, the knack of being sexy without excess vulgarity. He knows that the lifted skirt is more enticing than the bare leg, a flash of flesh more exciting than gross nudity and he handles this angle to perfection. It's one of the hottest productions of the season... It is going to be a ticket seller. The interest holds straight to the end. Jean Hersholt gives by far the finest performance of a notable cast. It attains a high note of suspense and moves easily from one situation to another."

Daily Review: "Well handled story. The picture is suited for big and little theatres."

Film Daily: "Griffith Tries Hand at Fashioning One for Box-Office and Succeeds. A picture which is very good entertainment. Griffith's fine technique and adroit handling make this stand out. This is good box-office material for practically any class house, which will respond to its moments of tenseness and comedy. Griffith's reputation as a box-office director can stand more like this one."

Exhibitors Herald: "Phyllis Haver is a riot in every sense of the word."

Billboard: "An entertaining picture. Jean Hersholt gives his usual superb performance. The Griffith touch is evident. It will prove an acceptable production."

Harrison's Reports: "Heart interest here and suspense. The picture has been directed well, the acting being of first order. The cast consists of real artists. The sets are magnificent. The picture is decidedly 'sexy.'"

Motion Pictures Today: "The new 'Battle of the Sexes' is changed somewhat from the original but it is a stronger and a bigger picture. It is modern, well played and handsomely made. Mr. Griffith will please his many admirers by this. The picture is suited to all theatres throughout the world."

M. P. News: "Suitable for all types of houses."

-oOo-

October 17th/28.

Dear Raymond:-

I have Mr. Griffith wire and have advised Mr. Lichtman of the its contents, and added that while Mr. Griffith said that he wanted us to get all we can out of the picture before the situation is worse, he also ask us to see that the sales force did not get the impression that the "bars are down". This added line was of course just a jesture, as we are not going to reject reasonable offers.

What brings about this situation:- we have as you know made every possible effort to force in a sale of Drums, and I have rejected a few Sexes contracts in these places, but I do not think it is good policy to continue doing this now, if the offer on Sexes is otherwise acceptable. I will now work along this line, unless you advise me otherwise. What I will do is this:- where Drums is unsold and the offer on Sexes is acceptable, I will ask the contract manager of the United Artists to advise the exchange as follows--- "Offer on Sexes acceptable, but before returning the signed contract th exhibitor, make another effort to sell him Drums of Love! This will preclude any chance of losing the Sexes contract and at the same time keep in the minds of men in the field that they are not to forget Drums.
In other words I will attempt to keep as bold a front as possible.

As yet I cannot tell just how this is going to affect the sales on Love Song which to date have been very satisfactory as a whole. Will just have to watch this, as its possible that as the salesman are holding out for a price on that picture, the exhibitor will adopt a "wait and see" policy. Will advise you if these sales show any decided change.

Attached is a comparison of business as done in United Artists houses, Detroit and Chicago, by Drums of Love and Sexes.

Kindest Regards,

P.S. The newest Jack Sherman production is titled "Arthur Martin Sherman," and Jack hopes to take it to the cutting room Sunday.

United Artists Theatre Chicago Ill.

DRUMS OF LOVE

Opened		
Friday 7/13/28	--	[illegible]
Sat		3961.00
Sun		[illegible]
Mon		1651.00
Tues		1659.00
Wed.		2192.20
Thurs.		[illegible]
		17[illegible] Weeks G.R.
Friday 7/20/28.	--	1811.00
Sat		3911.00
Sun		2739.95
Mon		1317.40
Tues		1294.25
Wed		1779.10
Thurs.		1247.00
		14098.30 Weeks G.R.

U.A.Theatre Chicago.

Battle Of Sexes.

Opened		
Friday 10/5/28.		[illegible]
Sat		4002.[illegible]
Sun		4019.00
Mon		1619.[illegible]
Tues		1297.00
Wed		[illegible]
Thur.		1669.00
		Weeks G.R. [illegible]
Friday		2290.10
Sat		3936.35
Sun		4063.00
Mon		1264.00
Tues		1260.00
Wed		
Thurs.		
		Weeks G.R.

U.A. Theatre Detroit.
Drums Of Love Opened-

Friday 6/1/28.	--	2216.00
Sat		3038.00
Sun		3215.00
Mon		1603.00
Tues		1999.00
Wed		1813.00
Thur.		2096.00
Weeks G.R.		15981.95. *** ***
Friday 6/8/28	--	1875.70
Sat		2591.10
Sun		2690.50
Mon		935.20
Tues		1043.30
Wed		939.25
Thurs.		1077.10
Weeks G.R.		11152.15

*** Daily receipts wired in
*** did not give cents.

U.A. Theatre Detroit.
Sexes Opened--

Fri 10/5/28.	-	2329.55
Sat		2881.10
Sun		3754.15
Mon		1085.30
Tues		1806.00
Wed		1931.50
Thur		1902.00
Weeks G.R.		15689.00
Fri		1705.00 (Columbus Day)
Sat		2353.00
Sun		3396.00
Mon		700.00
Tues		920.00
Wed		
Thurs.		
Weeks G.R.		

PATRONS ARE REQUESTED TO ADDRESS THIS COMPANY BY CREDENTIAL AND NUMBERING CONCERNING ITS SERVICE

CLASS OF SERVICE

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WESTERN UNION

SYMBOLS

DL = Day Letter
NM = Night Message
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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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729 7 AVE NEWYORK NY=

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Form 1011 A

WESTERN UNION

CASH OR CHG.

CHECK

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Oct.19th,1928

Mr. A.L. Lichtman
United Artists Corp.,
729 7th Avenue
New York City, N.Y.

HAVE JUST HEARD SYNCHRONIZED VERSION OF BATTLE OF SEXES COMEDY AND SOME OF DRAMATIC STUFF VERY GOOD INDEED BUT THEY HURT PICTURE TREMENDOUSLY ALMOST DESTROY IT IN FIRST SEQUENCE WITH THE BIRTHDAY PRESENTS FROM BEGINNING OF SCENE WHEN MOTHER GETS BRACELET SOMETHING TENDER AND SLOW WOULD HAVE BEEN USED SOMETHING ON ORDER OF WHEN YOU AND I WERE YOUNG MAGGIE"OR WHAT I FIRST SUGGESTED WAS"TOGETHER"PLAYED SLOWLY AND SOFTLY WITH THIS SYNCHRONIZATION THIS SCENE IS RUINED AND UNLESS THIS SCENE GETS OVER ESTABLISHING LOVE OF FAMILY WHOLE PICTURE IS RUINED IS IT TOO LATE TO CHANGE THAT NUMBER IN THIS REEL AND LAST REEL WHERE THE FATHER RETURNS HOME THEY ARE PLAYING A NUMBER ENTIRELY OUT OF TIME WITH PICTURE AND IT IS SO DISTRACTING YOU CANNOT WATCH SCENE THE SCENE IS SLOW AND THE MUSIC IS FAST KINDEST REGARDS

D.W.GRIFFITH

CHGE: UNITED ARTISTS STUDIO
#1400

C.C.LINDEMAN

COPY FOR MR. LINDEMAN

If the picture plays the Stanley Theatre, it is to remain as long as the business of the first three days of such week equals $6,000.00.
If the picture plays the Aldine Theatre, it is to remain as long as the business of the first three days of such week equals $6,000.00.
If the picture plays the Carlton Theatre, it is to remain as long as the business of the first three days of such week equals $4,000.00.

Usual expenses in the Stanley, including advertising, not to exceed $7,500.00 per week.
Usual expenses in the Aldine, including advertising, not to exceed $6,000.00 per week.
Usual expenses in the Carlton, including advertising, not to exceed $2,500.00 per week.

If the picture is found not suitable for a run, it is to play either the Stanley and East Market Street runs, at a rental of $6,000.00 or to play the Keystone and East Market Street runs, at a rental of $6,000.00, play days for either of the o runs not to exceed 15 days, as follows;

Stanley or Keystone Theatre	6 days
Earle or Palace or Victoria or Globe	3 days
333 Market Street or Capitol	3 days
Savoy or Family	1 day
Princess	1 day
Auditorium	1 day

It is further agreed that if this picture plays percentage, the Distributor is to furnish all paper gratis.

First run Philadelphia as follows;---Four weeks protection on Philadelphia and suburbs, including all towns within a radius of thirty (30) miles.

STANLEY COMPANY OF AMERICA

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

October 24,1928

Mr. Albert M.T.Banshaf,
130 W 42nd St
New York City

Dear Mr. Banshaf:

In accordance with your request we are sending you herewith mimeograph copy of the contract between the United Artists Corporation andthe Victor Talking Machine Co., under which is provided certain facilities for our producers in the synchronization of their pictures.

Very truly yours,
UNITED ARTISTS CORPORATION

BY H.D.Buckley

H.D.BUCKLEY
Vice President.

HDB:FG
Enc

October 24th 1928.

J.M. Hoffberg Co.,Inc.,
1650 Broadway,
New York City.

Gentlemen:

Referring to your inquiry re "Hearts of the World" for Argentine, Uruguay and Paraguay we wish to advise that the rights for this picture have been already sold and will not expire for some time to come. We have, however, communicated with the owner of these rights about your inquiry and if we receive further communication from them we shall be glad to advise you accordingly.

Thanking you for your kind inquiry, we remain

very truly yours,

ACR:CDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

October 22th, 1928.

Mr. Arthur W. Kelly,
Vice-President & Treasurer,
United Artists Corporation,
729 Seventh Ave.,
New York City, N.Y.

Dear Mr. Kelly,

GENERAL REPORT FOR THE MONTH
ENDING SEPTEMBER 30TH, 1928.

In view of Mr. E.H. Hansen's absence on a business trip to Manchuria and China the undersigned begs to submit for your information general report for the month of September. As during this month we started the release of M.G.M. pictures in Japan, I must point out that it is our understanding that you only want us to include in our general reports matters pertaining to United Artists Pictures and information regarding comparisons in revenue, and all other general information contained in this and in our future monthly reports must therefore be understood as referring exclusively to United Artists pictures, when the name of M.G.M. is not specially mentioned:

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF FAR EASTERN HEADQUATERS FOR THIS PERIOD:

This month usually constitutes the start of the active theatre season, but as we this year after continuous rain during the hot season had exceptional fine weather during September the theatres box office results were therefore in general below expectations. "Steamboat Bill Jr". which was released during August continued its victory during this month, and we can certainly only regret that this is the last picture which Buster Keaton is producing for us, as his name was very little known out here until we about two years ago released his first United Artists picture, whereas we since have suceeded by thorough publicity in making him very popular, and certainly would have liked to reap some more of the benefit which his future productions are bound to derive from the money and energy invested by us in popularizing this star.

"Two Lovers" was released by Shochiku Za in Osaka, Kyoto, Kobe and Nagoya and simultaneously by Shochiku Za, Aoi Kan and Ushigome Kan, Tokyo, for flat rentals which constituted a record for these stars, and the picture was very well received. This left us at the end of September without any further pictures for release except "Sadie Thompson" scheduled for November release, as the censorship of "Tempest" still is pending.

The small town business was quite active and the total result of played and earned in Japan showed therefore about 20% increase above the same month last year, although only one picture was released during the month.

The general outlook for the coming season is quite bright, but as the new pictures just have started to arrive and a certain time is needed for translation, censorship and also for the thorough advance publicity which is absolutely necessary in order to assure maximum revenue for the producers, we will probably only be able to start their releases in the beginning of the new year.

OTHER TERITORIES

China:

The economic condition in general was poor, but as far as our business is concerned we have only reason to be satisfied as our P.& E. revenue was about 200% better than same month last year. During the first half of this year the prints of our new pictures were kept busy in China proper, but we are now gradually getting them forwarded to Manchuria, which district both in this month and during the coming months will make up a considerable part of our China revenue.

"Garden of Eden" was released at Carlton Theatre, Shanghai but receipts were not up to expectations.

The Shanghai theatres are still suffering by the competition from the greyhound racing clubs but in view of the many protests from the general public against these gambling dens, it is possible that they may be closed by the police in a not too distant future.

Motion picture theatres in Canton were reopened in the middle of September.

Theatre business as well as all business in general in Peking, now called Peiping, has been very badly affected by the removal of the capital to Nanking.

Philippine Islands:

Releases of our pictures has been progressing satisfactory. "Two Lovers" has been selected for opening the new Lyric Theatre in Manila, but exact date has not yet been fixed. The Lyric Film Exchange has taken over the Rivoli in Manila and are negotiating for taking over a new theatre, which is being constructed opposite the Ideal (the M.G.M. house).

Mr. Arthur W. Kelly, U.A.E.,New York City. Oct. 30th 1928.

Straits Settlements:

"Garden of Eden", "Steamboat Bill Jr.", and "Ramona" were released in Singapore and did a fair business. "Ramona", however, lost much of its drawing power due to the severe cuttings made by the censor.

"The Circus" which was released in Saigon beginning September was the biggest success ever recorded in French Indo-China, our share of the box office receipts being two and a half times as much as for "The Gold Rush", which previously held the record.

The individual box office receipts are suffering very much due to the great business depression caused by the enormous slump in rubber prices, and it can therefore be considered as very satisfactory when we through intensive operation all the same have been able to secure double as large revenue as during the same month last year. As the rubber restrictions were to be removed end September very depressed business conditions are expected to last during the whole season 1928/29.

India:

We have in the meantime received reports for "The Night of Love" which at the first run in Calcutta gave us as our percentage share about double as much as "The Winning of Barbara Worth". Our business in this territory is showing a steady progress and we are continuing to add new small town theatres as our customers. As the hot and the rainy seasons are now over, we expect to get full speed on our releases during the coming months.

We are attaching extracts from the report of the Indian Cinematograph Inquiry Committee, and are pleased to state that this Committee intends to follow various suggestions which we made thru Madan Theatres with a view of stopping piracy in this territory, and we hope to get the piracy stopped as soon as these various protective measures have been passed through the Legislative Assembly.

Dutch East Indies:

The annual Pasar Gambir fair in Weltevreden affected badly the theatre business both in Weltevreden and other neighboring towns. One Saturday this fair was visited by 95,000 people. "Ramona" was released in Weltevreden with fair results. "My Best Girl" was released in Bandoeng, but was not a success.

This territory is also suffering from the great slump in rubber prices. ~~Copper~~ and tin prices are also falling and the sugar mills are completely overstocked and find it impossible to export their large stocks. As a result they have started retail sale at the mills which which never happened before. Our P.& E. revenue showed notwithstanding these difficulties nearly 70 per cent increase as compared with same period last year.

Mr. Arthur W. Kelly, U.A.C., New York City. Oct. 25th 1938.

4. PRODUCTIONS RELEASED BY OTHER DISTRIBUTORS:

See attached list of September releases.

5. CHANGES IN PERSONNEL AND SALARIES:

See attached list.

6. MATTERS OF POLITICAL IMPORTANCE:

In Japan the newly organized political party Shinto Club won over several of the opposition (Minseito) members of Parliament, but as the attitude of this new party is still uncertain, it is difficult to forecast to what extent these changes will strengthen the Government party (Seiyukai), which however now controls more votes in Parliament than the Minseito. In China conditions have continued quiet as apparently none of the War Lords have any money for fighting.

5. MATTERS OF ECONOMIC IMPORTANCE:

The good weather during September came in time to save the rice harvest, which now promises to be about an average harvest, and prices which started to go up August went down again to a normal level. As mentioned above the rubber slump is badly affecting business in S.S., F.M.S. and Dutch East Indies.

6. BOYCOTT OF FOREIGN FILMS AND CENSORSHIP:

The Japanese authorities have started to censor films in the Customs Compound in Yokohama before duty has been paid, which will prevent paying duty on banned films. No charge is made for this censorship in Yokohama, which is merely intended to prevent import of films representing dangerous thoughts (bolshevik ideas) and is specially directed against import of Soviet films. Films of bona fide American importers are even frequently passed without screening on presentation of a printed synopsis in English. This censorship in Yokohama does not change anything in the usual Japanese National censorship in Tokyo, which on account of the coming Coronation has been extremely strict during the last few months.

"Drums of Love" was passed by the censor board in Shanghai after the following cuttings had been made:

Reel 3 - title 68

" 4 - Scene 110 about 10 feet

" 5 - " 95 " 20 ft

" 6 - " 95 " 20 ft

" 7 - " 12 " 10 ft

The Nationalists Government at Hankow are alleged to have been preparing new regulations for censorship in China, but we have so far been unable to obtain copy of same.

"Resurrection" has been passed by the censor in Calcutta.

7. CONSOLIDATION (ACTUAL OR CONTEMPLATED) OF THEATRES

Nil

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED

The Carlton Cafe, a music and dance hall located next door to the Carlton Theatre in Shanghai, has been taken over by Mr. Giles (late secretary of North China Theatres Ltd., Tientsin) and a Chinese financeer, who will remodel the building and open a 1200 seat motion picture theatre in November under the name of Grand Theatre.

Mr. Giles is a sworn enemy of Mr. Lokan and cut-throat competition may be expected. Most likely this theatre will work in co-operation with the Odeon Theatre (located close to Lokan's 2nd run house, Isis Theatre).

The Hongkew Cinema, which previously had 300 seats, has been rebuilt and now has about 750 seats, and Mr. Lokan has started playing the first of his six return engagements of our prints with combined Chinese/English titles at this theatre.

The Odeon Theatre Company have announced that they intend building a motion picture theatre at Kweichow and Ningpo roads (central part of International Settlements) and another at the corner of Broadway and Wayside road (Hongkew district). Mr. Lokan plans to build a small theatre in the French Concession near to the French Club. A new Chinese Company is planing to build a small theatre on Seward road (Hongkew district). All these new theatres in Shanghai are likely to create increased competition, but as long as the Lokan interests have control of all the theatres in Hongkong, Mr. Lokan will still command the China situation.

9. ADVERTISING - PUBLICITY - EXPLOITATION AND SALES PROMOTION

As press books in the English language are of little use in Japan except within our own office we issued for "Two Lovers" for the

Mr. Arthur W. Kelly, U.A.C., New York City. Oct. 20th 1950.

first time in Japan a press book made up in colours on the Japanese language. This press book was mailed to all theatres in Japan and met with general approval.

10. PROMOTIONOUS SERVICE

Mr. Max Baker, Manager of our Singapore branch has shown excellent results in obtaining for the combined United Artists and M.G.M. pictures, not only all the necessary number of playdates, but also the best playdates in all his key cities for the whole of the coming season. Furthermore Mr. Baker has together with Mr. Flinzner, the new manager of our Batavia branch, visited the key cities in Java in order to acquaint Mr. Flinzner thoroughly with our business principles and has in Java made equally satisfactory arrangements for playdates.

Mr. Wan, manager of our Sourabaya sub-branch, has visited several of the small towns in East Java and has in each of these towns contracted for all our unplayed pictures and secured on the contracts deposits which should guarantee prompt playings.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING FAR EASTERN HEAD QUARTERS

We repeat our request for prompt and definite advices as to when the new productions will be completed and ready for shipment, as due advance information on this subject will enable us to make advance preparations for release and secure the promptest possible revenue for the Producers.

12. MISCELLANEOUS

We are enclosing trade and economic letter for September issued by United States Departments of Commerce, Bureau of Foreign and Domestic Affairs, Tokyo. We are also enclosing miscellaneous excerpts covering items of interest attendant to the industry in General.

Mr. Frank V. Chamberlin, Special Far Eastern Representative for M.G.M., visited our Singapore office in the end of September and expressed to us great satisfaction with the manner in which our Mr. Max Baker has prepared for the release of M.G.M. pictures in that territory.

Yours sincerely
UNITED ARTISTS CORPORATION

John Abbeck

General Manager for the Far East

JA JH

UNITED STATES
DEPARTMENT OF COMMERCE
BUREAU OF FOREIGN AND DOMESTIC COMMERCE

Office of Commercial Attache,
American Embassy,
Tokyo.

Tokyo, Japan, October 8, 1930.

SUBJECT: Japan Monthly Trade & Economic Letter - September 1930

September has been a very quiet month, with practically no developments of outstanding importance. The comparative stability of foreign exchange has reacted favorably on both import and export orders for immediate delivery, but the uncertainty in regard to the removal of the embargo on gold shipments has, to some extent, adversely affected the placing of orders for future delivery.

Financial:

The removal of the gold export embargo continues to be the principal subject of discussion in the financial world. Opinions of bankers, economists and business men, as expressed in the local press, are remarkably unanimous in agreeing that the permanent advantages of the resumption of free gold shipments are infinitely more important than the temporary adverse effects on finance and trade. There is also unanimity of opinion to the effect that conditions in Japan are favorable to the early removal of the embargo. There is, however, a great deal of uncertainty with respect to the preliminary measures necessary. Some prominent financiers are responsible forthe statement that it is unnecessary to previously establish credit reserves in New York and London. Other authorities are equally emphatic in their opinion that Japan's foreign gold or credit reserves are too small to permit free gold shipments without very serious effects on the country's financial and economic structure. They contend that adequate reserves must first be built up, presumably by the flotation of foreign loans, since domestic gold reserves are required as a reserve for the note issue of the Bank of Japan under the existing law. We incline toward the latter opinion and, as stated in last month's report, believe that the legal ratio of gold to note issue must be reduced, or large foreign loans be floated before the removal of the gold embargo can become more than an academic question.

During recent weeks there has been a very marked decline in Government bond prices. It seems to be agreed that the primary cause for this break in the market was a rumor that the Cabinet contemplated heavy additional issues of government bonds. It appears, however, that this decline is, in reality, a normal reaction, since for some time past the larger banks have been buying up Government bonds in order to utilize their surplus funds and, in consequence, quotations rose to an abnormally high level.

Foreign exchange was steady throughout the month of September. The general understanding was, since this is the season of the year when Japan must purchase exchange to cover its imports of raw cotton However, the situation is complicated by the possibility of the early removal of the gold export embargo and there are a number of other highly speculative factors.

In last month's report the statement was made that the government would limit its appropriations for new enterprises to a maximum of 130,000,000 yen in the next year's budget. It now seems highly probable that further reductions will have to be made. The Accounting Bureau of the Finance Department has announced that the amounts for new enterprises to which it has given its approval total only 80,000,000 yen, excluding the accounts of the Railway Department which are independent of the general budget. The sums approved by the Bureau were distributed as follows:

Foreign Office	Yen	2,000,000
Home Office	"	10,000,000
Finance Department	"	18,000,000
War Department	"	7,000,000
Navy Department	"	8,000,000
Justice Department	"	1,000,000
Education Department	"	3,000,000
Agriculture & Forestry	"	4,000,000
Commerce and Industry	"	2,000,000
Communications	"	5,000,000

The Department of Finance has proposed new special income and business profit taxes to make up the deficit in the national revenue which will be caused by the transfer of the land and business taxes to the prefectural governments. According to the draft of this plan the new special income tax will be levied only upon the income from lands, buildings, and other immovable properties. Income from labor or services will not be affected. The new income tax will be 2% and an additional tax of 1½% will be assessed on business profits. It is estimated that these two taxes will yield an annual revenue of from Yen 40,000,000 to Yen 45,000,000.

It appears that the Oriental Development Company will not immediately attempt the flotation of a loan in the American market. This company is now negotiating with the Deposits Bureau of the Department of Finance for a short-term advance of from Yen 15,000,000 to Yen 18,000,000, to meet its obligations which mature in November. If these negotiations are successful it is probable that the company will negotiate for a long term American loan some time during the early part of next year.

The plan of the South Manchuria Railway to organize a trust company to act as a holding company for the subsidiary enterprises

of the railway is proceeding smoothly. A definite plan has been approved by the government of the Kwantung Leased Territory. This plan provides for a trust company with an authorized capitalization of 100,000,000 yen, of which one-half will be paid-up. 45,500,000 yen of the paid-up capital will be offered by the railway in the shape of securities which it now holds, and the remainder will be made up by cash payments.

Japan's foreign indebtedness totalled Yen 2,148,000,000 on September 29th, according to a report of the Department of Finance. Of this total 1,458,000,000 represented government loans, 257,000,000 municipal or other public loans, and Yen 432,000,000 industrial and commercial bonds and debentures. Interest payments on these loans are estimated at about 118,000,000 per year.

Japan's Balance of International Payments

A recent report of the Department of Finance shows that Japan's net balance of international payments, including both invisible and visible exports and imports, totalled Yen 265,000,000 in 1926, as compared with 146,000,000 in 1925 and 319,000,000 in 1924. In each of these years the invisible trade balances was in favor of Japan, the returns from shipping, foreign enterprised etc. being substantially greater than interest payments on Japanese loans floated abroad, payments to foreign insurance and shipping companies, and similar items. An analysis of the figures for 1926, shows that Japan Proper had a visible unfavorable trade balance of Yen 343,000,000, to which must be added approximately 100,000,000 for Colonial possessions. Invisible exports for that year are estimated at 720,894,000 and imports at 542,572,000. The favorable invisible balance was thus 178,322,000, making the net balance of international payments approximately 265,000,000, as stated above. The principal invisible exports for the year were Yen 128,198,000 in profits from foreign enterprises, 193,972,000 returns from shipping, including charterage, pilot fees, etc., 103,409,000 for insurance, and 155,932,000 for foreign investments in Japan and miscellaneous items. The invisible imports account includes 102,331,000 for investment in bonds and debentures in foreign countries, 8,474,000 for profits of foreign companies in Japan, 67,956,000 to foreign shipping, 90,629,000 for insurance, 29,744,000 for Japanese tourist expenditures abroad, 72,261,000 for the payment of interest on Japanese foreign loans and 142,272,000 for the redemption of foreign loans.

It is unofficially estimated that the net unfavorable balance of payments for 1927 totalled only Yen 102,000,000 for 1927 and that it may be reduced to Yen 42,000,000 for 1928. The 1928 estimate is based on a visible unfavorable trade balance of Yen 245,000,000 for the Empire, from which must be deducted an excess of invisible exports totalling 203,000,000.

Russo-Japanese Oil Negotiations Concluded:

The negotiations between the North Sachalien Oil Company and representatives of the All-Russia Naptha Syndicate have now been successfully terminated by an agreement which provides for a Japanese loan of 1,000,000 yen. In return for this loan the Russian syndicate agrees to sell the Japanese Company 65,000 tons of crude petroleum from its concession in North Sachalien. Deliveries are to be made within a three-year period, the first year's deliveries being 10,000 tons, the second 20,000 tons, and the third, 35,000 tons. Nothing definite is known in regard to the sales price, but it is reported in the press that the price for delivery at producing centers will be 55 yen a ton. Transportation charges to Yokohama are estimated at 7 yen per ton, which makes the price approximately the same as that of crude petroleum imported from California. It is probable that a considerable part of the proceeds of this loan will be used in Japan for the purchase of equipment. It is known that the Russian syndicate has already entered into a contract with at least one Japanese company for deliveries of considerable quantities of machinery and equipment, and has been negotiating with various other Japanese concerns. Some equipment has also been purchased from the local office of an American Company.

Yokohama Reconstruction Program:

The official reconstruction program of Yokohama is now 75% completed, according to officials of the Reconstruction Bureau. The land readjustment program which involves the moving of 203,000 houses is now reported to be 83% completed and the officials anticipate that this will be entirely completed by the last of next year. The street improvement program which involves the construction of 450 miles of streets is now 54% completed.

Tokyo Subway Profitable:

The Tokyo Underground Railway Company reports a net profit of 340,757 yen, for the half year ended May 30 1928 and has declared an 8% dividend. This covers operation of the first section of the line, connecting Asakusa and Ueno Park, which was opened on December 29 of last year. The second section of the line will run from Ueno to Manseibashi and is now under construction. It is expected that it will be opened early next year. The contract for the third section from Manseibashi to Kanda Station has now been let and the company is attempting to secure funds for the construction of the fourth and final section of the line.

The municipal subway project which is supposed to extend over a period of 13 years and which involves the construction of some 45 miles of line is still in the preliminary stage and there are no indications that any actual work on this project will be undertaken in the immediate future. There is now considerable agitation to turn this project over to private capital but the municipal officials are

strongly opposed and are reported to be negotiating with the Department of Home Affairs for authorization of a municipal loan of ¥4,000,000 yen for the purpose of constructing a subway connecting the Ueno Station with Shibuya and Ikebukuro.

Raw Silk Market

The Japanese Department of Agriculture and Forestry has issued a forecast of the late summer and autumn cocoon crop. According to this report, the production is estimated at 10,658,760 egg cards, a decline of 8.7% in comparison with the actual output last year. This has had the effect of causing greater firmness on the local raw silk market, but actual export transactions have not been very large and there has been no marked change in the level of prices. There has been, however, some increase in shipments to Europe and a marked gain in domestic consumption in anticipation of the coming coronation ceremonies. An interesting feature of the silk market has been the recent increase in the number of companies engaged in direct exporting. For example, in the latter part of 1926 there were only some nine Japanese and 13 foreign companies engaged in the trade. At the present time there are 23 Japanese firms, without including such companies as the Katakwa filatures which have been in direct export business for some time. However, there has been no marked increase in the number of foreign companies.

Cotton Yarn and Textile Trade.

Operating conditions in the cotton spinning and weaving industry have shown some improvement as a result of the seasonal domestic demand and the consequent decline in stocks. However, conditions in the export trade, for both yarns and textiles, are still far from satisfactory. Furthermore, the competition of rayon is beginning to be felt. In view of these conditions the member mills of the Japan Cotton Spinner's Association have decided to continue the present restrictions on output for an additional six months, or until June 30th, 1928. These restrictions provide for a nominal reduction of 23% in the number of spindles in operation. Exemptions bring the actual reduction to approximately 19%. The agreement for the extension of the curtailment provides that mills which, prior to March 31st, 1929, abolish night work in accordance with the new factory law, shall be exempt from the restrictions on production to the extent that the new method affects their hours of operation. Since it is probable that such mills will adopt a system of two shifts of 8½ hours each, which is a reduction of nearly 20% in comparison with the present schedule, it is apprent that such mills will be able to utilize their full spindleage and still comply with the restrictions on production.

The report of the Japan Cotton Spinner's Association on operations of member mills for the first six months of this year has just been published. According to this report, there were 55 mills with an

aggregate authorized capitalization of Yen 610,913,000, of which 305,676,000 is paid-up. The net profit for the period was Yen 33,538,000, representing a return of 6.3% on the authorized and of 11.4% on the paid up capitalization. In comparison with the preceding half-year there were gains of 4 in the number of companies and of Yen 48,290,000 in authorized capitalization. Despite this increase the net profit for the period showed a decline of Yen 18,000. The average dividend rate for the period was 13.5%.

Lower Rice Crop Predicted:

The first official forecast of the Japanese Department of Agriculture and Forestry places this year's rice crop at 61,296,000 koku (1 koku equals 5.12 bushels). This is an increase of 5.7% over the five year average but a decline of 809,406 koku in comparison with the actual harvest last year. It is somewhat difficult to reconcile this prediction of a large crop with the adverse weather conditions which have prevailed throughout the greater part of the growing season. The explanation given is that the weather during September, the critical season, was favorable. However, against this we may place the fact that continued bad weather during the harvest season is almost sure to cause considerable damage. In any case these early forecasts are always subject to considerable revision and are generally unduly optimistic.

The natural consequence of this forecast has been a marked drop in future quotations on the rice exchanges. Spot price have also been affected. It is probable, therefore, that the Government will not consider the removal of the present restrictions on imports until the end of this year.

According to advices received from Consul General Miller in Seoul, the first official forecast of this year's rice crop in Chosen estimates the yield at 13,593,000 koku, a drop of 3,705,000 koku in comparison with the actual crop last year, and of 2,560,000 koku compared with the five year average. Assuming that both this and the forecast for Japan Proper are correct indicates that the increase in the domestic crop will be fully balanced by the decline in imports from Chosen and that in consequence Japan will again have to import fairly large quantities of rice from foreign countries.

Automotive Trade Active.

The automotive market continues very active. Sales during the first eight months of this year are estimated at approximately 15,000 vehicles, of which more than 96% were of American manufacture. The outstanding features of the market are the marked trend toward closed passenger cars and the demand for better cars for use in taxi and hire services. The truck market is also showing a normal healthy growth and in some respects the outlook is even more encouraging than for passenger cars. The demand for larger and more luxurious busses is

becoming increasingly evident and will undoubtedly be given an even greater impetus by the several large new bus lines soon to be put into operation.

Current indications are that new car sales during the present year will total approximately 23,000 vehicles, including domestic assemblies of American cars and Japanese production. This is an increase of nearly 40% in comparison with last year which was in turn the largest year in the history of the trade.

Iron and Steel Market Active:

The iron and steel market continues to be very active as a result of the numerous construction projects and the increased activity in the shipbuilding industry. Prices during September were firm with an upward tendency in black sheets, steel plates and bars and miscellaneous construction materials. Stocks are generally light and there is an actual scarcity of $\frac{3}{8}$" bars. Continued activity is anticipated for the remainder of this year.

The agitation for higher duties on certain steel materials has been temporarily dropped but there is still a possibility that the Government may favorably consider higher duties as a revenue measure.

Effect of the Chinese Boycott on Japan's Trade.

There has been a great deal of discussion and apparently a great deal of exaggeration in regard to the effect of the Chinese boycott on Japan's trade with that country. The trade returns for the first eight months of this year show that Japan exported to China goods to the value of 249,350,000 yen, while imports from that country totalled 156,878,000 yen. In comparison with the same months of 1927 there were gains of 31,250,000 and 29,120,000 yen for exports and imports respectively. However, this entire gain was reported during the first four months of the year when the boycott was not in effect. During the period from May until August, exports decline approximately 2,000,000 yen, while imports increased 11,170,000 yen. It is significant to note that in North China, where the anti-Japanese movement was most active, arrivals of Japanese goods during the four months ended with August, decline 4,950,000 yen. On the whole, however, it is reasonably clear that the boycott has not had any serious effect on Japan's trade with China, since as is usually the case, declines in sales to one district have been balanced by gains in other territory.

September Foreign Trade.

Preliminary totals of Japan's foreign trade for September show exports of Yen 170,946,000 and imports of Yen 154,200,000. In comparison with the same month of last year there was a decline of Yen 5,734,000 in exports but an increase of 9,203,000 in imports. The following brief comparative table illustrates the features of the commodity trade for the period:-

(Value in Yen)

Exports:-

	1927	1928
Raw Silk	61,914,000.	65,205,000.
Silk Textiles	10,886,000.	10,400,000.
Cotton Textiles	40,243,000.	32,426,000.
Cotton Yarns	3,657,000.	1,931,000.
Refined Sugar	2,181,000.	3,631,000.
Knitted Goods	3,097,000.	3,217,000.
Pottery	3,950,000.	3,528,000.

Imports:-

Raw Cotton	30,270,000.	32,390,000.
Iron and Steel	8,592,000.	12,017,000.
Machinery	7,884,000.	7,619,000.
Lumber	9,517,000.	8,879,000.

Foreign trade for the first nine months of this year shows exports of Yen 1,464,361,000 and imports of 1,649,007,000, giving an excess of imports of 184,646,000. The corresponding figures for the same period of last year are exports, Yen 1,492,225,000, imports 1,702,206,000, excess of imports, Yen 209,981,000. It is probable that the comparatively small decline in both exports and imports is a result largely of lower prices and that the actual volume of trade for the two years was substantially the same.

Declared Exports to the United States:

Consul Graham H. Kemper announces that invoices declared at American Consulates in Japan for the month of August 1928 amounted to $ 39,282,205. a gain of $ 6,202,397 compared with the previous month. Of the August total, $ 27,948,769 and 10,601,294 represent shipments from Yokohama and Kobe respectively.

Raw silk, the principal export, totalled 7,439,022 pounds valued at $ 27,088,896, of which 5,596,181 pounds valued at $ 24,992,084 were shipped from Yokohama.

Other principal exports were:-

Tea	3,332,168 lbs.	Valued at	$697,759.
Silk Piece Goods and Mfgs.		" "	835,396.
China and Earthenware	977,295 doz.	" "	599,157.
Crabmeat, canned	1,898,226 lbs.	" "	945,693.
Pyrethrum Flowers	1,585,920 "	" "	497,062.
Rags	6,867,680 "	" "	197,887.
Brushes	28,228 gr.	" "	140,274.
Electric Lamps, carbon	5,167,116 pcs.	" "	134,936.
Oil Cake and Meal	5,310,000 lbs	" "	109,605
Cotton piece goods		" "	121,546.
Camphor, crude	368,673 lbs	" "	118,294.
Camphor, refined	184,446 "	" "	69,670.

PICTURES, INCLUDING UNITED ARTISTS,
SHOWN IN CHINA THEATRES
AUGUST 1ST TO 15TH, 1926

S H A N G H A I

THEATRE	PRODUCER	PICTURE	DATES
Carlton	M.G.	Rookies	Aug. 2-6th
"	P.	Code of The West	" 7-8th
"	M.G.	Time The Comedian	" 9-12th
"		Rookies	" 13-14th
Isis		Confessions Of A Queen	" 2-4th
"	U.A.	Little Annie Rooney	" 5-8th
"		Zander The Great	" 9-11th
"	M.G.	Sally Irene & Mary	" 12-14th
"	U.A.	Topsy & Eva	" 15-16th
Embassy		Good Time Charley	" 1-3rd
"		Confetti	" 4-7th
"		Across The Atlantic	" 8-10th
"		The Country Doctor	" 11-14th
Odeon		Nell Gwyn	" 2-4th
"		The Prince of The Black Mountain	" 5-8th
"	P.	The Trouble With Wives	" 9-11th
"	F.N.	The Stolen Bride	" 12-15th
Peking	U.A.	College	" 1-4th
"	U.A.	Winning of Barbara Worth	" 12-15th

H O N G K O N G

Queen's	M.G.	The Red Mill	" 2-4th
"		Bow It	" 5-7th
"		A Days Pleasure	" 5-7th
"	U.A.	Sadie Thompson	" 8-11th
"		The Count of Ten	" 12-13th
"		Paid To Love	" 14-15th

THEATRE	PRODUCER	PICTURE	DATES
World		Heaven On Earth	Aug. 2-4th
"	M.G.	California	" 5-6th
"		The Boy Friend	" 7-8th
"	U.A.	Don Q (Son of Zorro)	" 9-11th
"		Let It Rain	" 12-13th
"		Love 'Em and Leave 'Em	" 14-15th
Strand		After Midnight	" 2-4th
"		Wild Horse Mesa	" 5-6th
"	P.	Forbidden Paradise	" 7-8th
"		Finger Prints	" 9-11th
"		Upstage	" 12-13th
"		Heaven On Earth	" 14-15th

H A N K O W

Victoria		Venus Of Venice	" 1-3rd
"	U.	Les Miserables	" 4-7th
"	U.A.	Winning of Barbara Worth	" 8-10th
"	U.	That's My Daddy	" 11-14th
Embassy		Grand Duchess & The Waiter	" 1st.
"	P.	60 Cents An Hour	" 2-4th
"	U.A.	Beloved Rogue (Mat)	" 5th.
"	P.	Too Many Kisses	" 5-8th
"	P.	In The Name of Love	" 9-11th
"	U.A.	Barbara Worth- (Mat)	" 11th.
"	M.G.	His Secretary	" 12-14th
"		Les Miserables (")	" 12th.
World	U.A.	Salome	" 1-3rd
"	U.A.	When Clouds Roll By	" 4-7th
"	P.	Lovers In Quarantine	" 8-10th
"	P.	Blueboards 8th Wife	" 11-13th
"	U.	Cheating Cheaters	" 14th.
"		The Wrong Mr. Wright	" 14th.

T I E N T S I N

THEATRE	PRODUCER	PICTURE	DATES
Grand		Another Scandal	31 - 1-8-1928.
"		The Fire Brigade	Aug. 2-4th
"		Friendly Enemies	" 5-6th
"		The Chorus Lady	" 7-8th
"		Handsup	" 9-11th
"	U.A.	Three Musketeers	" 12-13th
"		Dangerous Money	" 14-15th
Talace		The Holy Hate	31 - 1-8-1928.
"	Fox	Whispering Wires	Aug. 2-4th
"	P.	He's A Prince	" 5-6th
"		Another Scandal	" 7-8th
"	2	The Fire Brigade	" 9-11th
"		Friendly Enemies	" 12-13th
"		Chorus Lady	" 14-15th
Kwong Ming		The Arab	31 - 1-8-1928.
"	Fox	The Cat Retreat	Aug. 2-4th
"	U.A.	House of Marney	" 5-6th
"		The Holy Hate	" 7-8th
"		Whispering Wires	" 9-11th
"	P.	He's A Prince	" 12-13th
"		Another Scandal	" 14-15th
Star		Senor Darodevil	31st.
"	Chinese	The White Pagoda	Aug. 1-11th
"		Long Pants	" 12-14th
Hsin Hsin		The Bride Of Death	31 - 1-8-1928.
"		The Bush Leaguer	Aug. 2-4th
"		Slightly Used	" 5-7th
"		Last Frontier	" 8-11th
"		Sea Wolf	" 12-14th
Olympic		New Lives For Old	31st.
"		Miss Nobody	Aug. 1-4th
"		Chinese Parrot	" 5-7th
"		The Only Way	" 8-11th
"		The Red Dice	" 12-14th

THEATRE	PRODUCER	PICTURES	DATES
Grand Ho		The Blue Danube	Aug. 1-4th.
"		The Song of Love	" 5-6th
"		Tillie Punctured Time	" 5-6th
"		Helen's Babies	" 9-11th
"		Flattery	" 12-14th
Majestic		The Blue Eagle	Sept.
"		Babe Comes Home	Aug. 1-4th
"		Homestruck	" 5-7th
"		Maxim's Bar Boy	" 8-11th
"		The Belle of Broadway	" 12-14th
Moon Plesir		Slighty Used	30 - 1-8-1928.
"		Love Me and The World Is Mine	Aug. 2-5th
"		Young April	" 6-7th
"		North of 36	" 8-9th
"		Camille	" 10-14th

P E K I N G

Pavilion	U.A.	Robin Hood	31 - 1-8-1928.
"		The Story Without A Name	Aug. 2-5th
"	U.A.	Black Pirate	" 6th.
"		The King On Main Street	" 7-8th
"		It's The Old Army Game	" 9-11th
"		Tower of Lies	" 12-14th
Chon Kwang		Hands Up	31 - 2-8-1928.
"	P.	The King On Main Street	Aug. 3-6th
"		It's The Old Army Game	" 7-8th
"		The Tower of Lies	" 9-11th
"	P.	The Crown of Lies	" 12-14th

PICTURES, INCLUDING UNITED ARTISTS,
SHOWN IN CHINA THEATRES
AUGUST 15TH TO 31ST, 1928.

S H A N G H A I

THEATRE	PRODUCER	PICTURE	DATES
Carlton		The Masked Bride	Aug. 15-18th
"	M.G.	Tin Hats	" 19-22nd
"		Poupee De Paris	" 23-26th
"	M.G.	The Desert's Toll	" 23-26th
"		Heritage The Desert	" 27-28th
"	U.	Good Morning, Judge	" 29-1-9-28.
Isis	P.	We're In The Navy Now	" 19-21st
"	M.G.	The Unknown	" 22-25th
"		Battling Butler	" 26-28th
"	P.	Beau Geste	" 29-31st
Embassy		Vanity	" 15-17th
"		The Life of Rilley	" 18-21st
"		Man Bait	" 22-24th
"		The Gun of Loos	" 25-29th
"		The Little Snob	" 29-31st
Queen	P.	Manhandled	" 16-18th
"	F.N.	The Lady In Ermine	" 19-21st
"	P.	A Kiss In The Dark	" 22-24th
"	F.N.	Graustark	" 25-26th
"		The Air Mail	" 27-29th
"	P.	The Manicure Girl	" 30-1-9-28.
Peking	U.A.	Stella Dallas	" 30-1-9-28.

H O N G K O N G

Queen's		13 Washington Square	Aug. 16-18th
"	P.	Cabaret	" 21-22nd
"		Thanks For The Baggy Ride	" 23-25th
"		Evening Clothes	" 26-27th
"	U.A.	Steamboat Bill Jr.	" 30-1-9-28.
World		The Potters	" 16-18th
"	U.A.	The Circus	" 21-25th
"		Finger Prints	" 26-27th
"	M.G.	La Boheme	" 30-1-9-28.

THEATRE	PRODUCER	PICTURE	DATES
[illegible]		[illegible] Gave Me 20 Cents	[illegible], 16-18th
"		Rocking Moon	" 21-22nd
"		Million Dollar Handicap	" 23-25th
"		The Patriot	" 26-27th
"	P.	The Telephone Girl	" 30-1-9-28.

T I E N T S I N

Empire	P.	The King On Main Street	"	16-18th
"	P.	The Crown Of Lies	"	19-20th
"		Ramshackle House	"	21-22nd
"	M.G.	The Tower Of Lies	"	23-25th
"	P.	The Story Without A Name	"	26-27th
"		Love Mary	"	28-29th
"	P.	The Untamed Lady	"	30-1-9-28.
Palace	P.	Hands Up	"	16-18th
"		Dangerous Maid	"	19-22nd
"		The King On Main Street	"	23-25th
"	P.	The Crown of Lies	"	26-27th
"		Ramshackle House	"	28-29th
"	U...	Three Musketeers	"	30-1-9-28.
Kwong Ming		The Fire Brigade	"	16-18th
"		Friendly Enemies	"	19-20th
"		The Chorus Lady	"	21-22nd
"		Dangerous Maid	"	23-25th
"	P.	Hands Up	"	26-27th
"	P.	The Dangerous Money	"	28-29th
"	P.	The King On Main Street	"	30-1-9-28.
Star		Hard Boiled Haggerty	"	16-18th
"		Babe Comes Home	"	19-21st
"		Maxim's Bar Boy	"	22-24th
"	Chinese	The Monkey Monk	"	25-28th
"	"	The Defeat At Kao Tank Chow	"	29-30th
Hsin Hsin		Chinese Parrot	"	16-18th
"		The Only Way	"	19-21st
"		Miss Nobody	"	22-26th
"		Chinese Picture	"	27-28th
"		Love Me And The World Is Mine	"	29-1-9-28.

THEATRE	PRODUCER	PICTURE	DATES
Olympia		A Man's Past	Aug. 10-13th
"		Just Suppose	" 14-21st
"		The Irresistible Lover	" 22-25th
"		Alaskan	" 26-28th
"		The Blonde Saint	" 29-1-9-28.
Chien Mo		The Gay Retreat	" 10th.
"		The Righteous Snake	" 17-18th
"		Abraham Lincoln	" 19-21st
"		The Duke's Motto	" 22-25th
"	Chinese	Po Yu Tank Alias The Mouse	" 26-28th
"	"	Whose Husband	" 29-30th
Majestic		Monkey Nuts	" 16-18th
"		The Bachelor's Bat,	" 19-21st
"		Bread Of The Sea	" 22-25th
"		What Happened To Father	" 26-28th
"		Wages For Wives	" 29-30th
Moon Plasir		The Small Bachelor	" 16-17th
"		For Wives Only	" 18-20th
"		Last Frontier	" 21-23rd
"		Chinese Parrot	" 24-27th
"		The Fighting Love	" 28-30th

P E K I N G

Pavilion		Love Mary	" 16-18th
"		The Palm Beach Girl	" 19-20th
"		The Untamed Lady	" 21-22nd
"		Lovers	"" 23-25th
"	M.G.	Slide Kelly, Slide	" 26-28th
"	P.	Old Ironsides	" 29-1-9-28.
Chen Kwang		Palm Beach Girl	" 16-18th
"		The Untamed Lady	" 19-20th
"		Let Woman Alone	" 21-22nd
"		The Scarlet Letter	" 23-25th
"		Kid Boots	" 26-28th
"		Big Parade	" 29-1-9-28.

H A N K O W

THEATRE	PRODUCER	PICTURE		DATES
Victoria	U.	A Hero For A Night		Aug. 15-17th
"	U.A.	Worrell & Son		" 18-21st
"		Ibanez' Torrent		" 22-24th
"		Don Juan		" 25-28th
"		Buck Privates		" 29-31st
Embassy		His Secretary		" 15th.
"		The Great Divide		" 16-18th
"	P.	Behind The Front		" 19-22nd
"		The Way of A Girl		" 23-24th
"		A Hero For A Night	(Mat)	" 25th.
"		Behind The Front	(")	" 26th.
"		Go West		" 26-29th
"	U.A.	A Daughter In Revolt		" 30-1-9-28.
"		Go West	(Mat)	" 1-9-28
"		Don Juan	(")	" 2-9-28.
World	U.	Cheating Cheaters		" 15-17th
"		The Wrong Mr. Wright		" 15-17th
"		Bachelor Brides		" 18-21st
"	U.A.	Love Light		" 22-24th
"	U.A.	The Nut		" 25-28th
"		The Dice Woman		" 29-31st

United Artists Corp.,
Films.

Features including United Artists,
Shown in China Theatres
September 1st to 15th, 1928

S H A N G H A I

THEATRE	PRODUCER	PICTURE	DATE
Isis	U.S.	A Slave of Fashion	Sept. 2-5th
"	Fox	The Secret Studio	" 6-8th
"	U.	Jazz Mad	" 10-11th
"	Dancing	T. Birdwell & J.Valentine	" 10-11th
"	Fox	Sunrise	" 12-15th
Isis	P.	Beau Geste	" 1-4th
"	Fox	Ankles Preferred	" 5-8th
"		Poupee De Paris	" 9-11th
"		20 Mule Snatchers (Mat)	" 9-11th
"	Dancing	T.Birdwell & J.Valentine	" 13-15th
"	U.A.	The Eagle (Matinee)	" 13-15th
Embassy		Crystal Cup	" 1-4th
"		Ginsberg The Great	" 5-7th
"	F.N.	Patent Leather Kid	" 8-12th
"		The Fighting Eagle	" 13-15th
Odeon		The Wilderness Woman	" 2-4th
"	P.	Paths to Paradise	" 5-7th
"		The Railway Line	" 8-11th
"		Jimmie's Million	" 12-14th
Peking	U.A.	The Gaucho	" 6-12th

H A N K O W

Victoria	U.A.	College	" 1-4th
"	F.N.	Stepping Along	" 5-7th
"	"	Graustark	" 8-11th
"	U.	A Hero On Horseback	" 12-14th
Embassy	U.A.	Love of Sunya	" 2-5th
"		The Wise Virgin	" 6-8th
"		Buck Privates (Mat)	" 8th.
"	U.A.	College (")	" 9th.
"	M.G.	Lander The Great	" 9-12th
"	"	The Circle	" 13-15th
"		Lander The Great (Mat)	" 15th.
"		Graustark (")	" 16th.

Capitol	P.	The Imperial Hour	Sept. 1-4th
"	U.	The Marriage Stage	" 5-7th
"	U.-M.	Sergeant's Pinion	" 8-11th
"	"	Hollywoodlis	" 11-15th

L O N G B E A C H

Avon's	P.	A Miss In a Taxi	" 2-3rd
"		Stop That Man	" 4-5th
"		Titania	" 6-8th
"	U.	Hot Heels	" 9-10th
"	P.	New York	" 11-12th
"		Volga Boatman	" 13-15th
Perla		Painted Ponies	" 2-3rd
"		Butterflies In The Rain	" 4-5th
"	U.-M.	A Woman of Paris	" 6-8th
"		The Light of Asia	" 9-12th
"		Spoilers Of The West	" 13-15th
Star		The Mysterious Rider	" 2-3rd
"		Lady Windermere's Fan	" 4-5th
"		Irish Hearts	" 6-8th
"	U.-M.	Little Annie Rooney	" 9-10th
"		Alias The Deacon	" 11-12th
"	M.G.	The Fair Co-Ed	" 13-15th

F I E S T A

Empire	P.	The Palm Beach Girl	" 2-4th
"	"	Old Ironsides	" 5-8th
"	M.G.	The Black Bird	" 9-11th
"	"	Lovers	" 12-15th
Palace	M.G.	The Tower of Lies	" 2-3rd
"	P.	The Story Without A Name	" 4-5th
"		The Palm Beach Girl	" 6-8th
"	P.	The Untamed Lady	" 9-10th
"		Love Mary	" 11-12th
"		Old Ironsides	" 13-15th

THEATRE	PROPERTY	PICTURE	DATE
Crown-King	F.	The Crown of Lies	Sept. 2-3rd
"	"	Ramshackled House	" 4-5th
"	U.S.	Three Musketeers	" 6-8th
"	M.G.	The Tower of Lies	" 9-10th
"	F.	The Story Without a Name	" 11-14th
"	"	The Palm Beach Girl	" 15-15th
Star	Chinese	The Defeat At Kao Tang Chow	" 1st.
"	"	Monkey Nuts	" 2-4th
"	"	The Chinese Civil War	" 5-8th
"	"	The Bachelor's Baby	" 9-11th
"		What Happened To Father	" 12-14th
"	"	Triangular Love (Mat)	" 14th.
Wm. Fox		When A Man Loves	" 2-4th
"		Irresistible Love	" 5-8th
"		The Desired Woman	" 9-10th
"		Broken Heart In Hollywood	" 11-12th
"		The Alaskan	" 13-15th
Olympia		The 13th Juror	" 2-4th
"		Les Miserable	" 5-8th
"		Her Man O' War	" 9-11th
"		Guns Of Loos	" 12-15th
Chun Ho C.	Chinese	Whose Husband	" 1-5th
"	"	Blood Wipes Dishonor	" 6-9th
"		For Heaven's Sake	" 10-12th
"		Slave of Desire	" 13-15th
Majestic		When The Life Is Carefree	" 1-3rd
"		When The Wife's Away	" 4-5th
"		Convey	" 6-8th
"		Ivonka	" 9-10th
"		When Life Is Carefree	" 11-12th
"		Take Your Choice Sir	" 13-14th
Moon Plasir		The Fighting Love	" 1-3rd

P A R A M O U N T

THEATRE	LOCATION	ATTRACTION	DATE
Pavilion	U.S.	The Magician	Sept. 2-3rd
"	"	Soul Mates	" 4-5th
"	"	Flesh and The Devil	" 6-7th
"	U.A.	Gold Rush	" 9-10th
"	"	Bright Lights	" 11-12th
"	U.S.	Annie Laurie	" 13-14th
Grand Opera		Slide, Kelly, Slide	" 2-3rd
"		The Kid Brother	" 4-5th
"		The Magician	" 6-8th
"		Slide, Kelly, Slide	" 9-10th
"		Soul Mates	" 11-12th
"		Flesh & The Devil	" 13-14th

United Artists Corp.,
1924.

Features including United Artists,
shown in China Theatres
September 15th to 30th, 1924.

S H A N G H A I

THEATRE	PRODUCER	PICTURE	DATE
Carlton	Fox	Sunrise	Sept. 14-17th
"	F.	A Social Celebrity	" 18-21st
"	M.G.	The Waning Sex	" 22-25th
"	U.A.	The Garden of Allah	" 26-27th
"	Fox	Mother Machree	" 30th.
Isis		The Monster	" 14-18th
"	U.A.	My Best Girl	" 19-22nd
"	U.A.	Sorrell & Son	" 23-26th
"	M.G.	The Great Divide	" 27-29th
"		7th Heaven	" 30th.
Embassy		The Rush Hour	" 14-19th
"		His Dog	" 20-23rd
"		Domestic Troubles	" 24-26th
"	Metrop.	Pals In Paradise	" 27-29th
"	Fox	Rose Of The Golden West	" 30th.
Odeon	P.	Dancing Mother	" 15-19th
"	Columb.	So This Is Love	" 20-22nd
"	"	Lady Raffles	" 23-26th
"	G.Wilcox	The Diamond Prince Orloff	" 27-30th
Peking	U.A.	The Magic Flame	" 14-19th
Hongkew	U.A.	The General	" 15-18th
"	"	The Beloved Rogue	" 22-25th
"	"	Rosita	" 26-28th
"	"	The Magic Flame	" 29-2-10-28.

S O U T H O N

[illegible]	[illegible]	[illegible]	[illegible]
Regent's	P.	Jhang	Sept. 17-22nd
"		The Virgin Queen	" 17-22nd
"	M.G.	London After Midnight	" 23-25th
World	U.A.	2 Arabian Knights	" 19-18th
"	"	Birth of a	" 19-22nd
"		Peter Pan	" 23-25th
Star		The Midshipman	" 19-17th
"	P.	Are Parents People?	" 18-19th
"	U.A.	The Third Degree	" 20-22nd
"	British Prod.	The Flag Lieutenant	" 23-25th

H A R R O W

Victoria		Tess Of The D'Urbervilles	" 15-18th
"		Grip of Yukon	" 19-21st
"		Good Morning, Judge	" 22-25th
"	U.	Finders Keepers	" 26-28th
Embassy	P.	We're In The Navy Now	" 16-19th
"		Miami	" 20-22nd
"		Grip of Yukon (Mat)	" 22nd.
"	M.G.	Lights of Old Broadway	" 23-26th
"	P.	The Awful Truth	" 27-28th
World	P.	The Night Club	" " 15-18th
"	W.B.	The Little Irish Girl	" 19-21st
"	P.D.	Braveheart	" 22-25th
"		Dr. Jack	" 26-28th
Moon Place	W.B.	The Fortune Hunters	" 28th.

PICTURES

[illegible]	[illegible]	[illegible]	[illegible]
Empire		Slide, Kelly, Slide	Sept. 14-17th
"		Piano Recital by L.Pereda	" 18th.
"	U.A.	Banana	" 19-21st
"	U.A.	The Magician	" 22-23rd
"	U.A.	The Gold Bug (Matinee)	" 24th.
"	U.A.	Annie Laurie	" 26-28th
Palace		The Black Bird	" 14-17th
"		Slippy McGee	" 18-19th
"		Lovers	" 20-21st
"	U.A.	The Gold Bug	" 22-26th
"		Flash & The Devil	" 27-29th
Wang-Ling	F.	The Untamed	" 16-17th
"		Love Mary	" 18-20th
"		Old Ironsides	" 20-22nd
"		The Black Bird	" 23-24th
"		Slippy MaGee	" 24-26th
"		Merry Widow	" 27th.
"		That Prince Glory	" 28th.
"	U.A.	Robin Hood	" 29th.
Star		Chinese Opera	" 15-17th
"	Chinese	The Wedded Husband	" 18th.
"	"	Ashes Of The Lotes	" 19-21st
"		Chinese Opera	" 22-23rd
"		Home Struck	" 24-25th
"	"	Hobia The Sheik	" 26-29th
Hsin Hsin		Les Miserables	" 16-19th
"		New Lifes For Old	" 20-22nd
"		Red Dice	" 23-24th
"	"	The Mysterious Girl	" 25-26th
"		The Shield Of Honor	" 27-29th
Olympic		Sphinx	" 16-18th
"		The Shield Of Honor	" 19-22nd
"		One Round Hogan	" 23-25th
"		Ella Cinders	" 26-29th

Dorothy		Slave of Desire	Sept. 15th.
"		For Heaven's Sake	" 1st-15th
"	Chinese	Mathematics Of Fate	" 15th.
"	"	Girl and Gold	" 20- 25th
"	"	Mathematics Of Fate	" 25-27th
Lafayette		Take Your Choice, Sir	" 15th.
"		Dunolin, River	" 1st-15th
"		White Black Sheep	" 16-22nd
"		High Hat	" 23-25th
"	F.N.	McFaden's Flats	" 25-27th

P A I P I N G

Pavilion	P.	Fine Manners	" 14-17th
"		The Great Love	" 18-19th
"	M.G.	The Unknown	" 20-22nd
"	P.	The Kid	" 23rd.
"	U.A.	Three Musketeers	" 24-25th
"	U.A.	Ramona	" 26-29th
Chen Kwang		Bright Lights	" 16-17th
"	U.A.	Orphans Of The Storm	" 18-19th
"		Annie Laurie	" 20-22nd
"	P.	Fine Manners	" 23-25th
"		The Bad Man	" 26th.
"		The Unknown	" 27-29th

List of Pictures other than United Artists Corporation released during September, 1928 in Kansai District

Name of Pictures	Theatre & Town		Distributer	Date
"The Legion of Condemned"	Shochiku Za,	Osaka	Paramount	Aug.30-Sept.5
"Sixty Fifty Girl"	"	"	"	"
"Twelve Miles Out"	Shikishima Club	"	M.G.M.	"
"Vamping Venus"	"	"	F.N.	"
"The Legion of Condemned"	Shochiku Za	Kobe	Paramount	"
"Easy Come Easy Go"	"	"	"	"
"Twelve Miles Out"	Kinema Club	"	M.G.M.	"
"What's My Papa"	"	"	Universal	"
"The Legion of Condemned"	Shochiku Za	Nagoya	Paramount	"
"Girls Wanted"	"	"	Fox	"
"Heels for Luck"	"	"	Paramount	"
"Jealousy"	Tokiwa Gekijo	"	Ufa	"
"Twelve Miles Out"	"	"	M.G.M.	"
"The Legion of Condemned"	Shochiku Za	Kyoto	Paramount	"
"Figure Don't Lie"	"	"	"	"
"Life Circus"	Kinema Club	"	F.N.	"
"Twelve Miles Out"	"	"	M.G.M.	"
"Sun Rise"	Shochiku Za	Osaka	Fox	Sept. 6 - 12
"My Sailors Go Wrong"	"	"	"	"
"Love Me and World is Mine" (Nanchi & Park)	Shikishima Club	"	Universal	"
"Hot Heels" "	"	"	"	"
"Sun Rise"	Shochiku Za	Kobe	Fox	"
"Pajamas"	"	"	"	"
"Slide Kelly Slide"	Kinema Club	"	M.G.M.	"
"The Land Beyond the Law	"	"	F.N.	"
"Sun Rise"	Shochiku Za	Kyoto	Fox	"
"The Gateway of the Moon"	"	"	"	"
"Vamping Venus"	Kinema Club	"	F.N.	"
"Winners of Wilderness" (His Secretary(M.G.M.) was played instead of) (Life Circus(F.N.) last week in this theatre)	"	"	M.G.M.	"
"Rookies"	Shochiku Za	Nagoya	M.G.M.	"
"Golf Widow"	"	"	Columbia	"
"Girl in Every Port"	Tokiwa Kan	"	Fox	"
"Genevieve"	"	"	Gaumont	"
"The Girl on the Stair"	"	"	P.D.C.	"
"Rookies"	Shochiku Za	Osaka	M.G.M.	Sept. 13 - 19
"Goodbye Kiss"	Shikishima Club	"	F.N.	"
"Unholy Three"	(Nanchi & Park)	"	M.G.M.	"
"Rookies"	Shochiku Za	Kobe	"	"
"Life Circus"	Kinema Club	"	F.N.	"
"After The Storm"	"	"	Columbia	"
"Rookies"	Shochiku Za	Kyoto	M.G.M.	"
"Slide Kelly Slide"	Kinema Club	"	"	"
"Dancing Vienna"	"	"	F.N.	"

List of Pictures other than United Artists Corporation releases during September, 1928 in Kansai District.

Name of Pictures	Theatre & Town		Distributing	Date
"The Drag Net"	Shochiku Za	Nagoya	Paramount	Sept. 13 - 19
"The Big Killing"	"	"	"	"
"Sunlight"	"	"	F.N.	"
"Billie Kelly Alias"	Tokiwa Kan	"	M.G.M.	Sept. 14 - 20
"Daring Sex"	"	"	"	"
"Brave Heart"	"	"	P.D.C.	"
"Drag Net"	Shochiku Za	Osaka	Paramount	Sept. 20 - 26
"Hot News"	"	"	"	"
"The Little Shepherd of Kingdom Come"	Shikishima, Nanchi	"	F.N.	"
"The Cohen & Kellys in Paris	"	"	Universal	"
"Her Love Story"	Shikishima, Park	"	Paramount	"
"The Sunset Legion"	"	"	"	"
"Drag Net"	Shochiku Za	Kobe	"	"
"Big Killing"	"	"	"	"
"Goodbye Kiss"	Kinema Club	"	F.N.	"
"The Headman"	"	"	"	"
"Drag Net"	Shochiku Za	Kyoto	Paramount	"
"Love and Learn"	"	"	"	"
"After the Storm"	Kinema Club	"	Columbia	"
"Life Circus"	"	"	F.N.	"
"Annie Laurie"	Shochiku Za	Nagoya	M.G.M.	Sept. 22 - 28
"Happiness Ahead"	"	"	F.N.	"
"The Yankee Clipper"	Tokiwa Kan	"	Pathe DeMille	Sept. 21 - 27
"Ben Hur"	Shochiku Za	Osaka	M.G.M.	Sept.27-Oct.17
"40,000 Miles with Lindbergh"	"	"	"	Sept.27-Oct. 3
"The Michigan Kid"	Shikishima,Nanchi	"	Universal	"
"Mr. Wu"	" "	"	M.G.M.	"
"Fools For Luck"	Shikishima,Park	"	Paramount	"
"Breed of the Sea"	Park Kinema	"	F.B.O.	Sept.28-Oct. 4
"Lone Hand Saunders"	"	"	"	"
"Ben Hur"	Shochiku Za	Kobe	M.G.M.	Sept.27-Oct.10
"40,000 Miles with Lindbergh"	"	"	"	Sept.27-Oct. 3
"Black Jack	Kinema Club	"	Fox	"
"Lone Hand Saunders"	"	"	F.B.O.	"
"Ben Hur"	Shochiku Za	Kyoto	M.G.M.	Sept.27-Oct.10
"40,000 Miles with Lindbergh"	"	"	"	Sept.27-Oct. 3
"Goodbye Kiss"	Kinema Club	"	F.N.	"
"Unholy Three"	"	"	M.G.M.	"
"Hot News"	Shochiku Za	Nagoya	Paramount	Sept.29-Oct. 5
"40,000 Miles with Lindbergh"	"	"	M.G.M.	"
"Ben Hur"	"	"	"	Sept.29-Oct.12

United Artists Corporation, Tokyo

List of Pictures other than United Artists Corporation releases during September, 1928 in Kanto District.

Name of Picture	Theatre		Distributer	Date
"Annie Laurie"	Hogaku Za	Tokyo	M.G.M.	Sept. 7 - 13
"40,000 Miles with Lindbergh"	Hogaku Za	"	"	"
"The Magnificent Flirt"	"	"	Paramount	"
"Annie Laurie"	Shochiku Za	"	M.G.M.	"
"Angy"	"	"	Paramount	"
"Lover or Lies"	Aoi Kan	"	M.G.M.	"
"	Ushigome Kan	"	"	"
"Soft Living"	Aoi Kan	"	Fox	"
"	Ushigome Kan	"	"	"
"Gold Widows"	Aoi Kan	"	Columbia	"
"	Ushigome Kan	"	"	"
"The Magnificent Flirt"	Tokyo Kan	"	Paramount	"
"The Sunset Legion"	"	"	"	"
"40,000 Miles with Lindbergh"	"	"	M.G.M.	"
"	Shibazono Kan	"	"	"
"	Shibuya Kinema	"	"	"
"Sun Rise"	Shochiku Za	"	Fox	Sept. 14 - 20
	Aoi Kan	"		
	Ushigome Kan	"		
	Odeon Za	Yokohama		
"Berlin"	Hogaku Za	Tokyo	Fox Europe	"
	Tokyo Kan	"		
"Jealousy"	Komagome Kan	"	Ufa	"
	Cinema Palace	"		
"Why Sailors Go Wrong"	Aoi Kan	"	Fox	"
	Ushigome Kan	"		
	Shochiku Za	"		
"Slide Kelly Slide"	Shochiku Za	"	M.G.M.	Sept. 21 - 27
	Ushigome Kan	"		
	Aoi Kan	"		
"Sun Rise"	Shochiku Za	"	Fox	"
	Aoi Kan	"		
	Ushigome Kan	"		
"Menil Montant"	Cinema Palace	"	French Picture	"
"Warming Up"	Hogaku Za	"	Paramount	"
	Tokyo Kan	"		
"Keep Smiling"	Hogaku Za	"	Paramount	"
	Tokyo Kan	"		
"Fifty Fifty Girl"	Hogaku Za	"	"	"
	Tokyo Kan	"		

United Artists Corporation, Tokyo

List of Pictures other than United Artists Corporation released during September, 1928 in Kanto District

Name of Picture	Theatre & Town	Distributor	Date
"Der Heilig Berg" (The Holy Mountain)	Nichigeki Za Tokyo	Ufa	Sept. 13 ~ Oct 4
	Tokyo Kan "		
"The Three Sinners"	Nichigeki Za "	Paramount	"
	Tokyo Kan "		
"Press Parade"	Yokohama Kan "	Seven Star Film	"
	Asi Kan "		
	Shochiku Za "		
	Odeon Za Yokohama		
"Joyless Street"	Cinema Palace	Ufa	"

Paragraph 112. Registration. An important part of the Bureau's functions will be the registration of films produced in and imported into this country. We visualise four main registers:-

(1) There will be a general register of all producers, exhibitors and distributors. Every person who wishes to take part in the trade in any of these capacities must come on to the register and be licensed. The film which he produces, distributes or rents for exhibition will be registered and this, coupled with our specific recommendations regarding registration of copyrights, should form an efficient safeguard against breaches of copyright and also against piracy.

(2) This will be a register of those who export positive films from this country, all of which must be censored before export.

(3) This will be register of persons exporting undeveloped films to be developed abroad. All such persons must make a full declaration of the contents and character generally of the undeveloped film, wrongful declarations being made punishable.

(4) This register will contain the names of all those persons connected with the cinema trade who are declared to be eligible for such facilities as Government may hereafter decide to give to the trade, e.g., railway facilities. All who apply for admission to this register will have to comply with the conditions laid down for this purpose.

There will also be a register fo copyrights, subsidiary registers, and such special registers as may be required for the purpose of the administration of the quota-system which is recommended in the next Chapter.

This system of registration will be of high value for protecting copyright, for collecting informations required by the Government and by the trade, and for helping the Bureau to administer the functions allotted to it. These suggestions are intended solely for the benefit of the trade and care should be taken to avoid any inquisitorial interference with the internal business affairs of any particular concern.

Paragraph 185. Piracy of films. Some of the exhibitors have complained to us that the exclusive rights which they acquire under contracts with the producers or owners of films elsewhere - and some of them are valuable rights in super films - are infringed by the free introduction of pirated copies of such films by other exhibitors. This is an injury to the exhibitor which we think he should be protected against. We have to some extent examined the existing legal reme dies open to the exhibitor. We are not satisfied that they are adequate. Prevention is better than cure, and legal remedies always take a long time. We therefore recommend that, to have protection for their rights, the exhibitors should be premitted to register their exclusive rights with the Central Bureau, who, on production of the necessary docu-

heads of title, will, if they are satisfied grant certificates which will prima facie hold good. When such certificates have been issued in favour of one, the censoring authorities should refuse to certify other copies of the same film on the application of any other person. Of course it is open to the aggrieved party to get the registration annulled by recourse to the Civil Court. Till then the censoring authorities will give protection to the aggrieved party. The applicant for such certificate should be called upon to pay a registration fee of Rs. 50 and should of course indemnify the censoring authority and the Bureau against any claim by other parties. The Customs authorities have now power to withhold for a time the clearing of goods and that power also may be exercised in these cases as in other cases subject to the usual conditions. There have been undoubtedly instances where valuable rights have been thus invaded. The exhibitor is not always very prosperous, and it is only in the case of valuable films that rights are likely to be invaded, and it will be difficult to compensate the owner of such rights by damages that he may recover ultimately in a Court of law, if he can do that at all. It should be possible to clothe the Central Bureau by legislation with the requisite authority to grant certificates of this character subject to an appeal to any prescribed Civil Court, and we recommend that this course should be adopted.

APPENDIX H.

Note by the Chairman on "Copyright in Cinema films - Foreign films - Piracy in India - Prevention - Legislative requirements."
(See Chapter IV, paragraph 185.)

The law of copyright in British India as codified in the Indian Copyright Act III of 1914 is for all material purposes the same as that of England, being governed substantially by the English Copyright Act of 1911, although the Native States in India are apparently not governed either by the Indian or English enactment.

The English Act of 1911 itself in the main reproduces the resolutions at the International Convention held in Berlin in 1908 in respect of copyright to which most of the greater powers were parties, the United State of America alone not being a party thereto.

The English Copyright Act of 1911 prima facie under section 37 comes into operation in respect of all British possessions on the dates mentioned therein. Under section 37 (2)(d) a proclamation was made on 31st October 1912 by the Government of India applying the Act to British India. Power is given to the legislatures of non-self-governing possessions to make any alterations in the Act and pass supplemental legislation (section 27). The self-governing Dominions under section 28 are authorised to repeal previous English Copyright statutes which had applied to them and pass their own laws. In exercise of the powers granted under section 29 the Indian Copyright Act of 1914 has been passed by the Indian legislature substantially adopting the English Act with a few variations.

The self-governing Dominions who by their representative considered the matter at the Colonial Conference in 1910 have all of them passed enactments, substantially adopting the English Act, the enactments by Australia and New Zealand alone enabling registration

of copyrights and conferring civil and safeguards and remedies in respect of infringements of copyright in favour of persons who at

To refer now to the relevant section in so far as cinema film copyright is concerned, under section 1 copyright subsists -

(a) in respect of every work published in the British Dominions;

(b) in respect of published works if the author was then a British subject or resident in the British Dominions.

Section 1 (5) defines publication as being confined to the issue of copies of the work and not to extend to the "performance of a dramatic work."

Section 1 (2) defines copyright as meaning the sole right to produce or reproduce any work . . . . or to perform the work in public and by (a) in the case of an artistic work to convert into a dramatic work by way of performance in public or otherwise, by (i) in the case of dramatic work to make any record . . . . cinematograph film or other contrivance by means of which the work may be mechanically performed.

Section 35 defines --

a dramatic work as "including any cinematograph production where the arrangement or acting form or the combination of incidents represented give the work an original character";

an artistic work as including photographs;

performance as meaning any acoustic representation of a work and any visual representation of any dramatic action in a work including such a representation made by means of any mechanical instrument.

Section 2 (1) provides that copyright in a work may be infringed by any person who does anything the sole right to do which is by the Act conferred on the owner of the copyright.

Section 5 (1) defines who are the owners of copyright;

(2) provides for assignment in whole or part generally or subject to limitation in England or other British possessions of copyright;

(3) gives the assignee the same powers as the assignor in respect of the right assigned.

Section 29 enables the privileges and protection of copyright in British courts to be extended to foreigners under certain conditions.

A cinematographic film may be regarded as an original or derivative work or as a combination of the two. (Copinger on copyright, page 217.)

They may be --

(1) photographs of actual incidents in life;

(2) re-enacting of old scens and taking photographs thereof;

(3) dramatising the novel, etc., of another and perfoming it in front of the camera;

(4) filming a piece as played at a theatre;

(5) filming a novel or plot newly written.

The right to make cinema films is a literary copyright appertaining to the ownership of copyright in a literary or dramatic work. (Copinger, page 218)

The right to perform or exhibit the films is appurtenant to any dramatic work and is a performing right. (Copinger, page 219.)

The making of films and the public exhibition of films may themselves amount to infringements of some copyright or other in some other persons and producer or manufacturer of films for exhibition

[illegible] either own the copyright himself or acquire the same by contract or assignment. The cinema film itself may vest, without [illegible] the owners' rights may be treated as an artistic or dramatic work in which copyright is already recognised by the Act though in different persons for different purposes.

Thus the writer of a play which is filmed has a copyright in the work as a literary or dramatic production to which the right to make films is appurtenant. Section 1, sub-clauses (2) (4).

Likewise the author of a dramatic work has "performing rights" as appurtenant thereto, Section 1 (2).

The cinema production if it is not a mere photograph of real incidents involves originality in the arrangement and since it amounts to a dramatic work within the meaning of section 35, it is entitled to protection.

It seems to follow that the Act does recognise copyright in films, though various interests therein may be owned by different persons.

The International Convention of 1908 by Article 14 protects authors of literary, scientific or artistic works by conferring on them the exclusive right of making cinema shows and where the cinema work is itself an original creation, "cinematograph productions shall be protected as literary or artistic works if by the arrangement of the acting form or the combinations of incidents represented the author has given the work a personal and original character." "Without prejudice to the rights of the author of the original work, the reproduction by cinematography of a literary, scientific or artistic work shall be protected as an original work." (Copinger, page 207 and 410.)

The Indian Act, the Canadian Act (page 452, Copinger), the South African Act (page 508, Copinger), reproduce the English with few material changes. The Australian Act (page 474) and the New Zealand Act (page 485) while they recognise the same substantive rights confer ampler remedies in cases of infringements of copyrights.

The United States of America by the amendment of 1912 in their main Act of 1909 clearly and definitely recognise rights in "motion picture photo plays and motion pictures other than photo plays." (Sections 5 (1) (m) 11 and 24. Pages 528, 530 and 535, Copinger.)

A producer or manufacturer of films, it is therefore correct to say, may own or acquire by contract copyrights in the films which are entitled to protection under the English Act. The protection is clear as to British films. A cinema film as a dramatic work is entitled to copyright. A person who performs it without permission infringes the copyright and is liable to be proceeded against. For the purposes of considering how far copyrights of foreigners in foreign films such as American films are recognised by the English courts, it is necessary now to notice the definition of "publication" in the English Act, since there is no copyright in "unpublished works" of foreigners recognised in British Dominions.

Section 1 (3) thereof following as it does the definition given by the International Convention in Article 4 (page 402, Copinger) excludes the performance of a dramatic work as constituting publication. A cinema film can only be performed but not published. A cinema film is a dramatic work. The definition of the word in the American Act (pages 342 and 552, Copinger) is not different. How then can a dramatic work be published? Copinger says it is done 'in the case of a dramatic and musical work by printing and publishing the libretto or the score." (Page 278.)

'Further protection may be gained for a dramatic film by publishing it simultaneously in Great Britain and America a book or pamphlet containing a short description of the film, its plot and the principal features of the scenes.' (Page 223.)

'In order to protect the performing rights the plan is sometimes adopted of publishing in book form in England short descriptions of the films and the plot represented.' (Page 27 note.)

Under the Act copyright in unpublished works can exist only if the owner of the copyright is a British subject or one resident in British Dominions unless, however, protection is afforded by Orders in Council passed under section 29. (Page 225.)

In dealing with this subject of "publication of films" Copinger observes:

'A great number of American films are exhibited in England and as the United States of America is a country with which Great Britain has no international arrangement and which has obtained no Order in Council under section 29 of the Act, it follows that those films do not become entitled to copyright protection under the Act even though their first exhibition has taken place in England and the only way in which such copyright protection can be obtained is by first publishing them in England in some way or another. (Page 225.)

But Orders in Council do appear to have been made in respect of the United States of America though with reference only to clauses(b) and (c) of section 29. (See pages 439 and 440, Copinger.)

At page 24, the effect of this order Copinger states to be that notwithstanding such Order in Council 'an American author may lose his copyright by fresh publication abroad,' the reason being that protection has not been extended to clause to clause (a) of Section 29.

The question of "publication" in respect of foreign films is still therefore a matter of material importance. It is the first publication of the work in British Dominions that confers copyright.

After the abovementioned Order in Council in favour of an American subject, perhaps it may be contended there is a copyright recognised even in respect of unpublished works provided there has been no publication of the same in the United States of America (pages 24 and 440, Copinger) and provided also the copyright rules under the American Act have been complied with.

Copyright in films is acquired under the American Law by registration and deposit of film copies. (Vide sections 10 and 11 and pages 530 and 500 for directions and provisions for registration of films.) Where an American film proprietor becomes entitled to copyright under the English Act, it can be enforceable and recognised for practical purposes only if there has been no publication of the story in the United States of America; for if there has been publication it becomes a published work and copyright in it can subsist under the English Copyright Act only if the work is first published in the British Dominions.

The American films got protection in an English Court for their copyright under the existing laws by the use"of the device of first publishing the work in England in some way or other." This, therefore, is one method of obtaining protection available to the owner of a foreign film under the English Act.

In respect of piracy of copyright, the English Act provides the following remedies which are available in the case of cinematograph films in England and India (under the existing laws):-

(1)

(i) Section 8 confers the powers of granting damages and ordering accounts. This is on the footing that the infringement is a violation of a civil right and a tort.

(ii) Section 11 makes it a criminal offence to make for sale, hire or distribute infringing copies. The Indian Act in section 7 makes similar provisions.

(3) Section 14 read with section 6 of the Indian Act enables the customs authorities to seize pirated copies at the instance of the persons aggrieved.

The Canadian and South african Acts confer the same remedies. The Australian and New Zealand Acts, sections 16 and 17 (pages 479 and 480),provide for additional remedies of a summary character but only in favour of persons who register their copyright, which is introduced as an optional proceeding in these States. Vide section 26, page 482, and section 38, page 584.

Section 15 imposes penalty on owners of theatres permitting performances in theatres infringing the right.

Section 16 enables a registration authority summarily at the instance of an aggieved party to issue a search warrant and order seizure of pirated copies.

Section 17 empowers the owner of performing rights to forbid performance in infringement of his work and the infringer becomes liable to be prosecuted. It is a matter for consideration whether similar provisions may not be embodied by the Indian Legislature in the law relating to copyright or in that relating to films.

For all ordinary cases of piracy the provisions of the Indian Act appear ample and sufficient to protect the owners of films, British and foreign.

The piracy complained of by the Madan Theatres takes place under peculiar circumstances. It is stated that companies like Madan Theatres obtain from American companies the exclusive right of exhibition of films in particular provinces or in India as a whole. The importer is under the terms of his contract with the supplier to get as many positive copies of the film as he may require for exploitation. The complaint is that some other exhibitor in America who lawfully comes by the films wrongly takes duplicate copies of the films while in his possession and sell them t to persons in India at cheap rates, thereby causing loss to legitimate importers from the rightful suppliers who alone it is said own the copyright in the films.

The English importers do not apparently suffer from the difficulties of the Indian importers. Their position in law, however, is the same as that of the Indian importers. No cases have arisen in England in which any such position has been considered. Apart from legislative provisions the importers must make suitable provisions in their contracts with their suppliers by which the latter must be made to indemnify the former against losses caused by the wrongful acts of persons who derived title from them originally. The supplier receives money for exclusive rights in which the importers are disturbed by the wrongful act of third persons and so regarded it is a case of breach of contract or inability to guarantee rights sold on the part of suppliers in respect of which the remedies under the ordinary law are open.

The English Cinematograph Act of 1927 by section 5 imposes the compulsory registration of films. A similar course may perhaps be adopted in this country. One other remedy may be suggested. In granting licenses or certificates to individual films for exhibition, necessary rules may be framed requiring the applicant to state-

(i) the title of the motion picture;
(ii) a description of the work sufficient to identify the same;
(iii) one or more photographs taken from each scene of the act or from sections of the picture;
(iv) the person from whom the right to exhibit has been obtained and the nature of the right.

Rules (i) to (iii) are requirements for registration of films under the American Act, page 561, which confer copyright. Similar conditions with the addition of No. (iv) may be required of Indian exhibitors in applying for license to exhibit.

These details ought to be ordinarily sufficient for the licensing authorities to find out if any pirated picture are proposed to be exhibited and to refuse license or certificate therefor if it is found that the copy for whichllicense to exhibit is asked for is only a pirated copy. Power may be rules also be reserved for the authorities to revoke a license granted by mistake or misrepresentation.

These provisions ought to be sufficient to protect the importers against piracy of all kinds.

There is no special provision in the English Act for piracies of the kind complained of by Madan Theatres.

The American Act, page 534, provides certain remedies for infringement of copyright and there is nothing there particularly applicable to this form of piracy.

In addition to the remedies prescribed by the act, the following measures may be adopted:-

(i) The suitability of applying sections 15, 16 and 17 of the Australian Act may be considered but they will not have any special effect in respect of foreign films. They are only additional protection against infringement of copyright.

(ii) Registration of films, and rules for requiring applicants to state particulars sufficient to detect piracy.

The safeguard of publication of story of available under the law as it stands and requires no legislative change therefor.

So far as Indian States are concerned; they are not governed either by the Indian or the English Act. Nor does it appear to be possible to extend the English Act to them by any Order in Council except as a foreign State under section 29. Sections 25, 27, and 28 do not refer to them. Section 26 refers only to protectorates. Section 37 (a) positively excludes all Indian States from the purview of the Act.

The only way to deal with piracy of films taking place in the Indian States would be to proceed under their laws relating to copyright and films if any and if there are none the States must be approached to make laws affording protection to exhibitors and importers in British India.

3rd May 1928

T. RANGACHARIAR.

M A D A N T H E A T R E S
L I M I T E D.

CALCUTTA, 24th August, 1928.

Messrs. United Artists Corporation,
Hibiya Building,
14, Yurakucho, 1-Chome,
Nichome-ku, Tokyo (Japan)

Attention Mr. Jos. Albeck.

Dear Sirs,

Re: Piracy of Films.

We trust you will have received by this time, our letter dated the 4th, Instant in reply to yours of the 7th and 8th, June last.

Since addressing you the above letter, the Indian Cinematograph Inquiry Committee (which was appointed by the Government of India last year to enquire into the existing conditions of Cinema Industry in India and to suggest improvements for developing the same) has published its Report and we take pleasure in sending your goodselves a copy of this Report, which we are sure you will find very interesting reading.

During the course of written and oral evidence of Madan Theatres Ltd. before the above Committee, we drew the serious attention of the Committee to the increasing cases of piracy in films and enphasized the immediate necessity of taking steps to put a stop to this unauthorised importation of films, by effective legislation. We are glad to note that the Committee have realised the gravity of the situation and have made certain suggestions to the Government of India, which we trust will serve as a sure check on piracy. In this connection, we beg to command your attention to pages 53, 85 and 216 of the Report, which contain all the recommendations of the Committee including a resume of the existing Lawy of Copyright by the Chairman of the Committee. You will be interested to note that the recommendations that has been made by the Committee are more or less on the same lines suggested by your goodselves in your letter to us dated 7th, June 1928. This Report will be placed before the Legislative Assembly in the next sessions for their consideration and we have every hope that the question of Copyright will receive their sympathetic consideration and necessary modification in the existing Law of Copyright will be recommended by them to the Government to be passed into Law. Until this is done, we doubt whether there would be any improvement in the

[illegible] position of Bonafide importers of films who are the worst sufferers in this respect. You will also be interested to learn that the Bombay High Court granted an injunction against the Indian Pictures Distributors restraining them from hiring, selling or distributing the films "ROBIN HOOD", and "DON 2, SON OF DON". I enclose a cutting from the "STATESMAN" of Calcutta for your information.

Yours faithfully,

For and on behalf of
Madan Theatres Limited,

(Sd.)

Managing Agents.

Extract from "Statesman", August 16th, 1929

DOUGLAS FAIRBANKS IN BOMBAY CASE

FILM COPYRIGHTS

INJUNCTION AGAINST AN INDIAN FIRM

Three notices of motion arising out of three separate actions, in which Douglas Fairbanks, the prominent American cinema artiste, figures as the principal plaintiff and sought temporary injunctions for restraining the Indian Pictures Distributors from selling or distributing the films ROBIN HOOD, DON Q, SON OF ZORRO and the SON OF THE SHEIK, have been disposed off by Mr. Justice Norman Kemp at the Bombay High Court.

The other plaintiffs in the actions are the United Artists' Corporation and the Elton Corporation, both of the United States of America, and Madan Theatres, Ltd., Bombay.

The first plaintiff, Douglas Fairbanks, who is a cinema artist and a motion picture photoplay producer, stated that he was the owner of the copyright in the picture entitled ROBIN HOOD and in the literary work first published in England in November 1922 under the same title, containing inter alia a discription of the said photoplay, its plot and arrangement of scenes. The film of the picture photoplay and all genuine copies thereof were the sole property of the plaintiff and had printed thereon his name as the author or producer of the picture.

DISTRIBUTING RIGHTS

The plaintiff granted to the United Artists Corporation the exclusive right to distribute the picture and license the representation and exhibition thereof in India. The Corporation in turn granted to Madan Theatres, Ltd., the exclusive right to distribute and exhibit the film in India, Burma and Ceylon.

The plaintiff alleged that recently they came to know that after the film was advertised and exhibited with success in Bombay, the defendants, the Indian Pictures Distributions, a firm dealing in motion picture photoplay films and machinery in Bombay, imported and distributed for exhibition throughout India diverse unauthorized copies and imitations of the said film, made without the knowledge or consent of the plaintiffs. Thereupon the plaintiffs addressed a letter to the defendants in June 1928, through their attorneys, calling on them to give an undertaking in writing that they would not at any time thereafter exhibit any film bearing the title ROBIN HOOD. The defendants, however, replied stating that they did not admit that the plaintiffs had a copyright in the said film which could be recognized in British territories.

COPYRIGHT INFRINGED

The plaintiffs submitted that the defendants had, by their wrongful conduct, infringed their copyright in the motion pictures, thereby causing serious damages to them. The plaintiffs further alleged that the defendants had also dishonestly infringed their copyright in the pictures DON Q, SON OF ZORRO and SON OF THE SHEIK. The plaintiffs therefore prayed for an injunction in respect of each of these films.

The defendants emphatically denied that they had infringed the alleged copyright in the films claimed by the plaintiffs. The films in their possession were genuine and original copies, and there was no copyright of the films in British territories and the plaintiffs had not established their alleged rights, though requested to do so by the defendants. In the circumstances, the defendants submitted that there could be no infringement of the plaintiffs' alleged rights and further denied that they had even in Bombay caused or authorized the performance once in public of the literary work connected with any of the films.

Mr. F. J. Coltman, instructed by Messrs. Craigie, Blunt and Caroe, appeared for the plaintiffs, while Mr. Purshottamdas Trikumdas, instructed by Messrs. Lakhia, Zaiwalla and Co., represented the defendant.

INJUNCTION GRANTED

His Lordship, after hearing the arguments of counsel, restrained the defendants by an injunction from hiring, selling or distributing the films Robin Hood, Don Q and Son of Zorro, on the ground that the first plaintiff had a copyright in the literary work in respect of the said pictures.

His lordship refused to grant an injunction in respect of the film Son of the Sheik, holding that the plaintiffs had failed to show that they had a copyright in India in the film first published in America.

October 28, 1921.

United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:

We have noticed an engagement of "BROKEN BLOSSOMS" recently played at the Motion Picture Guild Theatre in Detroit, Mich. and wish to call your attention to the fact that this production has long since been taken off the general release program. In one or two instances in the past we have permitted bookings to be taken for special reasons, but we would appreciate it if, when contracts are submitted for this pictures, you will please see that our sales representative, Mr. Lindeman, or this office, is consulted before contract is accepted.

Very truly yours,

D. W. Griffith, Inc.

THE FIRST COMMUNITY CHURCH

October 27, 1926.

United Artists Corporation,
Broadway Film Building,
New York, N. Y.

Gentlemen:

We are anxious to secure the picture "Intolerance" for an early showing in our Church. We do not wish to use the picture for profit but as part of our educational program. We desire to use a motion picture about once a month, at our Sunday evening service. Would it be possible for us to secure Intolerance for Sunday, November 4th or November 11th? If so, what would be the cost and what length of time is required for showing the picture?

Very truly yours,

Oliver C. Weist

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GRIFFITH'S RAP AT FILMS BURNS HOLLYWOO

Director Declares Motion Pictures More of a Business Than Art

Hollywood, Oct. 23.—"Motion pictures is more of a business than art!"

So said D. W. Griffith at a meeting of the Motion Picture Academy of Arts and Sciences this week. And that remark has half of Hollywood burning up.

Had it been any other man than Griffith to make such an assertion, his chance for a future job would have been slimmer than a hair. But Griffith is Griffith, one of the greatest directors of all time, who knows what he is talking about. Part of Griffith's criticism follows:

"So far I believe all our pictures have been written on sand. The medium is perishable. The medium is far from being equal to the medium of words, written or spoken.

"I welcome talking pictures because it may be through this medium, where we can use words and music, that in the future it may be possible to produce motion pictures which can be classed with great plays, paintings, poems, music and other proper art forms.

"So far the pictures made have been good for only a few years and then, by their faulty medium, they become obsolete, while the dialogue of Shakespeare is as beautiful and telling as the day it was written."

The big bustle came over Griffith's closing expression. The producers, officers and actors' clubs still are buzzing with the indignation of those who listened to Griffith say this:

"There is one thing of which I am convinced, and that is my belief that it is not possible to make popular box office pictures that would appeal to the people, which also would be great artistic achievements.

"How can you expect this of motion pictures when, in the United States of America, which is the greatest market, it is a plain fact that one 'Abie's Irish Rose' will bring in more money than all the plays of Shakespeare, Ibsen and the classics combined?"

729 7th Avenue,
New York, N. Y.
October 29, 1928.

To: Mr. Kluna
From: Mr. Lindeman

Dear Raymond,

I am sending you, under separate cover, via airmail, a copy of United Action Abroad, which goes to all foreign exchanges of the United Artists.

Mr. Mayer, who gets this out, has asked me to write something for the next issue as sales representative for Mr. Griffith on "THE BATTLE OF THE SEXES" and "THE LOVE SONG" (or whatever the title of the picture is going to be finally). I call your attention to an article in the current issue by Mr. Trowbridge who, as you know, represents Douglas Fairbanks. This will give you an idea of the kind of a sales article they want. Having in mind a letter Mr. Griffith sent to Mr. Lichtman under date of Aug. 3rd about "THE BATTLE OF THE SEXES" in which he stated that he wishes "BATTLE" to be sold on the simplicity of the story, I thought this would be a good idea for the part of the article pertaining to "BATTLE", but inasmuch as I do not know whether Mr. Griffith would want to use this thought for the foreign market, I hesitate about writing up the article that way. Also, inasmuch as I know practically nothing about "THE LOVE SONG" I decided the best thing to do in this case is to ask you to have Mr. Griffith or Mr. Lloyd Wright write the article as Mr. Griffith wishes it written and send it to me for the publication. However, inasmuch as they asked me to write it, it will appear under my signature but I presume this will be all right.

They have given me just until the end of this week to get this article in, so you will realize that haste is necessary, so I would appreciate it if you will please see that it is written up as soon as you get this letter and sent to me airmail so that I will get it by the end of the week.

With kindest regards, I remain

Sincerely,

EKL/CC

D. W. GRIFFITH, President
A. GRIFFITH GRAY, Vice President

A. H. J. SANDNER, Secretary
J. C. GRIPPIN, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
[redacted]
NEW YORK CITY, N. Y.

COPY

Los Angeles,
Oct. 30th, 1926.

AIR MAIL

Miss C. M. Conway,
D. W. Griffith, Inc.,
729 7th Avenue,
New York City, N. Y.

Dear Miss Conway:

I am advised of the following by Mr. Griffith: When the contract between D. W. Griffith, Inc., D. W. Griffith and Paramount-Famous-Lasky Corporation was concluded in 1926, the Paramount Corporation endeavored to retain Miss Carol Dempster as an actress for a period of several years at an initial salary of $1250.00 a week.

Mr. Griffith, on behalf of the Griffith Corporation, made a counter offer to Miss Dempster as follows: The Griffith Corporation would pay her $1250.00 a week during the period that she worked and $500.00 a week during the period that she did not work, for a total period of two years, which offer Miss Dempster accepted in preference to that of the Paramount Corporation.

Miss Dempster has never worked from that time to this in a picture and therefore claims that there is due her two years' salary, at the rate of $500.00 or in all $52,000.00. Mr. Griffith has never advised the Corporation of the existence of this verbal contract with Miss Dempster, but, however, admits that it is a definite committment of the Corporation made by himself as its President, and therefore, we should set this amount up on the books of the Corporation as a liability and immediately commence making payments to Miss Dempster at the rate of $400.00 a week.

Therefore, in compliance with Mr. Griffith's instructions, will you make the following Journal Entry: Charge, "NON-PRODUCTION EXPENSE"(Idle Time Talent) with $52,000.00; Credit "SPECIAL ACCOUNTS PAYABLE" for $52,000.00. The explanation on the Journal Entry should be as follows: "To set up the liability for the amount of salary which has become due Miss Carol Dempster, according to a verbal agreement between herself and Mr. Griffith, on behalf of the Griffith Corporation, in the fall of 1926."

Miss Dempster's present address is c/o Hotel Plaza, New York City, and when you send her her first check, request her to keep you informed of any change in her address.

Yours very truly,

RAK/AF (Signed) Raymond A. Klune.

WESTERN UNION

Received at

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DAVID WARK GRIFFITH=

UNITED ARTISTS STUDIOS=

AM KEENLY INTERESTED IN SEEING LINCOLN PICTURE DONE WHICH WILL BE SERIES OF PERSONALITY SKETCHES SETTING FORTH HIS TREMENDOUS RANGE OF TRAGIC AND COMIC STOP I HAVE REVIEWED OVERONE THOUSAND PICTURES AND HAVE SEEN NEARLY EVERY PICTURE YOU HAVE MADE AND KNOW ALMOST PRECISELY WHAT IS WANTED FOR HISTORIC ACCURACY WOVEN WITH DRAMATIC INTEREST STOP NEARLY ALL PAST PRESENTATIONS HAVE FAKED HOKUM WHILE NEGLECTING ESTABLISHED AND ENTERTAINING DRAMATIC VALUES OF LINCOLN STOP HAVE FOR YEARS GIVEN THOUGHT TO LINCOLN PORTRAYAL IN STAGE PLAY OR SCREEN ONE WEEK OR TWO WEEKS OF CONFERENCE WITH YOU AT ANY PRICE WOULD NOT REPRESENT THE CONTRIBUTION WHICH I OUGHT TO MAKE IN JUSTICE TO BOTH OF US AND TO THE PICTURE STOP I CAN ARRANGE TO DROP WORK NOW ON LINCOLN OF WAR YEARS BOOK ALSO CANCEL TEN RECITAL ENGAGEMENTS BETWEEN NOW AND DECEMBER FIFTEEN STOP I=

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

WESTERN UNION

Received at 6300 HOLLYWOOD BLVD. HOLLYWOOD, CAL. BRADSTONE 0181 1928 OCT 30 PM 5 06

SA201 2/1594

WOULD ARRIVE IN HOLLYWOOD ABOUT NOVEMBER TEN AND STAY TILL JANUARY TWENTY WHEN I HAVE SIX WEEKS OF RECITAL ENGAGEMENTS AFTER WHICH I WOULD RETURN AND GIVE MY BEST TILL PICTURE IS FINISHED STOP I WOULD BRING WITH ME A COLLECTION OF BOOKS PICTURES NOTES DATA POSSIBLY THE MOST COMPACT AND HUMAN EVER ASSEMBLED BEARING ON PERSONALITY OF LINCOLN STOP TERMS WOULD BE TEN THOUSAND DOLLARS BEFORE STARTING FOR HOLLYWOOD COMMA TEN THOUSAND JANUARY TWO NINETEEN THIRTY COMMA TEN THOUSAND ON COMPLETION OF PICTURE A TOTAL OF THIRTY THOUSAND DOLLARS I BELIEVE YOU AND I HAVE EVERY ESSENTIAL BASIS FOR COOPERATION STOP MANAGING EDITOR CHICAGO DAILY NEWS COMMA MY NEWYORK PUBLISHER ALFRED HARCOURT ALSO OUR FRIEND LLOYD LEWIS WILL TELL YOU I KNOW HOW TO SINK MYSELF TO GET RESULTS WITH OTHERS ON A JOB STOP THIS MESSAGE HAS HAD ALL OF MY TIME AND THOUGHT SINCE OUR PHONE TALK THEREFORE DOES NOT REPRESENT SNAP JUDGEMENT=

CARL SANDBURG CHICAGO DAILY NEWS.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

The Museum of Modern Art

10-30-28

To EB

From CS

Date 9/28/73

Re

This is the document found by Prof. Carringer, U. of Ill. — I signed a clearance statement. This is probably the same document we have, but I thought we should compare.

XX

I CAN XXXXXX ARRANGE TO DROP NOW OR LINCOLN OR WAR YEARS BOOK ALSO CANCEL TEN RECITAL ENGAGEMENTS BETWEEN NOW AND DECEMBER FIFTEEN STOP I WOULD ARRIVE IN HOLLYWOOD ABOUT X NOVEMBER TEN AND STAY TILL JANUARY TWENTY WHEN I HAVE SIX WEEKS OF RECITAL ENGAGEMENTS AFTER WHICH I WOULD RETURN AND GIVE MY BEST TILL PICTURE IS FINISHED STOP I WOULD BRING WITH ME A COLLECTION OF BOOKS PICTURES NOTES DATA POSSIBLY THE MOST COMPACT AND HUMAN EVER ASSEMBLED BEARING ON PERSONALITY OF LINCOLN STOP TERMS WOULD BE TEN THOUSAND DOLLARS BEFORE STARTING FOR HOLLYWOOD COMMA TEN THOUSAND JANUARY TWO NINETEEN THIRTY COMMA TEN THOUSAND ON COMPLETION OF PICTURE A TOTAL OF THIRTY THOUSAND DOLLARS I BELIEVE YOU AND I HAVE EVERY ESSENTIAL BASIS FOR COOPERATION STOP MANAGING EDITOR CHICAGO DAILY NEWS COMMA MY NEW YORK PUBLISHER ALFRED HARCOURT ALSO OUR FRIEND LLOYD LEWIS WILL TELL YOU I KNOW HOW TO SINK MYSELF TO GET RESULTS WITH OTHERS ON A JOB STOP THIS MESSAGE HAS HAD ALL OF MY XXXX TIME AND THOUGHT SINCE OUR PHONE TALK THEREFORE DOES NOT REPRESENT SNAP JUDGEMENT

CARL SANDBURG
CHICAGO DAILY NEWS

October 30th 1926.

Motion Picture Producers & Distributors of America, Inc.,
469 Fifth Avenue,
New York City.

Gentlemen:

Will you kindly give me a report as to the present status and whereabouts of the Arrow Film Corp. which Corporation I believe is now defunct.

Thanking you for your kind attention to the matter, I remain

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Oct 31st/26.

Dear Raymond!!!

For several days past I have been trying to figure a line or two in that would make you laugh and I just cant think of a thing right now except a Scotch story and I guess I better not take a chance with that as it might defeat my purpose.

That being the case I'll get right to facts and figures, or had I better say requests and reasons (alabis) for so me wanting. Can (and will) you ship me a check for a thousand dollars ($1000.00) in time for use December First? On that date a payment on some A.T.&T. which I have purchased on the "Hope I can make it" plans Also I want to buy some shoe laces and take a friend to a night club for liver and milk. Them should be sad enough reasons to move even a stony hearted jailor like yourself to hand out some pennies.

And you might be laughing right now, at me requesting you to fool with such a small amount. Should this be the case, just have your laugh at my expense, and let your conscience be your guide in writing the check for a greater amount.

Things in the United Artists have been running along more smoothly lately and I have no upheavals or wordy wars to report just now.

The fact that Battle Of Sexes has not proven the big stand-out we expected, will of course interfere with our plans to use it to sell Drums but we are doing everything possible to keep Drums alive in the minds of the sales force. It has to date an accumulative business of $800,000.00 over the world, and while I have no authoritative figures as to costs of production, distribution, prints etc., I would imagine the figure given will about get it at least out of the red. I just received some new new figures in a few foreign countries which will be sending you soon.

Miss Conway read me a part of a letter sent her, in which you said something about a new typewriter and "not allowing that guy Lindeman to use it". To show you I'm for that thought, I'll see that he don't-- also Miss Conway has promised to do her durndest to watch him.

A party just came in, who said "oh go on, tell Raymond the Scotch story, it cant hurt you".

A Scotchman and his wife went into a restaurant.

He ordered -- A ham sandwich -- serve for two.

Waitress brought it, served for two as ordered and left the table. In time she turned to look at the table again, and noticed that while the mans portion was almost gone, the lady had not started to eat.

Waitress:- Pardon me Lady, but have I forgotten something?

Oh, no, I'm just waiting for Sandy to finish so I can use our teeth.

Let's hear the answer to the request in good time, so I will not miss any heart beats as December First approaches; and think of the joy that will be mine, if on that date, As the green coated representatives of different firms enter this office, they will will be met with a cheque and a firm request to leave the office, and snappily. And think of the joy that will be experienced by their firms...;;;;;;...;;;.

I'll be darned glad when this election is over, for it seems certain to me that the various speakers on the radio are keeping thousands of people at home, evenings.. Here, we have a screen set at 47th. at the projecting machine at 46th, with Movietone syn-hronization, and political speeches each evening, and believe me it keeps the square packed. I said the Square. Them natives should be in the theatres.

Get Jim Smith over in a corner, tell him I said hello, and also that McGreagors thirst parlor got stuck up by some real rough boys with guns and everything, last Saturday night, and the and customers were relieved of about eight "grand". Be a long time before Mc. buys a drink.

If the information that "go ahead and tell him the story" party gave me is wrong, and Her opinion as to your nationality is wrong, what I wrote about the Scotchman goes for another nationality.

Regards, good wishes, greetings, and expectations.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Grey

Date Nov. 4, 1920

From G. M. Gumey

Time

Reply to

Dear Mr. Grey,

Referring to the attached, I think in order to finally get them out of your way, it might be advisable to write advising them to communicate with the Epoch Producing Corporation regarding "THE BIRTH OF A NATION" and to further advise that we are not interested for the other pictures. I don't know where the negative of "THE E GAPE" is and the negative of "AVENGING CONSCIENCE", is in storage, but just as you say, it would hardly be worth while bothering with.

Please make all replies on back of this memorandum.

November 8, 1928.

Dear Raymond,

This is to give you a resume of "GOOD OF LOVE" figures and domestic business as of the latest date available since my last report of Sept. 29th.

ARGENTINE,	as of 10/6/28,	745	contracts,	$ 87,827		$ 150,546.(X)
BELGIUM	" " 8/31/28,	14	"	Frs. 98,300		3,969.(X)
CZECHOSLOVAKIA,	" " "	7	"	"	15,400	574.(X)
DENMARK	" " "	7	"	K	3,339	966.(X)
GERMANY	" " 7/30/28,	349	"	M	79,903	19,000.(X)
FAR EAST	" " "	18	"	Y	16,250	7,630.(X)
ARGENTINE	" " 9/1/28	71	"	P	73,150	30,869.00
MEXICO	" " 9/20/28	35	"	P	15,544	7,461.00
BRAZIL	" " "	31	"	C	44	5,255.00
AUSTRALIA	" " 7/28/28	272	"	£ 3430		16,600.00
						223,862.00

DOMESTIC	Unplayed as of 10/13/28	173,653.12
"	Played & Earned "	435,871.62
		$ 833,386.74

GROSS BUSINESS

With kindest regards, I remain

Sincerely yours,

KLL/CC

CLAP HANDS WITH PHYLLIS HAVER

In which the beauteous blonde actress holds a house-warming—and all the stars were there.

By GRACE KINGSLEY

"WELL, everybody's here!" remarked Stella. "Everybody would be when Phyllis Haver gives a party!"

Phyllis had wanted to give a house-warming party at her own home, but the place wasn't large enough to accommodate all Phyllis's friends—meaning all Hollywood—and so they had taken over the whole Ronda apartment house for the evening, with the charming owner, Mrs. Arthur Zabell, as co-hostess.

It was in the big patio that we found many of the guests assembled, although many also lingered in the drawing-room, to hear the music of those talented guests, Price Dunlavey, who played on the big pipe organ, and Vernon Rickard, who sang in that wonderful voice of his.

There were huge braziers in the patio to keep the place warm, and also to give a touch of old Spanish days to the occasion, and canvas had been placed above and around the open spaces, to keep the heat in, the evening being cool.

Great tables of food were in the patio, and we heard afterward that the salad had been made in one of the bathtubs!

BERT LYTELL is reported engaged to Phyllis Haver, but in any event, whether that is true or not, Bert came early and stayed late and was all attention to Phyllis.

Claire Windsor, who used to be Bert's wife, you know, came escorted by a handsome young actor named Gino Conti, and when Bert caught sight of Phyllis and Claire amicably having a drink of punch together, he smiled and remarked:

"There's democracy!"



So numerous are Phyllis Haver's friends that she was forced to take over an entire apartment house for the occasion.

Photo by Seely

Norman, who is now in New York—Blanche Sweet, Belle Bennett and Fred Windermere, Mr. and Mrs. Stuart Rolan, Mr. and Mrs. Rob Wagner, Mr. and Mrs. Philo McCullough, Edna May Cooper, Mrs. Harvey, William Cowan, Lenore Coffee, Chet Franklin, and others.

Pauline Garon came with Mike Cudahy, following her performance in "Varnish," and as he was calling her his "sweetie peanut," of words to that effect, we just naturally wondered if there was a romance in the air.

LUPE VELEZ held a group of men spell-bound, as usual, charmed at her looks and magnetism, and amused by her wit.

She was telling at one time about a romance just finished, and she finished with the remark: "I wouldn't call up any man on the telephone!"

Just then the swing hammock on which she and two or three of her admirers were sitting, broke, precipitating them all on the floor, after which she and her friends drifted laughingly into the drawing-room.

Priscilla Dean was there with her husband, Lieutenant Arnold, the world flyer, and Mrs. Maddux, whose husband owns the Maddux planes which fly up and down the coast, told how Priscilla and her husband happened to get married, down there in Mexico.

"We had flown down in our plane, the four of us," said Mrs. Maddux. "At the hotel at Agua Caliente we found only two rooms. Priscilla and I decided to sleep together, but it was my husband's birthday, and he is such a baby that he declared that he thought it only right under the circumstances that we should be together. So that left nothing for Priscilla and the Lieutenant to do but get married. Isn't that just like one of those old-time farces?"

BERT LYTELL dashed over to tell us that he had just heard over the radio that he and Phyllis were engaged, but said that he had told Phyllis he wasn't going to give up any more jewelry until he knew whether she was really serious or not.

If you could tear yourself away from the fascinating chatter and the dancing, you could find a fortune teller and a numerologist shut up mysteriously in a couple of rooms.

"When Phyllis gives a house-warming," remarked Stella as we were leaving, "the house stays warmed!"



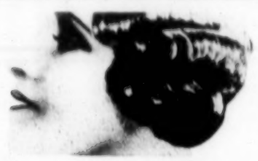
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So numerous are Phyllis Haver's friends that she was forced to take over an entire apartment house for the occasion.

—Photo by Seely.

The party was an informal affair, as everybody came in their everyday clothes, mostly sport togs.

Robert Leonard and Gertrude Olmstead had come from the football game, as had many of the other guests.

INDEED, the party began early and was still going strong at twelve o'clock, so that many guests dropped in after the opera, these, of course, like Lillian Asher and Vera Reynolds, being all dolled up in their evening dresses and ermine wraps.

"It's fun to doll up sometimes," confided Marie Prevost, who looked cute in a white sport suit and tam o' shanter, "but the beauty chase is always a nuisance, and I do love informal affairs like this."

Everybody seemed to be having a joyous time, chatting, dancing to the music of the nice orchestra, or helping themselves to supper from the huge tables.

Steve Gossoon, to whom Phyllis was formerly engaged, was there, too, and Phyllis dispensed smiles and food alike to Bert and Steve.

Sally O'Neil came with Norman Kerry and a party, and she spent a lot of time dancing with Buster Collier after she arrived. Buster lives at the Ronda, and he took a group of his friends, including Walter Pidgeon, up to his apartment to hear Walter sing.

Bebe Daniels came late, clad in a velvet afternoon dress and a big droopy hat. I don't know who she came with.

I CAUGHT Sally O'Neil coaxing D. W. Griffith to dance.

Phyllis, in that mischievous way of hers, had called up Mr. Griffith, telling him she had "three or four guests," and would he please come over for an hour.

"I found not four but four hundred!" he exclaimed.

The director danced with Sally and seemed to enjoy it hugely, but at that I'm not sure he wouldn't rather have lingered, discussing talking pictures with Paul Sloane, both of them being great enthusiasts.

"I think," said Griffith, "that the silent drama is finished—that there is no end of the things we can do with talking pictures."

Then Sally whirled him away, and he is such a wonderful dancer that Stella said she didn't blame Sally for vamping him into a dance.

Roland Drew was there, and there were also Cornelius Keefe, Sharon Lynn and Barney Glazer, Hugh Allen, Ethlyne Claire, Al Rogell and Marian Douglas, Harvey Barnes, Peggy Prevost, William Russell and Helen Ferguson, Billie Dove and Irvin Willat, Darryl Zanuck and Virginia Fox, Jack Warner and Irma, Ben Lyon, Lila Lee, John Davidson, Loris and Finis Fox, Larry Weingarten, Holmes Herbert—looking a bit lonely without his fiancee, Shirley

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CHARLIE CHAPLIN
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

November 5, 1926

Mr. D. W. Griffith
United Artists Studios
1041 North Formosa Avenue
Hollywood, California

Dear Mr. Griffith:

From my own investigation, and from reports I have received from Australia, it would appear that the reason why our various producers' product hasn't registered as big as anticipated in the Australasian field is because we have never received from our producers an advertising appropriation for this territory, as against the enormous amount of money spent by other distributors on their important pictures. Consequently our pictures do not measure up to some of the outstanding successes of other national distributors in the Australasian field.

Therefore, we propose that you sanction £1000 exploitation allowance for each of your productions and that such allowance shall be spent at the discretion of our manager in Australia, and that any amount so spent shall be borne equally between our Australian branch and the producer.

Our Australian office feels sure that better results can be secured by them through this plan than they have heretofore been able to achieve. Many of our producers have already consented to this allowance and we sincerely hope we shall have the pleasure of your co-operation also.

With kindest regards,

Yours very sincerely,

UNITED ARTISTS CORPORATION

Vice President & Treasurer
Arthur W. Kelly

AWK:AA

November 6, 1933.

Mr. Oliver C. Weist,
The First Community Church,
Columbus, Ohio.

Dear Sir,

Your letter of October 27th, addressed to the United Artists Corporation, has been forwarded to us for attention.

We regret exceedingly to advise that "INTOLERANCE" has been taken off the market for the past few years and for that reason there is no print of the picture available for use by your church.

Very truly yours,

D. W. Griffith Company,

FEATURE PRODUCTIONS, INC.

1041 North Formosa Avenue

Telephone OLdfield 3111

Hollywood, Calif. Nov. 6, 1928.

D. W. Griffith, Incorporated,
1041 North Formosa Ave.,
Hollywood, Calif.

Gentlemen:

Confirming our verbal understanding with you reference to the purchase rights of the story, THE PIONEER WOMAN. In the event you do not produce THE PIONEER WOMAN as one of the pictures covered by our contract, you agree to purchase same at $12,500.00, plus the interest at the rate of six (6) per cent per annum from date of purchase by us.

It is understood that the story is properly protected in the copyright office in Washington, D. C. in the customary manner, and registered with the Motion Picture Producers and Distributors of America.

If this meets with your approval kindly sign the attached carbon copy of this letter and return to us.

Yours very truly,

FEATURE PRODUCTIONS, INC.

By [signature]
General Manager

ACCEPTED:

_____

Copy #5

The Pioneer Woman

THE STORY GOALS

Box office therapy.

I have never seen a story with so many great chances for box office therapy.

The people of Oklahoma are erecting a statue to the Pioneer Women. Next to the Statue of Liberty, it will be the largest statue in the world. The design was chosen from 18 submitted by famous sculptors. The winning one was selected by a vote of artists and women's clubs in every great city in the United States.

The theme of the story -- that America was won by civilization by women pioneers is a great hook-up with womens' clubs. This theme has never been suggested by any one before and will be preached about.

All the characters of this story are real and most of them are the ancestors of the greatest families of the South -- and of American history.

A statue has been erected in Kentucky to the memory of the valient deed of the women who went out of stockade for water. That is a great hook-up all through the South.

This locale is fresh and has never been used in any picture.

Also this thrilling period of history is absolutely untouched.

Harry Carr.

[redacted]

[redacted]:

[redacted] have been the great pioneers of the world. No civilization ever endured that was not planted by [redacted]. The baby's diaper has been the triumphant banner of advancing progress.

The Norsemen came to America, during the unknown ages -- playing with huge two handed swords. A few crumbled ruins are all that remains to show their conquests.

Came the Spanish Conquistadores, in flashing armor - and where are they? Gone and forgotten.

It was not until the women came with their babies that America was conquered for civilization.

The battle was won on these dark rivers of Kentucky and Tennessee. The brave struggles of the Covered Wagon pioneers were against a defeated people. The Indians were fighting in retreat. But, at the time of our story, it was doubtful whether or not

THE THREE QUESTIONS:

the whites could ever crest America from the barbarians and savages. The battle was won by the women who went out with rifles to keep out the washing on the line.

Another thing:

When our forefathers came to America, they found in New England:

Barren worthless land.

In Virginia, they found great landed estates preempted by the Washington and Fairfaxes.

The lot of the common people was worse here than in Europe.

THE COURAGE OF THESE WOMEN PIONEERS ON THE RIVERS OF THE FRONTIER SETTLED IT FOR ALL TIME THAT AMERICA SHOULD BE A HAVEN FOR THE SMALL LAND HOLDER; FOR THE COMMON MAN SEEKING NEW OPPORTUNITIES.

[illegible]

[illegible]

On a river bank, in a little clearing,
two lonely little cabins.
In one is a woman - afterward to become
a famous frontier character. With her
are a sick husband -- two aged and infirm
parents - a half grown son.
In the other cabin are two half grown girls -
her daughters - and a small son -- scarcely
more than a baby.
Out of the night; the forest mystery comes an
attack by Indians.
They direct their attack on the cabin occupied
by the two girls and the baby.
In his terror, the baby manages to crawl out
through a hole made for the dog. He could
easily have slipped into the underbrush and
escaped, but, in his baby terror, he wanted his
mother.
She heard him pounding on the door of her cabin -
shrieking for her. There came to her the most
terrible problem that any woman ever faced. If
she let him in, she would also let the Indians in -
it would mean the slaughter of her father and
mother, her husband and her son.
She steeled her heart and let the child beat upon
the door in vain.
She heard one last shriek as the Indians seized

him them climes.

For thirty years or more she ventured the frontier settlements looking for the little boy she had turned away. They knew her as "Mad Ann".

She became the greatest Indian fighter of her day. Her peculiarity was that she always fought alone. She had a big black horse named Liverpool. She would dare hell itself - fighting alone; she was a practiced woodsman -- a great shot and a marvelous scout.

But she played a lone hand. She would fight alone or not at all.

THE STORY

to ship a long period of time.
Some daniel Boone had fought his way into the wilderness almost alone. In his trail came the pioneers.
The land was too dangerous. Each pathway was a highway of death. So they came in boats. Curious boats -- like little Noah arks -- houses with little deck houses built from end to end.
They came in little flotillas, clinging together for protection -- seeking homes and the rich river lands -- one day to bloom with towns and great cities.
Such a party is now before us.
There are perhaps twenty boats. In one is a man and his daughter - the heroine of our story. Let us call her Ruth.
They discover that her father has fallen ill of the dread scourge of the frontier -- small pox. Obviously, he cannot travel with them. He begs his daughter to leave him behind; but she will not. It is arranged that the boat shall lag behind the others - a day's boat journey. The other pioneers leave provisions for them on the river banks - for them to pick up the next day.
The father dies; and the girl travels on alone. Riding down the river one day, she is attracted by something on the shore. It is a child - crying piteously for help.

This was a great trick of the Indians. They captured white children and trained them as decoys - just like the trained steers of the Chicago stock yards - to lead other white people to destruction. All pioneers starting down the rivers at this time were warned not to heed the cries of children, begging for help. But Ruth does not know this. She turns her back to the shore to help the lost child. In an instant she is captive of a war party of Indians.

INTRODUCING THE [illegible] - GIRTY.

To her blind terror, she discovers that the Indians are commanded by the terrible Simon Girty.

He was the arch villain of American history. I think he was the worst character of all human record. Smarting under some fancied wrong - a failure to be promoted in the army - he turned Indian. The worst massacres of the frontier were of his doing. He was merciless, pitiless, without remorse.

He has Ruth tied to a tree. During the night he visits her. She is a pretty girl, and he thinks she would come in handy as a mistress. She struggles and screams; but Girty only laughs.

And then his laugh dies. Out of the darkness comes a young white boy in Indian clothes. He is Joseph Brant, the adopted son of old Black Partidge, a

great chief and a great man by any standards. Great is his adopted sons; also Great is the little boy who perished on his mother's cabin door; and one burned away.

Great stops Dirty sternly. He says that his father, Black Partridge, allows no woman captive to be molested. And this, by the way, was true. The Indians of that region always treated woman captives with kindness and respect.

Dirty is afraid to offend Black Partridge. He sullenly goes back to his tepee, leaving the girl alone.

RUTH ESCAPES

That night Ruth wriggles free of her thongs; takes Dirty's big stallion and makes a head long dash through the camp of the sleeping Indians. Comes to a cliff; digs in the spurs. The black stallion makes a great leap out into the river. The alarm. The Indians see the girl swimming away on the horse. It is a night of fitful moonlight. Patches of shadows on the face of the waters. Coming to a shadow, she slips off the horse's back; he swims on across the river; she swims back to her boat. The Indians not seeing that she is not still on the horse keep on shooting at it. She has just time to take the poor forlorn little child who had decoyed her into her arms, gets into the boat and slips out into the stream.

She travels days in comparative safety. Then she is attacked from the river bank by Indians. Across a place where the river passes between high cliffs. To go in the track of the other boats is fatal. She sees smoke & forking off. It is her one chance although it will separate her forever from her friends.

She takes the chance; turns into the other river. She has to pass right under a cliff. The Indians are waiting. She puts the child in the deck house, but she has to stand at the tiller right out in the open on the top of the deck house.

Arrows and bullets; she is struck several times. Bleeding and faint and terrified she hangs onto the tiller. So she rides through the danger. She finds a little island. There she and the baby live the life of Robinson Crusoe, building their own house, shuddering by the night at the wolf howls; hunting by day.

Their food fails. Ruth takes the wheat from an old mattress for the few grains of wheat.
One day a wild turkey comes into the clearing. She has only ammunition for one shot. She is so weak she can barely hold the gun. A prayer; she leans the gun on a stump; pulls the trigger; the turkey falls.

Someone else is after wild turkeys. One day Joseph Brant is out hunting - alone.

At this time they had a curious method. They put burning twigs in a frying pan at night. The light from the flickering fire caught the eyes of wild animals, just as your automobile headlights catch the eyes of cats by the roadside.

Brant sees two eyes gleaming out of the night; is about to fire; the eyes disappear. He follows a figure that goes crashing through the underbrush; swims the river in pursuit; comes at last to a clearing. He finds the animal he has been pursuing is a girl - Ruth.

Not much happens at the time; both are too bashful and too shy.

Brant goes back to his father Black Patridge at the Indian camp. Brant goes to him frankly with the truth.

History tells of their remarkable conversation.

"I want to go back to my own people", the boy said. "Hereafter we two who love each other shall be enemies. When you see me, you will try to kill me; and I will kill you".

The old chief accepted the verdict with love and noble dignity. He gave the boy a grand send-off.

This is a chance for interesting color. An Indian party always begins with the host riding through

the village street, calling out the names of the guests; and stating the length of time the party is to last.

NOTE: This would be a great bunch for Hollywood parties.

He says: "Two pipes" or "Three pipes"

All these invited immediately dive into their lodges and demand of the wife that she bring out his best clothes. And of course they are never right. "Look at them moccasins; how can I wear them to a party" etc. etc.

But in the end he always shows himself and says: "How do I look Mother?" and she fixes him with a stern glare and says: "What time are you coming home tonight?"

There is one sad figure at the party -- little White Fawn, his foster sister who has secretly loved the boy. She knows he is going to another love.

Girty has come to ask for White Fawn for his wife. He feels the need of a stronger alliance with the powerful Black Partridge.

Brant leaves, after an affectionate farewell to his weeping foster mother. White Fawn is so utterly desolated that she does not resist being sold to Girty for fifty ponies -- the Indian custom.

Brant hurried back to the cabin where he has seen the girl.

But she is gone; the cabin is empty and deserted. Something has happened. During his absence, old Red Arm comes riding into the clearing. She is struck by the appearance of the little dusky child. Very mysteriously she says that this baby is due for a great destiny. Which, indeed, she was. She was to grow up and become Nancy Hanks, the mother of Abraham Lincoln.

Red Arm tells Ruth what she did not know; that she is only ten miles away from a secure settlement. She might as well have been 10,000 in these days. Red Arm bundles them up and starts with them for the settlement.

So Ruth takes up her life in the quaint little village -- all kind of comedy and color possible here.

Meanwhile, Brant starts on a long hunt like the lover of Evangeline.

He finally finds her; they have a wooing.

We come to the marriage night. But not quite yet.

The men of the village have departed for a great campaign against the Indians. It was the final test of strength. Mad Antony Wayne of the Revolutionary fame was the commander. Meanwhile, we see the Indians starting under Black Patridge. Only a handful of men are left to guard the women. One is Brant who flatly

refuses to fight against his Indian brothers.

And on the wedding night - at Ruth's little cabin, built for her by the frontiersmen.

At that time there was a very peculiar custom. After the wedding the groom and the bride both ran away; and were dragged by main force by their friends into the nuptial chamber. The harder the groom fought, the greater was the etiquette. It was like a college game much.

The wedding over. Brant is fighting with his friends - great burly burly frontiersmen. They hear the screams of the women. Brant thinks, when he hears them yelling that this is certainly a swell party.

He does not know that Girty has stolen into the clearing has caught up the bride onto his saddle and has kidnapped her; the cries of the women were cries for help.

When they find out, Brant and his friends start on a wild ride to the rescue. Some are on mules; some on old farm horses they unhitch from wagons.

Up on the mountain trail, Girty is riding fast. With him is White Fawn, his Indian wife. She isn't so much impressed at the idea of his taking another girl; plural marriages were the customary thing among the Indians. But she feels sorry for the girl in her torn wedding dress.

Seeing that he is to be overtaken, Girty stops on the

trail. He says to the girl struggling in his arms: "Now I am going to tell you something. You will observe that I have enticed all the men away from that cabin. It is entirely surrounded by my Indians. I have only to light a fire in this brush and when they see the smoke every woman and child in that cabin will be massacred. You can save them. When your new husband comes up, you are to look him straight in the eyes and tell him you are going to go with me because you love me - not him".

And she has no choice but to do this. Brant, coldly turns back and leaves the bride in Girty's arms.

Suddenly White Fawn leaps on her horse and goes tearing down the mountain. Girty knows what she is going to do. He sights carefully with his rifle. She reels in her saddle; almost falls, but goes riding on.

She overtakes the men; tells them the truth; and dies in Brant's arms.

It then becomes a problem whether to pursue Girty or go back to protect the women in the cabin.

Brant says grimly he will attend to Girty; the rest should go back to their women and children, which they do.

Brant's pursuit of Girty becomes a great contest of

woodcraft. Girty is sly and skillful. He disarranges bales off the middle blankets; spreads them on the trail; makes the horses step on them - then another blanket in front - completely hiding the trail.

But the Indian-trained brute is smart too. He sees where one of the ponies has chewed the brush at the side of the trail. Following these clews he has no difficulty in following Girty.

Meanwhile, at the cabin, the women have been attacked, the men not yet having returned.

In their fight, they do a deed so valiant that a statue has been recently erected in Kentucky to its memory.

There was no water inside the cabin. They had to get to the well or die. One of the women made a sensational suggestion. She proposed that all the women should go out together with water pails; and they should go singing and laughing and romping. She thought this might so bewilder the Indians; that they might think there was an abundant force of men in the cabin.

Astounding fact; they got away with it. History says that not an Indian fired. They got the water and went back to safety. The woman in charge warned them however that if a single woman showed one trace of fear as they went that they would all be massacred.

In time the men return. But they are such a pitiful

handful that the fight is hard and the ammunition is giving out. Even with the men in the cabin, their plight is desperate.

Meanwhile, on the mountain, Brant overthrows Dirty. Dirty, holds the girl in front of him as a shield and counts Brant; then drops her and runs away.

The bride flies to her wounded husband. In the distance they hear a bugle call. It is the frontier soldiers returning from Gen Anthony Wayne's fight at Mineral Springs - where he defeated the Indians.

Brant bids her leave him to his fate and get the troops to the rescue of the women and children in the cabin. He knows how terrible is their plight. Reluctantly, weeping, she does so.

Brant is left there bleeding. Along comes old Black Partridge. He is on foot. Attached to his horse is a travois in which lies the dead body of his only son. He sees Brant; picks him up tenderly and places him by the side of the dead boy.

Ruth gets the frontier cavalry. They comes whooping in to the rescue, just as Black Partridge comes in with his travois and his two wounded sons.

The old chief stops the fight.

In one of the saddest and most eloquent speeches I have ever read, he says that it is no use. The Great Spirit has decided against the Indian. He

knows not why the Indian should be fated to give up his land, the land where the fathers lie buried; but it seems to be so. The white man, he says, are as the leaves of an illimitable forest, and as the Indian must go to the setting sun.

Meanwhile, without any of them noticing, Red Arm has mounted her horse - Liverpool, and has gone in pursuit of Dirty. She finds him on the bank of the river and they have a hand to hand fight with knives. She kills him but is badly wounded herself. She comes bleeding, dying.

Dying, her senses clear. All during their life in the settlement, Brant has tried to make her understand that he is her son -- the little boy she turned away from the cabin door, but she will never listen; she coldly pushes him away. But now, dying, she recognizes him at last. She has found her little boy and has avenged his wounding.

NOTE: This is only a rapid sketch of the story. For instance, there is a chance to do something very big with the idea that the little girl is Nancy Hanks, to be the mother of Abraham Lincoln. Also Daniel Boone should be brought into the story. And Lewis, of Lewis and Clark fame.

There is a remarkable hook-up with the box office if we put in among the villagers some of the great women who were to become the ancestors of what are now the greatest families of Tennessee and Kentucky. They all have thrilling characters and thrilling incidents in their

lives.

All kinds of comedy are available. For instance, the Scotch Presbyterian woman who refused to come to the stockade for protection because she had once heard some of the frontiersmen swear. And the woman who stopped to tidy up her house so, if the Indians captured it, they wouldn't think she was a bad housekeeper.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

November 7, 1941.

Dear Raymond,

On Oct. 29th I sent you a letter regarding an article which the U. A. want me to give them for the next issue of United Action Abroad, regarding "BATTLE OF THE SEXES" and "THE LOVE SONG".

They have been after me for this every day, so if you have not already sent it I would appreciate it very much if you will try and find time to get it out as soon as you receive this letter, as otherwise it will have to miss the issue.

With kindest regards,

Sincerely,

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Grey

From Mr. Lindeman

Date Nov. 7, 1933

Time

Reply to

Dear Mr. Grey,

Answering your inquiry of November 6th, I find that "[illegible] DAMAGE DONE" has been released by the United Artists Corporation in Australia and the Far East only.

Please make all replies on back of this memorandum.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

PUBLIX THEATRES

NEW YORK CITY

NOVEMBER 7 1928

Mr. Arthur W.Kelly,
United Artists Corporation,
729 Seventh Avenue,
New York, N.Y.

Dear Mr.Kelly:

I have discussed with Mr.Katz your letter concerning the recent conference at which the inclusion of sound costs in the case of United Artists' pictures was discussed.

Mr.Katz's understanding corresponds with yours that the actual cost of synchronization, including royalties but not exceeding $40,000.00 in any case, is to be included in the cost of the photoplay and that in addition to this there is to be included in the cost ofthe photoplay cost of the sound records used for reproducing the sound in the theatres and cost of distribution based upon cost of synchronization and cost of records. In the case of all photoplays, except those of Fairbanks as to which there is no limitation except the $40,000.00 limitation for synchronization cost, the above items are to be included in so much of the production cost as runs above $1,000,000.00 and that the guaranty will be figured upon the $1,000,000.00 increased by so much of those costs as are in excess of $1,000,000.00.

There are two things,however, which we did not discuss at the meeting, but which Mr.Katz desires me to point out to you.

One: He believes that there should be some practical limitation placed upon the number of sound records which are to be allowed as included in negative cost and he invites Mr.Lichtman's suggestion for a limitation of these with the understanding that this limitation be in force for a year and thereafter the subject be treated either by further mutual agreement or by arbitration.

Two: As the raising of the $1,000,000.00 limitation changes the franchise contract, Publix can only agree to it for our wholly owned companies. As to the theatres of partly owned companies which have already given their approval of the franchise, we will have to submit the matter to them for their approval.

I HEREBY APPROVE THE ABOVE ARRANGEMENT AS AN AMENDMENT TO THE BASIC CONTRACT BETWEEN PUBLIX THEATRES INC. AND LOEW'S INC.

SIGNED D.W.GRIFFITH

D.W.GRIFFITH, INCORPORATED

By ALBERT H.T.BANZHAF
Secretary

Dr. A. Schattner
Zeitschriftenverlag
Telephon: Bünhoff 1253

Berlin SW 68, 9/11 1926.
Ritterstr. 78

Mr. Albert H.T. Banshaf,
150 West 42 nd Street
N e w - Y o r k C i t y.

Dear Mr. Banshaf!

I thank you for your letter of January 2o th and am wondering very much why you say, I was failing with the terms of my contract. I did what I could for the Griffith-picture and I must say the picture made the deepest impression on very body, who saw it- in spite of the triste rememberance of the story in Germany. Three days after I arrived in Berlin it was in April 1925 I made a contract with one of the biggest /then!/ motion picture companies of Germany the Phoebus Film A.G. for releasing the film " Isn t Life Wonderful " in Germany.-

In the last moment the goverment decidet, that this film is under Kontingent-obligation. The Phoebus Film Company was prevented of supplying me with the necessary Kontingent by the contract they had with the United Artists Corporation of New-York.-

Then I started trying to sell the picture and buy Kontingent for exhibition.-

A family tragedy called me for a short time to my birth-place. I hpe to be again in about one month in Berlin and to continue my efforts. Now I hope, to succede soon in this direction. I never failt to act according our understanding and am willing to do further my best in favour of the D.W. Griffith Corporation and our matual benefit. I spite of that if you and Mr. Griffith think that it would be advissable to return you the prints, I am certainly willing to do it! I don t want to loose yours and Mr. Griffith s friendship. But you shouldn t forget my position. I have loosed in this matter approximately one years time and over $ 7oo.-

actual expenses / shipping-costs, retitling etc./. I told you in New-York, I am not wealthy and what I do, must have success and must bring me money.-

Therefore I further intend to do all possible in order to exhibit this wonderful artistical fotoplay. If you think advisable to step my work, I would like to hear from you a proposal upon the compensation the D.W.Griffith Corporation is willing to give me. When she is satisfactory I'll immediately turn over the prints to the United Artists representation in Europe.-

I hope to hear from you very soon and am very truly

yours



My adres remains in the meantime:

Dr. A. Schattner, Śniatyn, Poland.

United Artists (Australasia) Ltd
54 Castlereagh Street
Sydney

PHONE B 7497
PHONE B 7498

ADDRESS ALL MAIL TO
P.O. BOX NO. 3210 P
SYDNEY, N.S.W.

18th
Nov.
1926.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR FIVE WEEK PERIOD ENDING 3RD NOVEMBER.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "TEMPEST" at Prince Edward Theatre, Sydney. This picture at this theatre has been a disappointment, but the poor business that has resulted cannot be altogether blamed to the lack of drawing power of the picture, inasmuch as the theatre has lost the wonderful prestige that it had for years through the fact of its last three pictures presented - namely, "SUNRISE", "THE STUDENT PRINCE" and "THE EXPLOITS OF THE EMDEN" having each flopped. The bad business done by these three attractions was helped by the fact that each of them played after the opening of the new Capitol and the new Regent, which two theatres affected every other theatre in Sydney to a very marked degree. However, "TEMPEST" had done no better than any of the three preceding pictures, and will only run the guaranteed season of five weeks. The strangest part of the failure is that everyone who sees the picture praises it and numbers of Prince Edward regular patrons have come along and congratulated the management on at last presenting a fine attraction. The management put on what they considered an elaborate stage presentation, but when it is all said and done the entertainment they presented did not compare with the weekly stage entertainments at either the Regent or the Capitol, therefore the picture had to be entirely depended on to induce the public to patronise the theatre against the Capitol and the Regent with their elaborate weekly change programmes consisting of two features in each house, stage band entertainments, vaudeville acts, etc.

"RAMONA" at the De Luxe Theatre, Melbourne, for one week was received excellently and played to capacity houses, due to the popularity of the star, the excellence of the picture and the big publicity obtained through the popularity of the song and gramophone record.

"LURES OF LOVE" at the De Luxe Theatre, Melbourne, was very well received but did not create any figures or register big box office business. This is due to the reluctance of the public to patronise costume pictures that are not great spectacles based on some big historical novel or event, such as "BEN HUR" or "THE KING OF KINGS".

"TEMPEST" at the Winterggarden Theatre, Brisbane. This picture was considered by both Exhibitors and the public as the finest picture of its class yet produced. Unfortunately the waterside workers' strike seriously affected all business during its week, and box office results were naturally not up to expectations.

"SADIE THOMPSON" at the Tivoli Theatre, Brisbane was fairly well received, but the Censorship cuts were very noticeable and much commented upon. The same strike also affected the box office during this picture's run.

"TWO ARABIAN KNIGHTS" at the Regent Theatre, Adelaide, was well received and did a very fair week's business considering that this run was also affected by the waterside workers' strike, plus the great depression that is existing in South Australia.

"COLLEGE" at Crystal Palace Theatre, Christchurch. This picture was well liked, and whilst the gross for the week was nothing sensational, it compared very favourably with other pictures recently released in Christchurch.

"THE DOVE" at the Strand Theatre, Dunedin, failed badly and the picture was not well received. Although booked for two weeks, the management took it off in the middle of the second week.

"DEVIL DANCER" at the Majestic Theatre, Auckland, was well received but played during an electioneering campaign, and under the circumstances grossed good figures at the box office.

"GARDEN OF EDEN" at Everybody's Theatre, Dunedin, played for one week and was received with only moderate enthusiasm.

"TEMPEST" at Strand Theatre, Wellington, opened to good business and was well received throughout its run and box office business was very good.

"TEMPEST" at Grand Theatre, Christchurch did not do the business anticipated, due chiefly to the terrific opposition in town that week as every legitimate theatre was in use besides a concert at the City Hall. Actually the results were very good under the circumstances.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

(a & b) "FAZIL" at the Regent Theatre, Sydney, was received well but on account of the title played to little more than ordinary business.

"THE FOREIGN LEGION" at the Capitol Theatre for one week. This picture was considered an excellent one, and was very well received.

(c) Of the foregoing productions "VAZIL" was to have an extended run at the Regent Theatre, but only lasted the minimum period of two weeks. We know of no definite sum of money given to the theatre or spent on exploitation by Fox, nor did Universal spend anything on "THE FOREIGN LEGION".

4. CHANGES IN PERSONNEL AND SALARIES:

HEAD OFFICE:

Mr. Frank Knox, Assistant to the General Manager, left our employ on October 6th.

Mr. Cecil Marks, Branch Manager of the Melbourne Exchange with supervision over South Australia, was transferred to Head Office as General Sales Manager at a salary of £25/-/- per week, effective October 8th. Mr. Marks is also in receipt of a Car allowance of £5/-/- per week, the same as he was receiving in Melbourne.

NEW SOUTH WALES BRANCH:

Mr. George Mitchell--salary increased by £2/-/- per week, effective October 8th.

VICTORIA:

Mr. Hal Andrews, transferred from N.S.W. Branch and promoted to Melbourne Branch Manager at a salary of £14/-/- per week, effective October 8th.

Eric Lamb, Assistant Manager of the Melbourne Branch, received 10/- per week increase, effective October 15th.

Max Cook, Salesman, received an increase of £1/-/- per week, effective October 15th.

W. Blackwood, Assistant Booker, Accessory Salesman and Despatch Clerk, received 15/- a week increase, effective October 15th.

Miss C. Drew, Typiste, left our employ on October 20th.

Miss M. Rogan, Junior Typiste, commenced duties at £1/5/- per week on October 22nd.

Miss P. Le Brocq, Junior, received an increase of 5/- per week, effective October 22nd.

SOUTH AUSTRALIA:

Miss J. McIvor received an increase of 5/- per week effective Oct.15th.
N. Johns, received an increase of 10/- per week effective Oct. 15th.

WESTERN AUSTRALIA:

F. Pye received an increase of 5/- per week, effective October 8th.

NEW ZEALAND.

E. V. Chipmins received an increase of 5/- per week effective October 22nd.

The actual result of the above increases and transfers is that our expenses have been decreased by £5/15/- per week, but we still have to obtain the services of another Salesman for the N.S.W. territory to replace Mr. Andrews. This will entail another £5/-/- per week, which really means that the reorganisation of the staff and the increases given to those deserving of same will be accomplished when the new N.S.W. Salesman is appointed, with an additional fixed expense of £2/5/- per week.

4: MATTERS OF POLITICAL IMPORTANCE:

(a) No new taxation legislation has arisen.

(b) Nil.

(c) The reorganisation of the Commonwealth of Australia Censorship has been postponed as the personnel of the new Censorship Board has not yet been decided upon. The Censorship Department has moved into new premises but is functioning just in the same manner as in the past, and the date the Board will come into existence is still in the air.

(d) "THE BATTLE OF THE SEXES": The following cuts have been made in this picture, and in addition children under the age of 16 are barred from viewing it in the Victorian territory:-

Reel 1: In hairdressing saloon scene, eliminate shot of girl crossing legs.

Reel 2: Eliminate view of man kissing neck, and girl lying down pulling dress open at throat.

Reel 3: Eliminate shot of girl at piano kicking up leg, and putting leg on to man's lap.

Reduce view of man fixing electric belt, and all views of putting on corsets.

Reel 4: Eliminate views of man fixing girl's dress, pulling up skirt of bathing suit, and whole of incident relating to swimming with accompanying subtitles.

In cafe scenes eliminate (a) girls showing navels, close-ups of girls bending backwards and lifting legs (b) man kissing girl's neck at table (c) putting bank notes in hair (except first) and man putting arms round girl (d) portion of dancing scenes.

Reel 7: Eliminate first view of woman going to roof edge and looking over, and falling shot.

Eliminate view of paper seen by girl, taking revolver from drawer and pistol point-blank.

Reel 8: Delete subtitle "Just be quiet, it won't be long".

Cuts 644 feet.

In New Zealand "REVENGE" was passed with one slight cut in the scene of Dolores Del Rio being roughly handled by the outlaw. A frame of the cut is attached hereto.

The reason given for the cuts in "BATTLE OF THE SEXES" is that there were scenes greatly contravening the Censorship Regulations, particularly those where the man is kissing the girl's neck and shoulder. The Censorship Act in Australia particularly bars a man kissing a girl on the bare flesh anywhere except the face. Shots of this nature are invariably deleted regardless of whether the kiss is passionate or otherwise.

So far as "REVENGE"in New Zealand is concerned, this picture was passed with an "A" Certificate, which means that it is more specially recommended for Adult audiences, and this fact must be plainly stated in all advertisements.

In addition to the above cuts, the following advertising matter has been censored:-

"THE THREE PASSIONS": Two stills of drunken party scenes.

"BATTLE OF THE SEXES": Both 1/sheets.
No. 2 3/sheet has been passed subject to the elimination of the caption "Wife surprises playful husband".
3 stills were rejected, namely - man kissing girl's shoulder - girl adjusting garter, man nearby watching her - girl reclining on couch, man holding her hands endeavoring to raise her.

The same scenes have been eliminated from the Press Book and from the Herald and wherever they appeared, plus a number of other deletions in the Press Book, rendering it a sadly mutilated object.

(e) Nil.

5. MATTERS OF ECONOMIC IMPORTANCE:

(a) During October a wave of depression has affected all businesses,and the motion picture industry has certainly come in for its share. During

this month the waterside workers' strike continued, with a still further dislocation of interstate trade. In my last Report I touched fully on this strike and then expressed the opinion that it would soon be over. However, it dragged on during the whole of October and now that it is settled it has left behind it a depression that I doubt will be lifted until the new year. It is most unusual for the whole of Australia to be affected at the same time, but in this case business is bad everywhere, with perhaps Sydney and Perth being a little better than any of the other key cities. Adelaide is particularly bad and so is Melbourne, and exhibitors everywhere are complaining bitterly. The only bright spot from our point of view is that it is making exhibitors realise more and more that their great salvation is the big picture, and there is a decided swing towards the open date policy. Probably the only theatre that is doing normal business anywhere in Australia is the Capitol, Sydney, which still manages to practically keep up the big figures that have been recorded ever since it opened last Easter.

The Federal Election Campaign is still proceeding but is a very quiet one, and the public are showing great apathy as to the result. The Bruce Government, however, should again be returned to power, although it would not be surprising were Labor to regain a number of Seats, particularly in New South Wales where the Nationalist Government have got themselves into trouble by introducing new taxation measures that particularly affect the pockets of the well-to-do. This new legislation incidentally embodies the repeal of the Lang 5/- in the £1 Film Tax, but because of the bitter opposition that has been shown to the entire Bill by the Government's own supporters it has not yet become law, and it is even possible that the Government may yet be forced to drop the whole Measure, in which case, before we can get a refund of our tax and a lower scale introduced, a separate Act would have to be prepared and forced through Parliament by itself, unattached to other Taxation provisions.

This repealing section of the Act as it now stands has been entirely overlooked by the opposition politicians on account of their greater interest in the other Taxation proposals, but if an entirely separate Bill has to be prepared it is certain strong opposition would be shown by the Labour Party, and it is even doubtful whether the present Government would at this juncture be prepared to risk their opponent's attacks. It is therefore to the Distributors' benefit to see the whole of the new Taxation Measures passed, although individuals will suffer in pocket considerably.

As far as the writer is concerned, the new Regulations will add approximately £2/-/- per week to the already heavy taxes paid to both the State and Federal Governments.

Another cause for the general depression at present existent advanced by leading economists, is the reaction being experienced by the general public, through their lavish purchasing of motor cars,

gramophones, player pianos, kelvinators and other luxuries that was made possible starting two years ago, when the principle of a low deposit, and the balance spread over two years was introduced to enable the purchase of such articles to come within the scope of the medium and even low salaried individuals. When you consider that all the articles above mentioned cost practically twice as much as in the United States whilst wages and salaries are not as high, it will be readily seen that sooner or later a day of reckoning had to come, and it is considered by many leading business men at the present time that the Time-payment system is solely responsible for the restricted spending power of the masses, which is so obviously manifest at the present time. If this is the case it is very hard to predict when this depression will lift, but as harvest prospects throughout the country are bright and good prices are being realised for wool, matters surely should brighten early in the New Year.

6. ANTI-AMERICAN FILMS:

(a, b & c) Nil.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

(a) Mr. Stanley N. Wright, who promoted the Company that is building the Capitol Theatre, Perth, a 1st run house to open early in the New Year, has transferred his activities to the Brisbane Suburbs, and has been endeavoring to interest public capital for the purpose of building five modern up-to-date suburban picture theatres. The suburban exhibitors of Brisbane, who have been having in common with other exhibitors a bad time of late have combined to combat Mr. Wright's endeavours and have been engaging in a newspaper controversy, each side paying for space - the one to say why licences should be granted for more up-to-date theatres, and the other side to prove that the suburbs were already well catered for. I am attaching hereto paper cuttings covering the controversy which consist of open letters to His Worship the Mayor of Brisbane first by the Promoter Mr. Wright, and then by the Vice-president of the Queensland Motion Picture Exhibitors' Association, also numerous small advertisements inserted by both sides and two interesting location maps of the suburban theatre situation inserted by the exhibitors. So far the exhibitors seem to be winning as Mr. Wright has only been granted one licence to build, but he is still persisting in an endeavour to secure the necessary permission for the other houses. Undoubtedly the suburbs of Brisbane could do with some new up-to-date theatres, and if they are built the present exhibitors would assuredly be put out of business, hence their fear of the new move.

(b) As the new suburban theatres in Brisbane are only on paper so far, no arrangements are being made by us to book them.

2. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) Only the usual advertising has been done during the month, and it will be noted that same covers a five weeks period. The expenditure is as follows:-

"TEMPEST"	£99.
"RAMONA"	£19.
"TWO LOVERS"	£19.
"SADIE THOMPSON"	£10.

Advertisements of a general nature in which more than one picture is mentioned or where the advertisement was confined to saving dates etc. = £46.

(b) The usual publicity was placed in various magazines and newspapers, copies of which have been sent to Mr. Mayer.

(c) Our chief exploitation this month consisted of co-operating with the Prince Edward Theatre in putting over "TEMPEST", and our Mr. Mason was loaned to that theatre almost exclusively for the week prior to opening. "TEMPEST" will have an extended run.

"RAMONA", which was released in September at the Crystal Palace, ran during all October, but finishes on the 2nd November, making a 7 weeks' run in all.

We are making our preparations now to help exploit "TWO LOVERS" at the Prince Edward Theatre, and "STEAMBOAT BILL JR." at the Regent Theatre, Sydney, whilst Mr. Andrews in Melbourne is co-operating for the opening of "GARDEN OF EDEN" on November 17th at Hoyts De Luxe Theatre there.

Attached are two letters sent out by the Victorian Office to aid the exhibitors in putting over "SORRELL AND SON" and "MAGIC FLAME" respectively. These letters are sent out at the Exhibitors' expense, but the work of addressing envelopes etc. is done in our office.

(d) Sales Promotion letters were sent out by our Brisbane, Adelaide and Perth offices, copies of which are attached hereto.

Also attached please find the letter that was sent to every Exhibitor in Australia and New Zealand announcing the posting of our Policy Book. The letters were sent out from the Head Office and the Branches forwarded the books themselves to arrive a day after the Head Office letter reached the exhibitor. Our Announcement Book and the Broadside that we sent out two weeks later created an excellent impression, and in my opinion are more effective than the highly colored, flamboyant type of announcement book gotten out by other distributors. The books you sent us combine dignity with simplicity, and we have received many congratulations on their get-up.

10. WHAT (OTHER OR MEMBERS OF OUR ORGANIZATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW?

The N.S.W. Branch and the N.S.W. Branch Manager, Mr. George Mitchell in particular, rendered excellent service not only during this month, but during the quarter ended 30th September, for the reason that they won the quarterly prize offered for the best Played and Earned results and the best Sales, and secured the special prize that has been offering for the past eighteen months to the first Branch that raised its accumulative Played and Earned percentage by one whole percent over their rating at the 1st January, 1927. New South Wales achieved this honor, and great praise is due both to Mr. Mitchell and his entire staff.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANIZATION?

I would strongly recommend that where any forthcoming picture of ours has the title changed that we should be notified by cable. The selling of the 1929 product has begun in this territory under the titles as set out in our Announcement Book, and it would save considerable confusion where the name is subsequently altered-such as "THE LOVE SONG" to "MASQUERADE", by notifying us by cable instead of by letter, which usually takes us at least four weeks to receive.

12. ACCESSORIES AND PUBLICITY:

(a) We are well pleased with the publicity material being received, and I would like to take the opportunity of congratulating our Foreign Publicity Department and Mr. Moyer on the material that comes forward to us so regularly in every mail. We make good use of all of it, and believe we could use still more were it available.

13. HAPPENINGS REGARDING "SOUND" IN THIS TERRITORY.

Little has happened in this territory regarding Sound, and particulars of installations etc. will not be known until the return of Mr. Stuart F. Doyle, General Manager of Union Theatres on the 13th November. All we know at present is that both Hoyts and Union Theatres are negotiating for installation, Union Theatres by their personal representative going to the United States, and Hoyts by cable. How each is faring is not yet known, but full particulars will be given in next Report.

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

During the month a Convention was held in Sydney, and attached hereto is the Convention Programme, which sets out those attending, and the course the Convention took. The gathering was a most successful one and undoubtedly did a tremendous amount of good, each and every member being emphatic that they had learned more through their visit than they had ever dreamt possible. Mr. Campbell's talks were eagerly listened

to, and a wonderful note of enthusiasm pervaded the entire Convention throughout its sittings. This was the first Convention held since the writer returned from his visit to America in 1954, but it is our opinion that from now on it should be made an annual event, as undoubtedly more can be accomplished by gathering our selling organisation together in Sydney for two or three days than reams of letter-writing or other methods of promoting enthusiasm and keenness to get maximum results.

During the month the Annual Meeting of our Motion Picture Distributors' Association was held under the Chairmanship of Sir Victor Wilson, the President, and I attach hereto a copy of the annual Report, Balance Sheet, and Statement of Receipts and Expenditure. Of necessity the Report cannot be a full one because a tremendous amount of business is dealt with that it is undesirable to place on written record, therefore it would be unfair to judge the extraordinary good work the M.P.D.A. does on mere perusal of the President's summary.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.

R.R. DOYLE

RRD:MH. GENERAL MANAGER.

Pickford-Griffith Film

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Nov.13,1928

Mr. Ed Lindeman
D. W. Griffith,Inc.
729 7th Ave.,
New York City,N.Y.

AIR MAIL

Dear Ed:

You are quite a literary genius. I received your rather long letter while I was nursing a heavy cold in bed.

I would love to be able to grant your request for the full $1000.00, but it so happens that at the present time it would be rather difficult for me to do it. I have therefore issued instructions to Miss Conway to give you a check for $500.00 and to pay you your full salary from now on - that is $200.00 a week. I am sure that this will please you and help you out of your temporary difficulty.

We will send you the press material on the new picture, the title of which has not finally been selected yet, just as soon as it is finished. Our publicity man at the Coast, Mr. Miles, is waiting until we are nearer completing the sound version of the picture.

It seems quite apparent at the present time that Lupe is unquestionably the big angle in this picture. We have previewed it once and we are going to preview it again tonight - of course, the silent version only. We will not be able to preview the picture with the sound until after we take the picture to New York and have the sound track, which is now on a separate film, transferred to a record, together with the musical synchronization. It seems that this operation will not take place much before the latter part of December or the early part of January. I shall keep you informed as we go along.

I wired Mr. Grey relative to the decision made by the Producers in regards to the situation in Australia. I presumed that you all knew about it, but briefly it is this:

There are two main exhibitors' circuits in Australia - The Union Theaters and Hoyt's Syndicate. The United Artists have in the past been doing business with both of these circuits, but it has gotten to the point

Mr. [illegible]

now where impending Australian legislation and also a possible merger between the two circuits would make it pretty tough for American distributors. Consequently, it was considered advisable when the opportunity presented itself for the United Artists to enter into an agreement with the Union theaters for the release of the entire United Artists product for the next five years at a substantial guarantee and percentage. This contract shall also include the Hoyt's Syndicate should the amalgamation become effective and also any other theaters that might be indirectly controlled by the Union theaters. I think it was a good move to make, and I am sure that you will agree.

I expect to be able to send some prints of the silent version of the new picture to New York for censor purposes only within the next three weeks, and I shall advise you as the time approaches.

What in your opinion is "THE BATTLE OF THE SEXES" good for in this country?

With best wishes, I am

Sincerely yours,

Raymond A. Klaus

RAK:AF

PREVIEW

"MASQUERADE"

Previewed at the Alhambra, Alhambra.
Produced by United Artists.
Directed by D. W. Griffith.
Photographed by Bert Struss.
Scenario by Harry E. Lloyd.
The Cast: Lupe Velez, William Boyd, Jetta Goudal, Albert Conti, George Fawcett, Franklin Pangborn.

"Masquerade" is an excellent film. While it falls below Griffith's old masterpieces, it is the best thing he has done since joining United Artists. Perhaps some of its success is due to the fact that it is done in a lighter mood than usual.

The story is set in the royal court of France during the period in which it was ruled by Emperors, and deals with the revenge of a lady of the court insulted by her lover, who comes to her rooms at an inopportune moment.

Lupe Velez is splendid as the rough street girl lifted to high society as a part of the revenge. She was hilariously funny in the scenes in which attempts were made to teach her court etiquette. The picture will undoubtedly be enhanced greatly when Miss Velez's songs are added in the talking version.

Next in honours comes Jetta Goudal as the woman scorned. Perhaps Miss Goudal is temperamental, but we have yet to see her give a mediocre performance. Her exotic beauty was one of the chief attractions of the feature.

William Boyd, looking more boyish than we have ever seen him before, does not greatly impress. He does nicely enough but his part doesn't lend much to his talents. George Fawcett, of course, is excellent as the Prussian diplomat.

And Albert Conti does work that will long be remembered as the tool of Miss Goudal. This Conti deserves far better parts than he has been receiving. Franklin Pangborn is a riot as the etiquette teacher, in the few sequences that he has. Another deserving of special credit is the gentleman who played the orchestra leader and owner of the Winking Dog Cafe, Henry Armetta.

The photography was beautifully handled, and the magnificent sets eye-filling. Titles O. K.

"Masquerade," formerly known as "The Love Song" (which by the way seems the better name), should be a popular success, especially after the talking sequences are added.

HAROLD WEIGHT.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Museum of the City of New York

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Nov. 16, 1928

Mr. Ed Lindeman
D. W. Griffith, Inc.
729 7th Avenue
New York City, N.Y.

AIR MAIL

Dear Ed:

Our publicity man, Mr. John Miles, rewrote the article which you requested for "United Action Abroad". The nature of your requirements was not made clear in your first letter. Consequently, just what you wanted was not known when the first article was written. I am sure, however, that the one I am enclosing will suit your purpose very well.

In the "United Action" issue of August 25th, 1928, there appeared an article on "THE BATTLE OF THE SEXES" by Mr. Griffith. I should think that this would serve well again for publication in the foreign organization paper. In any event, it would serve as a basis for an article which you might well write since you have already seen the picture and you have had experience in the selling problems it presents.

Please let us know what you think of this article on "THE LOVE SONG".

Yours very truly,

Raymond Rohauer

RAR:AF

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
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CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

November 16th, 1926

CIRCULAR LETTER # 1421

TO ALL BRANCH MANAGERS, DISTRICT MANAGERS AND OFFICE MANAGERS

Dear Sir:

Please refer to my circular letter #1419 dated October 9th.

Mr. Lichtman has instructed me to tell you once more that the instructions contained in that circular are to be followed explicitly.

The tremendous amount of unplayed business all of our Exchanges have on DRUMS OF LOVE and GARDEN OF EDEN particularly, as well as DEVIL DANCER and a number of the other pictures indicates that you are not following instructions.

Pictures must be played in their order of release.

If an exhibitor skips a picture that is under contract in order to play a later release, he must pay for the picture that he has skipped before he is permitted to play the later pictures.

Changes in play date are not to be accepted unless an exhibitor pays for the picture as of his original play date.

If Play dates are not given to you after you have given notice of availability, you are to assign play dates and take Film Board action to enforce your contracts.

This situation is far more serious than you seem to realize, and Mr. Lichtman will tolerate no further negligence in the execution of these instructions.

Sincerely yours,
UNITED ARTISTS CORPORATION

Paul N. Lazarus

Sales Promotion Manager

Paul N. Lazarus:R

MUSEUM OF MODERN ART FILM LIBRARY

November 19, 1921.

Miss Carol Dempster,
Hotel Plaza,
59th St. & 5th Avenue,
New York, N. Y.

My dear Miss Dempster,

Enclosed herewith you will find check in the amount of $600 on account of our indebtedness to you.

I have received instructions from the Coast to forward check in like amount to you weekly, addressed to the Hotel Plaza. In the event you should change your address will you kindly advise me so that none of these checks will go astray.

Very truly yours,

Asst. Treas.

D. W. Griffith, Inc.

D. W. GRIFFITH COLLECTION
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WM J ARMSTRONG CLERK.

November 20, 1923.

First National Bank,
Mamaroneck, N. Y.

Gentlemen:

Enclosed herewith you will find our check in the amount of $1500 in full settlement of note maturing on Nov. 23rd. Will you kindly have collateral which you are holding for this loan returned to us immediately via registered mail.

We wish to take this opportunity to thank you for the many courtesies extended to us in the past.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

cc/s

D. W. GRIFFITH COLLECTION
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THANKFUL FOR AT LEAST A LITTLE GOOD NEWS AS WE ARE HAVING A VERY LITTLE AM HAVING KLUNE SEND YOU ONE THOUSAND DOLLARS THOUGH NOT CONCEDING THAT TWO HUNDRED AND FIFTY IN THE HARD TIMES PAST BUT TRYING TO LIVE UP TO MY WORD THAT MY FRIENDS PROSPER WHEN I DO VERY KINDEST REGARDS=

D W GRIFFITH.

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Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

NOVEMBER 22 1928

DAVID W GRIFFITH
CARE UNITED ARTISTS STUDIO
HOLLYWOOD CALIFORNIA

THANK YOU FOR KIND AND CONSIDERATE WIRE THE MONEY WAS NEEDED BUT YOUR THOUGHTFULNESS AND APPRECIATION IS MUCH MORE VALUABLE

KINDEST REGARDS

BANSHAF

charge Banshaf & Richter 130 W 42nd St.

Mr. Arthur W. Kelly,
Vice-President & Treasurer,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N. Y.

November 22nd, 1938

Dear Mr. Kelly: GENERAL REPORT FOR THE MONTH ENDING OCT. 31ST, 1938.

I beg to submit for your information general report for the month of October.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATING AND MAINTENANCE OF FAR EASTERN HEADQUARTERS FOR THIS PERIOD:

October is as a rule a fairly good theatre month, but as we this year were completely without any new releases both in Japan and Singapore, this fact naturally has prevented us from maintaining the steady increase in revenue, which has been predominant during the first nine months of this year.

Although this delay in getting the new productions for the moment will have a bad effect on our revenue, it is not specially to be regretted as the first run situation in Tokyo is expected to be greatly improved from the beginning of next year by the opening of new first-class theatres, and we therefore expect to be able to secure considerable better revenue for the new pictures in Tokyo early next year than what we could have secured during the last months of this year.

We have had a greatly increased number of playings in small towns in Japan and thereby been able to secure a fair revenue from this territory.

OTHER TERRITORIES

China:

Business in this territory has continued very satisfactory, although the release of DRUMS OF LOVE in Shanghai, despite great pub-

lisity efforts, did not come up to expectation, we secured however an excellent flat rental for this picture.

We received from Berlin excellent contracts for first and second runs of our latest rel ases, which Mr.E.H.Benson closed during his visit to that city.

Mr. E. H. Benson will no doubt upon his return to Tokyo give you detailed information regarding the China situation in the General Report for November.

Philippine Islands:

The DOVE was released in Manila, but no comments have been received so far.

Straits Settlements:

As mentioned above we had no first runs in Singapore during this month, but thanks to a number of successful playings in French Indo-China our played and earned business showed a big increase as compared with the same month last year.

India:

RESURRECTION was released at Madan Theatre and Palace of Varieties, Calcutta, and was a big success notwithstanding a number of cuttings made by the censor.

The number of playings in small towns was quite satisfactory and as a result our revenue was about 40% better than for the same month last year.

We have received news to the effect that a Cinema has been opened by H.M.King Amanullah in Kabul, the capital of Afghanistan, this being the first cinema in said country and apparently not quite open to the general public. The pictures shown are said to be very old. As it takes about three weeks to forward a film on camel back from Landikotal, the Northern frontier town in British India, to Kabul and as furthermore a film forwarded by this route would not have too

great a chance of reaching its destination, we will have to wait to start business in Afghanistan until some of the planned railroads or motor roads get completed.

Dutch East Indies:

ELECTRON TICHTS, a previous print of which was destroyed by fire in the censor's office, was finally released and did a fair business thanks to its name.

Business in this territory is getting into very good shape and promises a great increase in revenue during the coming year.

8. PRODUCTIONS ACQUIRED BY OTHER DISTRIBUTORS:

See attached list of October releases.

9. CHANGES IN PERSONNEL AND SALARIES:

See attached list.

4. MATTERS OF POLITICAL IMPORTANCE:

In Japan a lot of political intrigues between the various major parties seemed to be brewing, but did not come to open eruption out of reverence for the Coronation.

In China the Nanking Government is still on the surface the only government in power in the country, some kind of compromise apparently having been reached with the Mukden (Manchurian) authorities. The Nanking Government seems to be using great effort in starting all kinds of public works, but are greatly hampered by lack of necessary funds for such enterprises, and furthermore for the time being has to concentrate on relieving the serious famine, which is affecting many millions of the population in different districts.

5. MATTERS OF ECONOMIC IMPORTANCE:

The slump in rubber and sugar prices continues to have a

bad effect on business in Straits Settlements and Dutch East Indies. In Java the rice harvest can now be considered about average.

6. BOYCOTT OF AMERICAN FILMS AND CENSORSHIP:

We attach particulars of cuttings made by the Calcutta censor in RESURRECTION, FLIGHT OF LOVE and T O ARABIAN NIGHTS.

The censor in Tokyo finally passed FLIGHT after cutting about 2,100 feet and our particulars in attached list, and as this picture only was passed by the censor end October, we had to give up the planned November release in Japan. Such serious cuttings would in most cases completely ruin a picture, but I am pleased to state that through the combined efforts of everybody concerned we succeeded in getting this picture transformed into a very attractive love story, leaving out all revolutionary scenes. We,however, succeeded in getting passed some indirectly worded titles which enable the public to follow the story of the picture. Even the leading exhibitors who have seen this picture after cutting consider it attractive, and we are about to make very satisfactory release arrangements for January.

7. CONSOLIDATION (actual or contemplated) OF THEATRES:

Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

Nihon Kan, a first run theatre in Asakusa Park, Tokyo, has been completed. It is in a good location but has only about 750 seats and does not come up to the same standard as Shochiku-Za in the same district.

It can now be considered as certain that the new Musashino

Kan, Shibiya, Tokyo, will be ready for opening before the end of this year. It is furthermore rumored that Mr. Kadoma, the manager of the Hanaiya Kan, from January 1st will take over for playing of foreign pictures the Dzuki Kan, the largest and best located theatres in Asakusa Park, which hitherto has been playing exclusively Japanese pictures. All these changes are expected to greatly facilitate our future arrangements from the beginning of next year.

It furthermore now seems evident that plans have been completed for creation of the 4,000 seat theatre (to be named Chiyoda Kan) in the centre of Tokyo just opposite our office. Construction is expected to be started in January and completed end 1929.

9. ADVERTISING - PUBLICITY - EXPLOITATION AND SALES PROMOTION:

You will have received from our publicity department numerous specimens proving the great activity in this field. We are at present carrying on a very extensive publicity for **BATTLE OF THE SEXES**, A WOMAN DISPUTED and REVENGE which pictures only recently have reached us and are also conducting a thorough advance publicity for the other new pictures due to arrive here early next year.

10. MERITORIOUS SERVICE:

Mr. Joseph Kobayashi, who started with us as a salesman in the Tokyo office, and who for the past one and one-half years has been showing very satisfactory results as manager of our Aomori sub-branch

has been transferred as manager to the more important Kyushu Branch in Fukuoka, relieving Mr. Kanada who left our services.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING FAR EASTERN HEADQUARTERS:

Nil.

12. MISCELLANEOUS:

We are enclosing trade and economic letter for October issued by United States Department of Commerce, Bureau of Foreign and Domestic Affairs, Tokyo. We also enclose extract from the Japan Advertiser of October 20th giving particulars regarding the various Japanese motion picture producing companies.

Yours sincerely,
UNITED ARTISTS CORPORATION

John Abbeck

General Manager for the Far East

JA JH

ENCLOSURES

United Artists Corp.,
Tokyo.

UNITED STATES
DEPARTMENT OF COMMERCE
BUREAU OF FOREIGN AND DOMESTIC COMMERCE

Office of Commercial Attache,
American Embassy,
Tokyo.

Tokyo, Japan, November 7, 1928.

SUBJECT: Japan Monthy Trade & Economic Letter - October 1928.

The Outstanding development of the month of October was the general discussion by both governmental and banking circles of the advisability of resuming gold payments and the flurry in the exchange market which resulted largely therefrom. A factor of somewhat lesser importance was the rather small favorable balance in the merchandise export trade. It failed to measure up to expectations.

The weather conditions which had been unfavorable to crops during the summer months improved to such an extent in September that the prospects of a bumper rice crop upset a very bullish market to such an extent that the Tokyo Rice Exchange was compelled to close for more than two weeks to permit the speculators to adjust their marginal holdings. At the same time the index number of wholesale and retail prices was rising.

Financial:

Resumption of Gold Payments. The Economic Commission of the Tokyo Clearing House Banks was the first committee or organized body of sufficient prestige to command respect to recommend the resumption of gold payments. It was also its opinion that no elaborate arrangements were necessary and that measures which might be deemed advisable to lessen the temporary shock could be announced subsequently.

The silk industry strongly favors the immediate resumption of gold payments that silk prices may be stabilized, but the government representative of the industry is of the opinion that such action should be delayed until March of next year. The Osaka Chamber of Commerce urges the resumption of payments sometime during the first half of next year before Japan enters into its export season and when proper credits have been established in London and New York, and local banking conditions are further improved. There is also an agitation for further foreign loans at present low rates so that an appreciable profit may be derived when payments are resumed, it being expected that the yen will then be worth par in the terms of other foreign currencies.

In general, the shipping concerns will benefit, but because some degree of depression is certain to obtain there will be a temporary lessening in the movement of cargo and a reduced income.

The tremendous upress made by the supporters of free payments so thoroughly shocked the stock market that numerous issues were under pressure. The staunchest supporters of the status quo felt that the government might be forced to lift the ban. The sugar shares were particularly vulnerable and cotton spinning shares and silk shares lost from Yen 1.50 to Yen 4.00. Tokyo Stock Exchange shares fell of 9 yen and wool and artificial fertilizer securities were likewise depressed.

The prevailing rumor the resumption of gold payments undoubtedly resulted in lower market prices for national bonds. It is said that the government asked the Bank of Japan to buy national bonds as an artificial measure to check the declining tendency and they are said to have purchased about Yen 52,000,000 in an endeavor to maintain the price of first and second series 5½'s at 92. However, when purchases were discontinued, quotations declined to Yen 89.

The Minister of Finance recently stated in a public speech that "We think it inadvisable to remove the ban at once, as the foreign exchange rates and the financial conditions are not yet satisfactory. The government will not fix the time of removal, as undoubtedly speculation in the yen would be encouraged."

It is our opinion, as stated in last month's resume, that until the legal ratio of gold to note issue is reduced or foreign loans contracted, the resumption of gold payments is only an academic question. That time certainly will not come before April or May of next year.

Budget. The budget for the next fiscal year has been fixed at Yen 1,752,500,000. The Finance Minister in presenting the budget called special attention to the fact that revenues have greatly decreassed that the surplus fund of Yen 120,000,000 brought forward from last year has been reduced to Yen 52,000,000, largely because of the cost of troop transportation to China, and that one-quarter of this balance must be set aside for national bond redemption. The carry-over surplus is, therefore, only Yen 32,000,000. Furthermore, because of the reduction of the land and business profit tax, the national revenue will decline about Yen 12,000.000. It was necessary, therefore, to retrench on ordinary expenditures, to include the German indemnity in the ordianry account, and to anticipate increased income taxes and returns from post and telegraphs in order to carry out necessary new enterprises. The so-called new enterprises are allotted Yen 130,000,000 of which Yen 65,000,000 is for the emcourgement of industrial development. There is to be no increase in the bond issue set at Yen 200,000,000 as it might seriously affect the national finance.

The increases in revenue are expected through an upward revision of the tariff on lumber, increased taxes on certain amusements, the sale of land by the Reconstruction Board, and anticipated increase in revenue from the government operated posts and telegraphs.

The bond issues will probably include about 90,000,000 yen for post-earthquake bonds, 80,000,000 yen for railway construction, 20,000,000 yen for enterprises in Chosen, and small amounts for the Taiwan, Kwantung and Saghalian governments.

The budget does not meet with general approval, and the press is almost unanimous in its criticism. It is thought that tariff rates should be regulated according to the economic conditions of the country and not for the mere purpose of raising revenue. Furthermore, the tariff revision must be approved by the Tariff Rate Committee. Hence, it is not yet a certain source of revenue. Then again, the supplementary budget for the year may approximate the surplus of Yen 32,000,000, in which event there can be no funds available for urgent or emergency requirements.

Exchange. There was little of interest in the exchange market during the first half of the month, dollars selling at a rate around 45⅝ per 100 yen. It became evident on October 18 that sentiment favored an appreciation in the yen value, and though the market was steady but dull at a rate of around 45-⅞, the official opening rate of the following morning was 46-⅛. The favorable sentiment of bankers toward an immediate lifting of the gold embargo apparently brought about an outburst of speculation abroad.. Other contributing factors may have been the stronger showing on the raw silk market and the more favorable outlook in China. Premier and Foreign Minister Tanaka had stated publicly that Japan would agree to the opening of negotiations on treaty revision matters with the Nationalist Government, even though the Nationalist Government might decline to retract its previous declaration regarding its determination to abrogate the treaty entered into between Japan and China in 1896. On the twenty-second the news was broadcast that the Chambers of Commerce of Osaka and Tokyo would petition the government for an immediate lifting of the embargo. The advance was rapid thereafter the rate going to 47¼ on the 23rd, and to 48 on the 26th. This marked the peak of yen optimism and market interest was now in the direction of dollar buying. Importers, sensing the turn, were interested in covering the requirements. The government discouraged the view of a possible early resumption of gold payments and the budget program was not encouraging. The result was a rapid decline and at the close of the month the normal rate quoted was about 46⅛ per 100 Yen.

Securities Companies.

The South Manchurian Trust Company is to be established by the South Manchuria Railway with a capitalization of Yen 100,000,000, as soon as sanction is granted by the Ministry of Finance. Approvals of the Kwantung Government, the Colonial Affairs Bureau and the Ministry of Railways, have been obtained. This company will act as a securities and debentures holding company for the railway company and its other [illegible] business enterprises.

Deposits with trust companies have followed the same trend as deposits with commercial banks, namely, that practically all of the

funds are held or controlled by the larger trust companies. Although there are 37 trust companies operating at this time, 75% of the cash, and 68% of cash and immovables, are held by the four leading trust companies, namely Mitsui, Yasuda, Sumitomo and Mitsubishi.

Loans.

The Osaka Municipality expects to receive official sanction shortly for a Yen 15,000,000 loan to cover the cost of city planning. The Government granted permission for the flotation of a large loan for this purpose and the present amount will be appropriated to cover the cost in the current year.

It is understood that the South Manchuria Railway Company, failing to secure a loan abroad, has applied to the Ministry of Finance for a loan of Yen 20,000,000 at low interest rates from the Deposits Bureau funds. It is rumored that this loan, if secured, will be utilized in connection with proposed railway construction between Manchuria and Korea along the Northern border.

Bonds and debentures issued during October totalled Yen 121,796,000 according to the Industrial Bank of Japan. The total for the first ten months is Yen 2,745,800,000, an unusually large amount. Furthermore, 75% of the total was issued in the first half of the year when the money market was extremely easy. Government bonds account for about Yen 841,000,000. Prefectural Bonds Yen 250,000,000, bank debentures Yen 571,000,000 and corporate debentures Yen 1,080,000,000.

The Oriental Development Company successfully concluded a loan of $ 19,900,000 in New York. The issue bearing a 5.5% coupon and redeemable in 30 years was priced at 90, to yield about 6.3%. The proceeds of this loan will be used to refund an outstanding issue of Yen 15,000,000 on November 15 and for further development work. The Finance Department announced that it would purchase the dollar proceeds of the loan, paying the Oriental Development Company at the rate of $ 47 per Yen 100.

National Taxes.

A tentative decision has been reached by the Government on the readjustment of national taxes, which provides for a revision of the present income tax and the establishment of a new special income tax to offset the reduction in the land tax and business profit taxes which are to be transferred from the national to local self-governing, communities.

The taxable income will be levised on a minimum of Yen 1,200, except that no deduction shall be made in the case of interest on capital. The taxable minimum for business profits shall be increased from Yen 400 to Yen 1,000. The rate of taxation on large incomes will be increased so that incomes of more than Yen 10,000 will be subject to a tax of at least 2% more than at present.

National Wealth.

The government has just issued its estimate of national wealth as of January 1,1929. The total wealth is estimated at 102,500,000,000 Yen and the annual income at 13,500,000,000 yen, or about Yen 234 per capita. The ratio of national income to national wealth is 12.5%, considerably less than the ratio of other leading industrial countries.

Postal Deposits.

The Finance Office announces postal savings on October 15 totaling 1,808,255,000 yen, an increase of 12,754,000, over September 30, and the largest deposits record of all time. The total amount of funds at the Saving Bureau now exceeds, 2,500,000,000 yen. Among the securities held are U.S.Treasury Bonds in the amount of 20,022,00 yen and U.S.Liberty Bonds totalling 497,594,000 yen.

Silk.

The busiest day on the Yokohama silk market in the last two years was on October 18, the same day that activity was first noticeable in the exchange markets. Sales aggregated 4,550 bales and at prices of from Yen 1,380 to Yen 1,390,basis saiyu grade - an increase of about Yen 30 over the previous day. The following day, sales were only 240 bales, the price failing to make any further advance, and on the 24th, there was only one transaction of 10 bales. Prices weakened thereafter, and the month closed at Yen 1,370. There is no reason to believe that there will be any unusual price movements before the New Year unless influenced by exchange.

The Kobe Raw Silk Exchange now under organization will undoubtedly follow the system of dealings now adopted by the Yokohama Raw Silk Exchange.

Summer and autumn silk cocoon yields are estimated by the Department of Agriculture and Forestry as of September 25 to be 9.8% below those of last year.

There is a movement on foot by the silk exporters for a reduction in the transportation charges on raw silk from Yokohama to New York. The Present rate of $ 4.50 per bale for trans-Pacific, and $9.00 per bale for rail lines to New York, has established in 1918-1919,when silk was of very high value. In view of the depreciation in value of more than 50%, it is felt that cheaper transportation charges should be granted.

Cotton.

Raw cotton imported for the year ending August 31,1928, totalled 2,405,923 bales,a decline of 55% when compared with the previous year. Imports of American cotton declined from 1,552,254 bales in the previous year to 926,778 bales,while Indian and Chinese cotton show losses of only 269,398 bales and 152,175 bales respectively.

Business expansion of the spinning mills is evidenced by the increase of spindles as announced by the Japan Cotton Spinners' Association. The total spindles as of September 1 was 914,982, or an increase of 90,000 in the last two years. Plans announced by a number of the large mills figure on a further increase of possibly 100,000 up to June 1, 1929. One spinning company has announced that it will abolish all its night work in all of its mills, commencing January 25, 1929.

Steel.

The production of pig iron by the Government Steel Works in September totalled 68,525 tons, and total production for the year ending August 31 was 514,847 tons. The steel works has announced spot prices of Yen 107 for bars, Yen 109 for plates, Yen 103 for angles and Yen 104 for channels. Prices for January delivery are from Yen 2 to Yen 4 less.

The iron and steel market is of the opinion that Japan's imports of Indian pig iron will approximate 300,000 tons in 1929, as against this year's estimated imports of 200,000 tons. This figure, it is said, will represent the maximum exportable tonnage available by the three important Indian iron mills, but it is felt that it can be absorbed by the Japanese steel industry.

The Government is of the opinion that the Japanese iron industry has been placed on a firm basis and that the future growth of the industry is assured. It is probable that the Government would like to dispose of the mills, but it fears the effects of a monopoly if operated by a private company.

Rice.

The first official forecast of this year's rice crop places the yield at 91,290,200 koku (1 koku equals 5.12 bushels). The actual crop of last year was 92,105,000 koku. On the basis of this forecast the government and trade in general estimate the total supply for the rice year ending November 1, 1928 at 79,790,000 koku. The carry-over totals 7,500,000 koku and estimated imports 5,000,000 koku. The demand for domestic consumption is estimated at 69,740,000 koku, exports 1,000,000 koku, and a carry-over at the end of the year of 9,050,000 koku. This carry-over includes approximately 2,000,000 koku, held by the government, some of which is probably unsalable. The estimate for consumption is on the basis of 1.26 koku per capita per annum, though it is highly probable that consumption will be nearer 71,000,000 than the 69,740,000 koku estimated. The estimate of imports of 5,000,000 from Chosen is probably too high, as the rice crops were seriously affected by drought. It is, therefore, quite possible that imports from foreign countries may aggregate 3,000,000 koku.

Ship Building.

The Mitsubishi Company launched from its shipyard on October 1, the San Luis Maru, an oil tanker of 7,268 gross tons, which will be operated in the Pacific Coast-Japan trade.

The Nippon Yusen Kaisha has launched from the Mitsubishi Shipbuilding Yard its new trans-Pacific liner, the Asama Maru. This ship is 584 feet long and of 16,800 gross tons. This ship is not so large as some now in operation but will be faster and more modern in construction. It will operate in the San Francisco service about September 1, 1929.

The Communications Department announces that the number of steamships now under construction number 16, and motor boats 11. Three of the steamers have tonnages of about 16,000 gross each, four of about 6,000, two of 5,000, and three in excess of 2,000.

The Kawasaki Dockyard Company, which experienced severe financial difficulties, has notified the holders of its shares of a call of 5 Yen per share, which will presumably result in an additional capital of Yen 4,500,000 on December 1. These funds will be employed for readjustment and business expension. Business operations are being renewed and an order has recently been given by the Navy Department for a 10,000 ton cruiser.

The Ishikawajima Shipbuilding Yard has extended its activities to include railway car manufactures and has continued its activities in the manufacture of motor cars which are subsidized by the Imperial military authorities. The capacity for motor cars is about 500 per year, though actual production has not exceeded 300.

Tariff.

The Finance And Commerce Departments have, we believe, reached a conclusion that the current tariff on iron and steel will not be altered for at least another year, and that the investigation on the subject will be temporarily dropped. One important reason for this is the agreement reached between the Seiyukai Party, now in power, and the Industrial Party, represented by Mr. Muto, that further tariff increases would not be considered unless absolutely essential, all industries which are heavy users of iron and steel materials are thoroughly satisfied and the mills themselves are contented, since higher tariffs would increase the price for pig iron and thus hamper the profitable operation of small mills.

The lumber tariff was discussed by the Tariff Investigating Commission of the Department of Finance on October 27, when the proposals of the Department of Agriculture and Forestry for increased duties were approved in principle. This plan provides for a duty of 15% ad valorem on all grades and qualities of Port Orford cedar and 13% on hemlock and fir, such lumber to be in the form of logs, cants, and large squares. The government states that the collection of an ad valorem duty is very difficult, due to the trouble in establishing prices for the various grades of lumber and, therefore, suggests that the duties be assessed on average 1927 prices. It seems certain that the proposal for increased duties will be submitted at the next session of the Diet and it is highly probable that it will be for specific duties averaging from 12 to 15% ad valorem on the basis of the 1927 average.

The next regular session of the Diet is called to convene on December 24, but business will not be undertaken until about January 20. The new tariff will probably become effective on March 1,1929 for it will have the support of the present government party.

The Central Cloth Dealers Association is preparing a movement against the duties now assessed on cotton yarn imports. Japanese spinners, although curtailing output for a year and a half, have earned approximately 30 Yen per bale on yarn of 20's count. The mills are protected against the competition of cheap foreign goods because of the customs barrier. The Cloth Association desire the abolition of the duties, believing not only that the spinners will thereafter lower their selling price to consumers but that such action will , of itself prevent the importation of foreigh goods and tend to stabilize the domestic spinning industry.

Declared Exports.

Consul Graham H. Kemper announces that invoices declared at American Consulates in Japan for the month of September 1928 amounted to ¥ 52,443,005, a decline of ¥ 6,839,292 compared with the previous month. Of the September total, ¥ 22,524,800 and ¥ 9,207,874 represent shipments from Yokohama and Kobe respectively.

Raw silk, the principal export, totalled 5,954,500 pounds valued at ¥ 27,470,405, of which 4,197,125 pounds valued at ¥20,240,050 were shipped from Yokohama.

Other principal exports were:-

Tea	2,401,579 lbs.	Valued at	¥ 479,866.
Silk Piece Goods & Mfgs.		" "	" 537,837.
China & Earthenware	929,611 doz.	" "	" 554,684.
Crabmeat, canned	1,099,567 lbs.	" "	" 520,779.
Pyrothrum flowers	1,054,800 "	" "	" 315,014.
Rags	0,474,887 "	" "	" 187,240.
Brushes	25,420 gross	" "	" 139,300.
Electric Lamps, carbon .	3,557,409 pcs.	" "	" 100,328.
Oil cake and Meal	4,180,000 lbs.	" "	" 80,299.
Cotton Piece Goods		" "	" 110,542.
Camphor	119,000 lbs.	" "	" 55,097.

Foreign Trade.

Preliminary totals of Japan's foreign trade for October show exports of Yen 179,281,000 and imports of Yen 167,494,000. In comparison with the same months of last year, there was an increase of Yen 8,454,000 in exports and an increase of Yen 34,225,000 in imports. The excess of exports is only Yen 11,787,000, or a less favorable showing than last year by Yen 25,771,000. The excess of imports for the first ten months amounts to Yen 180,565,000, or Yen 8,052,000 in excess of the unfavorable balance of last year. The October trade was therefore discouraging, and played its part in the failure of the exchange to maintain its higher levels.

The advance estimate for the total adverse balance of trade, taking into consideration invisible balances, is Yen 42,000,000 for this calender year. This figure, if approximately correct, is a very substantial improvement over all years since 1920. There has been a consistent decline year by year and it is quite probable that the unfavorable balance will be less than Yen 75,000,000. The total favorable balance in invisible items will probably exceed Yen 200,000,000. It is presumed that freight, insurance and remittances from abroad on foreign investments, will exceed Yen 100,000,000. One contributing item is listed - as "Receipts from flotation of Foreign Loans", an amount of from Yen 80,000,000 to Yen 100,000,000. This credit is temporarily a receipt, but in reality adds to the national debt and increased interest disbursements abroad in following years.

The following high and low prices of commodities for the month of September have been supplied by the Mitsubishi Trading Company, Tokyo.

ARTICLES	STANDARD ARTICLES	TERMS	DELIVERY	UNIT	HIGHEST	LOWEST
Mineral Oil:	Crude oil (25^{0} Be)	San Pedro f.o.b.	Spot	1 Ton	$ 11.00	$ 11.00
	Heavy oil	" " "	"	1 "	" 6.89	" 6.89
	Gasoline	Ex Tokyo Warehouse	"	1 Case	¥ 9.50	¥ 9.10
Copper:	Electrolytic copper	" " "	"	100 Kg.	" 88.00	" 85.25
Pig Iron:	Kenjiho, No. 1	Ex Lighter in Tokyo	"	1 M.T.	" 52.00	" 52.00
	Anshan No. 1	" " "	"	1 "	" 51.00	" 51.00
Steel:	Rail (12 lbs.)	Ex Tokyo Warehouse	"	1 Kilo	" 2,150.00	" 2,130.00
	" (60 lbs.)	" " "	"	1 "	" 11,000.00	" 10,950.00
	Black sheets	Ex Lighter in Tokyo	"	1 G.T.	" 199.94	" 198.56
	Plate (base)	" " " "	"	1 "	" 106.00	" 104.00
	Round Bar (base)	" " " "	"	1 "	" 112.00	" 106.00
Soya Bean Oil:	F.A.Q. (in bulk)	Ex Oil Mill Dairen	"	100 Kin	S.¥ 16.05	S.¥ 17.40
	" "	Lond.cif.Conf'ce ports	Aug.-Sept. shipment	1 G.T.	£ 30-0-0	£ 30-0-0
	" (in barrel)	Lond.cif.Conf'ce ports	-	1 G.T.	" -	" -
	" (in bulk)	New York cif. Pacific Coast	-	1 lb.	Ct. -	Ct. -
Soya Bean Cake:	-	Ex Dairen Warehouse	Spot	1 Piece	S.¥ 2.20	S.¥ 2.05
		Tokyo cif.Yoko.	Oct.Ship'nt.	100 Kin	¥ 4.79	¥ 4.68
Foreign Rice:	Rangoon	Tokyo cif.Yoko	Nov.-Dec.	100 Kin	¥ 7.89	¥ 7.81
	Saigon	" " "	Shipment	100 "	" 7.28	" 7.28
Wheat:	American W.W.No. 2	" " "	Oct.Ship'nt.	" "	" 6.60	" 6.35
	Canada Nor'n.No. 1	" " "	Nov.Ship'nt.	" "	" 6.20	" 5.90
	Australia F.A.Q.	" " "	-	" "	" --	" --

ARTICLES	STANDARD ARTICLES	TERMS	DELIVERY	UNIT		HIGHEST		LOWEST
Wheat Flour:	Teuru-jirushi	c.i.f. Dairen	October Ship'mt.	1	Bag	¥ 4.95	¥	4.95
	"	" Dientsin	"	1	"	" 4.66	"	4.66
Sulphate of ammo:		Tokyo c.i.f.	Spot	1	G.T.	" 122.00	"	121.00
	American	Yokohama						
	German	"	Sept.Ship'mt.	1	"	" 127.50	"	127.50
Nitrate of Soda:	95%	"	"	1	"	" 114.00	"	114.00
Sugar:	Cuban centrifugal Sugar	c.& f.N.Y.	prompt del'vy.	100	Lbs.	¢ 3-3/8	¢	3-1/8
	Java superior Head sugar	First cost (2nd hand market)	"	100	Kg.	fl. 13-7/16	fl.	13-1/4
	Formosan centrifugal sugar	Ex Tokyo Warehouse	Spot	100	Kin	¥ 18.20	¥	17.65
	Japanese refined soft sugar	" (A E)	"	100	"	" 22.40	"	20.90
Canned Goods:	Red Salmon ½ lb.flat	Ex Warehouse U.K.	Future	1	Case	s. 60/-	s.	60/-
	" " 1 lb. "	"	"	1	"	" 52/-	"	52/-
	Silver salmon ½ lb. flat	c.i.f. U.K.	Spot	1	"	" 50/-	"	50/-
	Silver salmon 1 lb. flat	Ex Warehouse U.K.	"	1	"	" 40/-	"	40/-
	Pink salmon 1 lb."	Ex Japanese Warehouse	"	1	"	¥ 9.70	¥	9.50
	Crab fancy ½ lb."	Ex Yokohama Warehouse	"	1	"	" 42.00	"	41.00
	" " 1 lb."	"	"	1	"	" 37.00	"	36.00
	Crab Passed "A" ½ lb. flat	"	"	1	"	" 36.00	"	35.00
	Crab passed 1 lb. "	"	"	1	"	" 31.00	"	30.00
Lumber:	American lumber Merchantable Douglas fir, lg. & med. sqs.	Delivery in Fukagawa	"	13	Shakujima	¥ 10.40	¥	9.50

ARTICLES	STANDARD ARTICLES	TERMS	DELIVERY		UNIT		HIGHEST		LOWEST
Lumber: (Cont'd.)	American lumber (con't'd.)								
	Merchantable Douglas fir & hemlock, baby ags.	Delivery in Fukagawa	Spot	15	Shakujima	¥	13.00	¥	10.90
	Red Cedar logs, No.3 (Export grade)	"	"	15	"	"	6.30	"	6.00
	White Cedar logs, No. 1 (Export grade)	"	"	15	"	"	43.50	"	43.50
	Sagalien logs.	"	"	100	koku	"	530.00	"	243.00
Raw Silk:	Yajima	Ex Yokohama	Bourse Section Jan.	10	Kin	"	157.20	"	145.60
	Saiyuto	"	Spot	100	"	"	1,350.00	"	1,285.00
Habutae:	For export (50 yds.36 in. (6 momme	"	"	100	momme	"	11.45	"	11.00
Raw Cotton:	American cotton	New York	Bourse May Section	1	Lb.	Ct.	18.93	Ct.	17.25
	Indian cotton (Broach)	Bombay	Bourse Jul./ Aug. Sec.	1	Canday	Rs.	357	Rs.	313
Cotton Yarns:	Right hand twist 20s.	Osaka Sampin	Bourse Mar. Section	1	Bale(400 lbs.)	¥	232.50	¥	210.00

United Artists Corp.,
Tokyo.

Pictures, Including United Artists
Shown in China Theatres
Oct. 1st - 15th, 1928.

S H A N G H A I

THEATRE	PRODUCER	PICTURE	DATES
Carlton	Fox	Mother Machree	Oct. 1-3rd
"		The Light Of Asia	" 4-5th
"		2 Girls Wanted	" 6-11th
"	U.A.	The Drums of Love	" 12-14th
Isis		7th Heaven	" 1-6th
"		Valencia	" 7-10th
"	M.G.	Monte Carlo	" 11-13th
"	U.	Good Morning, Judge	" 14-16th
Embassy	Fox	Rose of The Golden West	" 1-3rd
"		Beau Brummel	" 4-6th
"	W.B.	Tenth of The Desert	" 7-11th
"	U.	Uncle Tom's Cabin	" 12-16th
Odeon		The Diamond Prince Orloff	" 1-2nd
"	P.	Rainmaker	" 3-7th
"	Columb.	The Tigress	" 8-11th
"	"	The Blood Ship	" 12-16th
Peking	U.A.	2 Arabian Knights	" 7-10th
"	"	The Son of the Sheik	" 11-14th
Hongkew	"	College	" 6-9th
Kung Woo Tai	"	The General	" 1-3rd
"	"	College	" 14-17th

H O N G K O N G

Queen's	Fox	Loves of Carmen	Sept.26-29th
"	P.	Afraid To Love	" 30-1-10-28.
"		Spring Fever	Oct. 2-3rd
"		A Dog's Pal	" 2-3rd
"	U.A.	2 Lovers	" 4-6th
"	P.	Children of Divorce	" 7-10th
"	British	London	" 11-13th
World	U.A.	The Gaucho	Sept.26-29th
"	P.	Blind Alleys	" 30-1-10-28.
"		What Price Glory	Oct. 2-6th
"	Pathe	Girl Shy	" 7-9th
"		Bardley's the Magnificent	" 10-13th

THEATRE	PRODUCER	PICTURE	DATES
Star	W.B.	The Brute	Sept.27-29th
"		Too Many Crooks	" 30-1-10-2th.
"		Fast & Furious	Oct. 2-3rd
"		The Road To Romance	" 4-6th
"		A Kiss In the Dark	" 7-10th
"		Love's Greatest Mistake	" 11-13th

K A N S O H

Pearl		Love Me and the World Is Mine	Sept.20-22nd
"		Forbidden Paradise	" 23-24th
"		Hot Heel	" 25-26th
"	U.A.	Steamboat Bill Jr.	" 27-29th
"		Peter Pan	" 30-5-10-2th.
"	"	Don Q.	Oct. 4-6th
"	"	Fall of Babylon	" 7-8th
"	"	The Circus	" 9-10th
"	"	Little Annie Rooney	" 11-13th

T I E N T S I N

Empire	P.	The Campus Flirt	Sept.30th.
"	"	The Campus Flirt	Oct. 1-2nd
"	U.A.	The Dove	" 5-6th
"	P.	Woman-Handled	" 7-9th
"	M.G.	The Unknown	" 10-13th
"	P.	The Kid	" 14th.
"		The Big Parade	" 15th.
Palace	M.G.	The Magician	Sept.30th
"	"	The Magician	Oct. 1st.
"		Slide, Kelly, Slide	" 2-3rd
"	"	Annie Laurie	" 4-6th
"	P.	The Campus Flirt	" 7-10th
"	U.A.	The Dove	" 11-13th
"	P.	Woman-Handled	" 14-15th
Kwang-Ming	U.A.	The Gold Rush	Sept.30th
"	"	The Gold Rush	Oct. 1st.
"	M.G.	The Magician	" 2-3rd
"	"	The Flesh and the Devil	" 4-6th
"	"	Lovers	" 7-8th
"	"	The Big Parade	" 9-10th
"	"	Annie Laurie	" 11-13th
"	P.	The Campus Flirt	" 14-15th
Star		The Blue Eagle	Sept.30th.
"		Breed Of the Sea	Oct. 2-4th
"		Flaming Water	" 5-6th
"		When the Wife's Away	" 7-9th
"	Chinese	The Knights of the Burning Temple	" 10-15th

THEATRE	PRODUCT	FEATURE	DATES
Nam Nam		The Shield of Honor	Sept.30th.
"		The Blonde Saint	Oct. 1-2nd
"		The Sins of Lord	" 3-4th
"		Sphinx	" 7-9th
"		Ella Cinders	" 10-13th
"		One Round Hogan	" 14-15th
Olympia		Silk Stockings	Sept.30th
"		Silk Stockings	Oct. 1-2nd
"		Johans & Sallye In Paris	" 3-6th
"		Beware of Married Man	" 7-9th
"		The Folley of the Day	" 10-13th
"		The Wedding Song	" 11-15th
Jun Ho	Chinese	Mathematic of Fate	Sept.28-30th
"		When Life is Carefree	Oct. 1-4th
"	"	Who Are You	" 5-6th
"	"	Chang Wen Hiang	" 7-10th
"	U.A.	Robin Hood	" 11-13th
"		Travels after His Father	" 14-15th
Majestic		Redheads Preferred	Sept.30th.
"		" "	Oct. 1st.
"		Piano Recital By L.Sirota	" 2nd.
"	British	Triumph of the Rat	" 3-6th
"		Taras Boulba	" 7-9th
"		Piano Recital by L.Sirota	" 10th.
"	Columb.	Poor Girls	" 11th.
"		An Affair of the Follies	" 12-14th
"	"	Poor Girls	" 15-16th

P E I P I N G

Pavilion		Woman-Handled	Sept.30th.
"		Woman-Handled	Oct. 1st.
"		Contraband	" 2-3rd
"		The Masked Bride	" 4-6th
"		Time The Comedian	" 7-8th
"		Code of the West	" 9-10th
"	U.A.	The Devil Dancer	" 11th.
"		The Masked Bride	" 12-13th
"		Boy of Mine	" 14-15th
Chen Kwang	P.	The Kid	Sept.30th
"	"	The Kid	Oct. 1-4th
"	U.A.	Ramona	" 5-6th
"	"	Three Musketeers	" 7-10th
"	"	Ramona	" 11-13th
"		Time the Comedian	" 14-15th

United Artists Corp.,
Policy.

M A N K O V

THEATRE	PRODUCER	PICTURE	Dates
Victoria	U.A.	Insurrection	Oct. 1-5th
"		Bon Mot	" 6-14th
"	F.	The All Brother	" 15-15th
Embassy	F.	The Motor Do Well	" 1-2nd
"	F.B.	The Camille	" 3-6th
"		The Prisoner of Zenda	" 7-10th
"		Barclay's the Magnificent	" 11-13th
"	M.G.	Confessions	" 14-15th
World	F.	The Ten Commandments	" 1-2nd
"	G.	Merry Go Round	" 3-5th
"	U.	Flaming Frontier	" 6-9th
"	F.	The Humming Bird	" 10-12th
"		Beau Brummel	" 13-15th
Moon Palace	W.B.	The Fortune Hunter	" 1-2nd
"	Fox	Ladies Must Dress	" 3-4th
"	F.N.	High Steppers	" 5-7th
"		Paradise	" 8th.
"	M.G.	The Taxi Dancer	" 9-12th
"		Let's Get Married	" 13-15th

United Artists Corp.,
Films.

Features, Including United Artists
Shown in China Theatres
Oct. 16th - 31st, 1926.

S H A N G H A I

THEATRE	PRODUCER	PICTURE	DATES
Odelton	M.G.	Faust	Oct. 17-21st
"	P.	Blind Goddess	" 22-23rd
"	M.G.	Quality Street	" 24-27th
"	Fox	Heart of Salome	" 28-30th
Isis	U.	Good Morning, Judge	" 17th.
"	U.	Sadie Thompson	" 18-20th
"	M.G.	Tower of Lies	" 21-24th
"	M.G.	Scarlet Letter	" 25-29th
"	U.	Jazz Mad	" 30-31st
Embassy	U.	Uncle Tom's Cabin	" 17-18th
"	Warner	Fortune Hunter	" 19-24th
"		Dress Parade	" 25-29th
"		For Alimony Only	" 30-1st
Odeon		Naughty Nanette	" 17-20th
"	Columbia	By Whose Hand	" 21-24th
"		Flirtation	" 25-27th
"		Stage Kisses	" 28-31st
Peking	U.A.	Night of Love	" 21-24th
"	U.A.	Love of Sunya	" 31st.
Hongkow	U.A.	Resurrection	" 24-28th

H O N G K O N G

Queen's		The New Parade	" 14-15th
"		The Garden of Allah	" 17-20th
"	M.G.	Adam & Evil	" 21-22nd
"	P.	It	" 23rd.
"	M.G.	A Days Pleasure	" 23rd.
"	P.	The Student Prince	" 24-27th
"	P.	Senorita	" 28-29th
World	U.A.	Fall of Babylon	" 14-15th
"		Too Many Crooks	" 16-17th
"	U.A.	College	" 18-20th
"		A Sainted Devil	" 21-23rd
"	P.	Beau Geste	" 24-27th

United Artists Corp.,
Tokyo.

THEATRE	PRODUCER	PICTURE		DATE
Star		The Dust Flower	Oct.	14-17th
"		The Count of Folly	"	18-20th
"	U.	The Cheerful Fraud	"	21-24nd
"		The Grand Duchess & The Waiter	"	25-24th
"		In Old Kentucky	"	25-27th
		C A N T O N		
Pearl	U.A.	The Black Pirate	"	14-17th
"	Fox	Loves of Carmen	"	18-20th
"	U.A.	Two Lovers	"	21-24th
"	U.	The Cheerful Fraud	"	25-27th
"		Paid to Love	"	28-29th
		H A N K O W		
Victoria	P.	The Kid Brother	"	16-17th
"		The Count of Ten	"	18-19th
"		Thanks for the Buggy Ride	"	20-22nd
"		The Kid Brother	"	23rd. (mat.)
"	F.N.	Prince of Headwaitors	"	23-24th
"		13 Washington Square	"	25-20th
"	U.A.	Magic Flame	"	27-29th
Embassy	Metro	Scaramouche	"	16-17th
"		La Boheme	"	18-20th
"		For Heaven's Sake	"	21-24th
"	P.	We're in the Navy Now	"	25-27th
"		Merry Widow	"	28-31st
World	W.B.	Beau Brummel	"	16th.
"		Without Mercy	"	17-19th
"	M.	Paris at Midnight	"	20-23rd
"		Lilies of the Field	"	24-26th
"	W.B.	Don Juan	"	27-30th
Moon Palace	G.	From the Ground Up	"	16th.
"		The Girl of Gold	"	17-18th
"		The Exquisite Sinner	"	19-20th
"		Sun-Up	"	21-23rd
"		Proud Flesh	"	24-25th
"		Miss Brewster's Million	"	26-27th
				28th. (mat.)
		do.		29th.

THEATRE	PRODUCER	PICTURE	DATES
Empire		The Home is Woman	Oct. 16th
"	U.A.	Devil Dancer	" 17-20th
"	P.	Fine Manners	" 21-23rd
"	P.	It	" 24-27th
"	M.G.M.	Masked Bride	" 28-30th
Palace	U.A.	Orphans of the Storm	" 16-17th
"	U.A.	Ramona	" 18-20th
"		The Kid	" 21-24th
"	M.G.M.	The Unknown	" 25-27th
"	U.A.	Devil Dancer	" 28-29th
Kwang Ming		Slide, Kelly, Slide	" 16-17th
"	U.A.	The Dove	" 18-20th
"		The Kid	" 21-22nd
"	U.A.	Orphans of the Storm	" 23-24th
"	U.A.	Ramona	" 25-27th
"	P.	Woman Handled	" 28-29th
Star		Knight of the Burning Temple	" 16th
"		High Hat	" 17th
"	F.N.	Convoy	" 18-22nd
"		Take Your Choice Sir	" 25-20th
"		High Hat	" 23-24th
"		Macfaddan's Flat	" 27-30th
Hsin Hsin		Girls Men Forget	" 16-17th
"	U.	Silk Stockings	" 18-20th
"		Wedding Song	" 21-23rd
"		Folly of the Day	" 24-27th
"	U.	Lone Eagle	" 28-30th
Chun Ho		Travelers After His Father	" 17th
"		The Ragman	" 18-20th
"		Janice Meredith	" 21-23rd
"		The World of Light	" 24-29th
Olympic		Man Bait	" 16-18th
"		Cecelia Hanson	" 19th
"		Man Bait	" 20th
"		Lone Eagle	" 21-23rd
"		On Your Toes	" 24-27th
"		The Girl From Chicago	" 28-30th
Majestic		Carmen	" 17-20th
"		Publicity Madness	" 21-23rd
"		Casanova	" 24-27th
"		do.	" 28-30th(mats)
"		Twinkle Toes	

United Artists Corp.,
Foxes.

P E I P I N G

THEATRE	PRODUCER	PICTURE	DATES
Pavilion		Ankles Preferred	Oct. 16-17th
"	M.G.M.	Rookies	" 18-20th
"		Campus Flirt	" 21-22nd
"	Fox	Cradle Snatchers	" 23-24th
"		Fillie the Tailor	" 25-27th
"	Fox	Is Zat So	" 28-29th
Shun Kwang		Code of the West	" 16-17th
"		Old Ironsides	" 18-20th
"		Bay of Mine	" 21-22nd
"		Ankles Preferred	" 23-25th
"	M.G.M.	Rookies	" 26-27th
"		Campus Flirt	" 28-29th

United Artists Corp.,
Tokyo.

List of Pictures other than United Artists released during October,1928 in Kanto District.

Name of Picture	Theatre & Town	Distributer	Date
Ben Hur	Shochiku Za	(M.G.M.)	Oct.5-11
"	Aoi-Kwan	"	"
"	Ushigome-Kan	"	"
"	Odeon Za,Yokohama	"	"
The Play Girl	Shochiku Za	(Fox)	Oct.5-11
"	Aoi Kan	"	"
"	Ushigome Kan	"	"
The Street of Sins	Hogaku Za	(Paramount)	Oct.5-11
Ladies of the Mob	Tokyo Kan	(")	Oct.5-11
Ben Hur (Second week)	Shochiku Za	(M.G.M.)	Oct.12-18
Getting Gertie's Garter	Shochiku Za	(Pathe De Mill) presented by Seven Star Film	"
Lilac Time	Hogaku Za	(First National)	Oct.12-18
The Barker	"	(")	"
Lilac Time	Tokyo Kan	(")	"
The Barker	"	(")	"
Jazz Mad	Ushigome Kan	(Universal)	Oct.12-18
Ben Hur (Second week)	Aoi Kan	(M.G.M.)	"
The Grip of Yukon	Kanda Gekijo	(Universal)	"
Whirl of Passion	"	(")	"
Honey-moon Flats	"	(")	"
Four Sons	Ushigome Kan	(Fox)	Oct.19-25
News Parade	"	(")	"
Four Sons	Aoi Kan	(")	"
News Parade	"	(")	"
Four Sons	Shochiku Za	(")	"
News Parade	"	(")	"
Forgotten Faces	Hogaku Za	(Paramount)	Oct.19-25
Wild Geese	"	(Tiffany)	"
His Tiger Lady	"	(Paramount)	"
Forgotten Faces	Tokyo Kan	(Paramount)	"
Wild Geese	"	(Tiffany)	"
His Tiger Lady	"	(Paramount)	"

Name of Fixture	Theatre & Town	Distributor	Date
Dancing Vienna	Kanda Gekijo	(German Fixture)	Oct.26-31
Tom & His Pals	" "	(F.B.O.)	"
Four Sons (Second week)	Uchigema Kan	(Fox)	"
"	Asi Kan	"	"
"	Shochiku Za	"	"
Hang Man's House	Shochiku Za	"	"
"	Asi Kan	"	"
"	Uchigema Kan	"	"
Half a Bride	Hogaku Za	(Paramount)	"
"	Tokyo Kan	"	"
Let 'er Go Gelleghor	Hogaku Za	(Pathe DeMille)	"
"	Tokyo Kan	"	"
Fool's For Luck	Hogaku Za	(Paramount)	"
"	Tokyo Kan	"	"

United Artists Corp.,
Tokyo.

List of Pictures other than United Artists released during October,1926 in Kansai District

Name of Picture	Theatre & Town	Distributor	Date
OSAKA			
Happiness Ahead	Shochikuza	(F.N.)	4 - 11th
Uncle Tom's Cabin	Shikishima	(Univ.)	4 - 17th
That's My Daddy	(Park & Nanshi)	(")	4 - 11th
Wrath of the Gods	Shochikuza	(Ufa)	12 - 18th
Warming Up	"	(Para.)	"
Uncle Tom's Cabin	Shikishima	(Univ.)	two weeks
Finders Keepers	(Nanshi & Park)	(")	12 - 18th
A Girl in Every Port	Park Kinema	(Fox)	"
Why Sailors Go Wrong	"	(")	"
Berlin	Shochikuza	(Gar.Fox)	18 - 24th
Forgotten Faces	"	(Para.)	"
Hold 'em Yale	Shikishima	(DeMille)	"
Yankee Clipper	"	(")	"
Moulin Rouge	Shochikuza	(B.I.)	25 - 31st
Street of Sin	"	(Para.)	"
The Warning	Shikishima(N.)	(Col.)	"
The Shield of Honour	"	(Univ.)	"
Heart Trouble	"	(F.N.)	"
The Whip	Park Kinema	(")	"
KOBE			
Breakfast at Sunrise	Shochiku za	(F.N.)	4 - 11th
Uncle Tom's Cabin	Kinema Club	(Univ.)	4 - 17th
Finders Keepers	"	(")	4 - 11th
Wrath of the Gods	Shochikuza	(Ufa)	12 - 18th
Warming Up	("	(Para.)	"
Uncle Tom's Cabin	Kinema Club	(Univ.)	two weeks
Hot Heels	"	(")	12 - 18th
Hot News	Shochikuza	(Para.)	18 - 24th
Forgotten Faces	"	(")	"
The Little Shepherd of Kingdon Como	Kinema Club	(F.N.)	"
Sunset Legion	Kinema Club	(Para.)	"
Moulin Rouge	Shochikuza	(B.I.)	25 - 31st
Girl in Every Port	"	(Fox)	"
The Warning	Kinema Club	(Col.)	"
Keep Smiling	"	(Pathe)	"
Man Crazy	"	(F.N.)	"
A Night of Mistery	Asahikan	(Para.)	"
Konchuki (History of Inserts ?)	"	(Ufa)	"

United Artists Corp.,
1928.

Name of Picture	Theater & Town	Distributor	Date
KYOTO			
Man Crazy	Shochikuza	(F.N.)	4 - 11th
Uncle Tom's Cabin	Kinema Club	(Univ.)	4 - 17th
Finders Keepers	"	(")	4 - 11th
Wrath of the Gods	Shochikuza	(Ufa)	12 - 18th
Warming Up	"	(Para.)	"
Uncle Tom's Cabin	Kinema Club	(Univ.)	two weeks
Hot Necks	"	(")	12 - 18th
The Street of Sin	Shochikuza	(Para.)	18 - 24th
Hot News	"	(")	"
Michigan Kid	Kinema Club	(DeMille)	"
Yankee Clipper	"	(")	"
Moulin Rouge	Shochikuza	(B.I.)	25 - 31st
Happiness Ahead	"	(F.N.)	"
Snarp Shooters	Kinema Club	(Fox)	"
The Haunted Ship	"	(Tiffany)	"
Tumbling River	"	(Fox)	"
NAGOYA			
Goodbye Kiss	Shochikuza	(F.N.)	6 - 12th
Sunrise	Tokiwa	(Fox)	Sept.29-Oct.12th
Wrath of the Gods	Shochikuza	(Ufa)	12 - 18th
Warming Up	"	(Para.)	"
Uncle Tom's Cabin	Tokiwa	(Univ.)	11 - 24th
Dress Parade	"	(Pathe DeMill)	11- 17th
Wild Man	Chitose	(F.N.)	Till 12th.
Ladies of the Mob.	Shochikuza	(Para.)	19 - 25th
The Magnificient Flirt	"	(")	"
Berlin	"	(Ger.Fox)	"
Unholy Three	Tokiwa Gekijo	(M.G.M.)	21 - 27th
Jazz Mad	"	(Univ.)	"
Moulin Rouge	Shochikuza	(B.I.)	26 - 31st
Fire Brigade	"	(M.G.M.)	"
Getting Gertie's Garter	Tokiwa	(P.DM.)	27 -2(Nov.)
The Chorus Lady	"	(P.D.C.)	"

United Artists Corp.,
Tokyo.

Extract from a Peking Paper

More Peking Shops Closed During October

3,563 Business Houses Have Closed Doors Since Capital Moved

Transportation Difficulties, Bad Crops, River Silting Add to Bad Times

A further large number of shops in Peking closed during the month of October, over 1,000 closing, while many more have attempted to do so but the police have refused to allow them to suspend their licenses.

Since the capture of Peking by the Nationalists and the removal of the capital to Nanking the number of shops which have put up their shutters is officially given as 3,563, leaving about 30,000 open, most of which are running at a loss.

The number of Chinese families residing in Peking has decreased by 11,930.

North China is hard hit in many ways at present. In addition to the departure of thousands of officials, which has meant a tremendous loss in the value of property and heavy losses to shopkeepers, restaurant owners and others, the lack of rolling-stock has for the time being almost killed business, the silting of the river at Tientsin has been a further cause of serious loss and on the top of all these things the crops in many parts of North China, particularly Shansi, Shensi and Suiyuan, have only produced about half the normal, so that the inhabitants of Peking and other places in the north anticipate the worst winter for generations.

To make matters even worse, winter appears to be setting in earlier than usual, snow having already fallen, and the Chinese predict a colder winter than usual. -- Reuter.

United Artists Corp.,
Tokyo.

MADAN THEATRES LIMITED
CALCUTTA

1st, November 1928

Film Dept.

Messrs. The United Artists Corporation,
Mitsuzashi Building,
14 Yuraku-Cho 1-Chome,
Kojimachi-ku, TOKYO (Japan)

Dear Sirs,

With reference to your letter of the 24th September 1928, we have the pleasure to give below the excisions that have been made by the Bengal Board of Censors in the three films - Resurrection, Two Arabian Knights & The Night of Love as desired by you.

Thanking you,

Yours faithfully,

For and on behalf of
Madan Theatres Limited.
J. F. Madan & Co.
Managing Agents.

Resurrection -

Part 2 - Omit the whole scene from where a woman is shown drawing Dmitri towards a bed, followed by an embrace, followed by a scene showing Dmitri throwing the woman back on the bed and lying on top of her.

Part 3 - Shorten an embrace scene.

Part 4 - (1) Shorten an embracing and kissing scene. (2) Omit the portion where Dmitri sees the horeine undressing, especially the close-up showing the girl's naked things. (3) Shorten the kissing scene after Dmitri succeeds in getting into the girl's room. (4) Omit the look of passion in the Hero's face at the conclusion of a scene at her bed-room window.

Part 5 - Keep only a short scene of the "Dan" showing officers and girls with each other. Omit the scenes where girls are seen lying alongside men, or in their arms. Omit especially two scenes showing the hero with a girl on a couch. Omit the incident of the dead baby.

Part 6 - Omit the sub-title "Is it true Maslova that you are a public woman". Also the sub-title following "For seven years I have lived as I would ate."

Part 7 - Omit the close-up showing the features of men and women criminals.

Two Arabian Knights - Part 2 - Omit the incident of a German officer hitting an American Prisoner on the mouth.

Part 4 - Omit the sub-title which ran "You and this guy Allah".

Part 5 - Omit the conversation :-

"Probably a Eunuch"
"What is a Eunuch"

followed by a scene showing one man whispering into the other's ears.

The Night of Love - For the caption's "bridal night" substitute "Wedding night".

Eliminate reference to the custom whereby the ruling Duke had the right of requiring every bride within his jurisdiction to spend the first nuptial night with him and start the story from where the Duke carries away the young bride of a gypsy.

Part 1 - (1) Omit the scene of the bare back of the bride which raises the sensuous desire of the Duke to posses her. (2) Omit the scene showing the Duke embracing the bride on a couch in his castle. (3) Shorten the scenes in the Ducal bed-chamber omitting the Duke's sensuous embrace and kiss and the bride lying dead on the bed.

Part 2 - (1) Cut the figure of the Duke's bride, showing close-up view of the busts at the banquet in the castle both before and after the arrival of the wedding cake. (2) Omit the action of the Duke with his bride in the bed-chamber, undressing her and leading her towards the bed.

Part 3 - (1) For the sub-title "You are not, you are white and soft and not like our people".
Substitute "You dare not, you are not like our people".
(2) Omit the kissing scene between the outlaw and the bride.
(3) Omit the exaggerated scene showing the Duke kissing the bride's feet.

Part 5 and 6 - (1) Cut out the kissing scene as well as the close-up view of the bride's busts in the interview between the outlaw and the bride.

(2) Omit the kissing scene where a girl's busts are very prominent.

(3) Omit two or three other scenes in these parts of kissing and embraces between the outlaw and the Duke's bride which appeal to the lower passions.

(4) Cut the suggestive dancing before the outlaw also the whole episode of the sole dancing in front of the Duke, as well as the close-up view of the dancing girls, showing their figures from the waist up. Cut also the prayers of the bride to the Blessed Virgin in front of the Virgin; also the scene which follows of the dancing girls embracing the Duke; also the caption "Yes with her honor unsullied, etc." which is greeted with derision by the hearers in the picture; also omit scenes of girls in man's arms.

Part 7 - Omit the confessional scene where the part of the priest is taken by the wicked Baron and also the captions referring to the Blessed Virgin.

Part 8 - (1) Omit the scene of a girl looking callously while the hero is being burnt at the stake.

(2) Omit the episode of the dead Duke being robbed of his ornaments.

United Artists Corporation

Extract from Japan Advertiser of October 26th issue.

Japan is the second largest investor in the film business to the amount of ¥160,000,000. Moving pictures were first imported here in 1903. Admission fees ranging from one to three yen a person were charged for exhibition at the Yurakuan Hall, Ginza, Tokyo, and despite the extortionate charges for those days, the hall drew a full house. One reel measured only a few hundred feet and the same picture was exhibited again and again.

After going through a primitive stage, the movie business has developed into a well supported state. Home-made films have begun to be received enthusiastically and imported films have declined in popularity since a few years ago. In 1916, import films were valued at ¥309,785 but in 1921 they gained to ¥2,054,793. Since then the amount has been falling.

Imports for 1926 dropped to ¥994,461 and declined to ¥631,699 last year. The average admission fee is 50 sen a person in most Japanese theatres.

Adults admitted into all movie halls in Japan last year numbered 117,867,346 and children ¥46,717,371. Of all movie halls in Japan, numbering 1,172 for 1927, 577 exhibited films of pure Japanese productions, 39 imported films and the remaining halls mixed ones.

We pick out for review in the movie business four leading companies, the Shochiku Cinematograph Company, the Shochiku Kogyo Kaisha, the Nippon Katsudo Shashin K.K. (Japan Cinematograph Company) and the Teikoku Cinematograph Company.

Shochiku Cinema

The Shochiku Cinema (called thus hereafter for brevity's sake) was established in 1920. It centered its energy in the production of films treating of present-day life. It lost many of its cinema halls in the great quake and fire and once it was included in the list of so-called "rotten" companies. The firm adopted an inflationist policy since and, in co-operation with Tsumasaburo Bando, a popular film actor, has produced many films that cater to popularity. Its business has begun to improve since.

Statistics on its business follow:

Terms	Paid-up Capital	Profit	Rate of Profit	Rate of Dividend
	(In thousand Yen)		(In per cent)	
1st half 1925:	3,500	191	9.8	7.0
2nd half 1925:	4,500	400	9.4	7.0
1st half 1926:	4,875	362	9.0	7.0
2nd half 1926:	4,875	447	13.0	10.0
1st half 1927:	4,750	478	10.9	10.0
2nd half 1927:	4,875	519	10.0	10.0

Cinema income consists of the following:

	Feb. 1926	Aug. 1927	Feb. 1928
	(In thousand Yen)		
Direct business	1,126	1,091	1,316
Business on percentage	198	109	74
Business on contract	330	320	316
Income for branches	630	619	500
Income for business offices ...	82	69	74
Extra business	17	41	14
Sales	406	216	161
Miscellaneous	100	102	74
Total	2,700	2,486	2,589

Expenses follow:

All Expenses	314	274	278
Business expenses	856	485	884
Pictures	1,010	989	978
Profit for the term	393	477	447

It has four studios in Japan

Nippon Katsudo Shashin

The Nippon Katsudo Shashin, generally known as Nikkatsu, is one of the two largest cinema companies. It was overtaken by reactionary depression in 1925 but since then its business status has improved.

The most recent business figures of the company follows:

Terms	Profit	Rate of Profit	Rate of Dividend
	(In thousand Yen)	(In per cent)	
1st half 1925:	321	18.0	10.0
2nd half 1925:	336	19.9	10.0
1st half 1926:	337	20.0	10.0
2nd half 1926:	354	23.0	10.0
1st half 1927:	395	23.4	10.0
2nd half 1927:	413	24.5	10.0

Its paid-up capitalization is ¥1,370,000. The company's income and expenses for the preceding three terms follow:

Income

	(In thousand Yen)		
	[illegible]	[illegible]	[illegible]
Direct business	846	814	741
Business on percentage	743	671	659
Business on contract	838	852	814

Income (cont'd)

	(In thousand Yen)		
	[illegible]	[illegible]	[illegible]
Other business	116	114	104
Sales	29	38	23
Miscellaneous	74	116	66
Total	2,983	2,837	2,459

Expense

Import films	49	82	33
Production	821	852	748
Salaries & wages	378	362	339
Advertisements	363	305	336
Depreciation	140	100	100
Others	652	663	591
Profit for the term	273	295	234

The Nikkatsu, like the Shochiku has nothing to do with imported films. It has a studio at Uzumasa in a Kyoto suburb, said to be the largest in the Orient.

Teikoku Cinematograph Company

This company, generally known as Teikine, has its headquarters in Kyoto and is rivalling the Shochiku and the Nikkatsu in the Kwansai district. Its paid up capitalization is only ¥ 2,000,000. It used to declare a 10 per cent divident, but has reduced this to 8 per cent since the latter half of 1927, The company is building a studio at Nagase which, it is said, will outstrip the Uzumasa studio of the Nikkatsu in magnitude. The cost of construction is said to have totaled ¥600,000.

Shochiku Kogyo Kaisha

The Shochiku Kogyo Kaisha, the holding company of all theatrical interests, put aside part of its business and established this company exclusively for theatres. All leading theatres of Tokyo, including the Kabukiza, Meijiza, Imamuraza, Shochikuza and Nichigeki, come under its control. Nearly all principal actors also are controlled by the new company. It is capitalized at ¥7,000,000, fully paid up, in 140, 0 shares.

The company estimates its yearly income at ¥9,670,000 and its expenses at ¥9,100,000, the net profits being ¥570,000. It expects to declare a 10 per cent dividend a year, or ¥700,000. When the company recently offered its shares to public subscription, the results were unsatisfactory and the unsubscribed shares will have to be borne by promoters. This is due to the over-estimates of assets of the company.

C U T S from " T E M P E S T"

Part 1----------55 metres:
Bulba gets out from a house and a woman sees him off--------10.5
Peddler's propaganda at the army, including titles, "People of Russia Awake, etc." and "No need to alarm us, etc."-----------22.0
Captain puts his cigarette on Bulba's face and title "Swine, You've made me ruin, etc."-----------9.0
Title "If you ever do get to be an officer, etc."----------3.5

Part 3----------30 metres:
Peddler visits Ivan's window to give him a match box, and titles "Epaulets don't make an officer, etc.", "My friend, you are living in a fool's paradise" and "A peasant may worship a real lady, etc"----------30.0

Part 5----------115 metres:
Peddler burns out the Ivan's epaulets----------16.0
Bulba takes off his epaulets by himself and gets in the jail, and titles, "Salute," "You'll get a few years at hard labour, etc.," "You didn't think that, etc.," "Only one things worries me," "How can the Russian Army, etc."----------65.0
Peddler visits Ivan at the window of the jail and titles, "I hope that you will have your revenge, etc." "You've had your flings, etc.," and "But you are good enough even as a prisoner."------34.0

Part 6----------20.5 metres:
Bulba in jail---------- 7.0
Title "Sweet dreams, Prince Charming."---------- 0.5
Peddler at the window of the jail----------13.0

Part 7----------16 metres:
Peddler talks to Tamara on the street in the snow and title "Too late, etc."----------16.0

Part 8----------145 metres:
Peddler visits Ivan in the jail and titles "You remember me, etc.," "We are now judges, etc.," "We haven't been able to find, etc.," "Keep searching.", and "Now you know why I said, etc."---------62.0
Revolution----------22.0
General and officers are insulted by revolutionists---------33.0
Courtyard----------17.5
Bulba puts his cigar on Captains face and titles "Swine, etc.," and "We've arranged a nice little party, etc."----------11.0

Part 9----------113 metres:
Court Yard and titles "Death," and "Take her back"----------113.0
Tamara is killed----------1.0
Kiss between Tamara and Ivan----------1.0

Part 10----------205.5 metres:
Titles, "The judge-in-chief waits you," and"Please inquire about my father,"----------8.0
General was shoot down and titles "My Russia is dead, etc."
"Tamara," "She is safe," and "I knew you love her, etc."----------58.0
Quarrel between Ivan and the peddler and titles"Tell him to come, etc.", "Arrest immediately Ivan, etc." "Chief, we've been wrong, etc.," "We've been blinded, etc.," "Why this sudden change, etc.," "You wept, etc.," "Because he was always kind, etc.," "I supposs she also was, etc.," "You were tender with her, etc.," "I love her," "My answers to that, etc.,""Who give you the right, etc.," "I took it," "No one can give you, etc.,"----------131.0
Revolutionists crowd----------11.0
Mother and child were separated by the revolutionists----------3.5

Total----------701.00

THE FIRST NATIONAL BANK AND TRUST CO.
OF
MAMARONECK, N.Y.

November Twenty-third
Nineteen Twenty-eight

D. W. Griffith Incorporated
Room 501 - 729 - 7th Avenue
New York City, N. Y.

Gentlemen:

We are enclosing herewith certificate No. 9 for 300 shares United Artists Corporation stock, Assignment of Mortgage and Mortgage of S. M. H. Corporation to D. W. Griffith, Incorporated for $67,000. and Bond for like amount held as collateral on your loan.

Enclosed also find cancelled note for $1515.

Very truly yours,

The First National Bank & Trust Co.

William Haggerty

WH:H William Haggerty, Cashier

Encs:

No. 6000.00

New York, N. Y. Nov. 24, 1928

On January 24, 1929 after date we promise to pay to the order of D. W. Griffith

Three Thousand and 00/100---------- Dollars

Central Union Trust Company, 60th St. & Madison Ave., N. Y. C.

For value received

No. Due

D. W. Griffith, Inc.

Asst. Treas.

D. W. GRIFFITH PRODUCTIONS

United Artists Studios
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Nov. 24, 1938

Mr. Ed Lindeman
D. W. Griffith, Inc.,
729 7th Ave.,
New York City, N.Y.

Dear Ed:

I am returning herewith the article which you have written on "MASQUERADE" for "United Action". I think it is perfectly all right with the exception of one correction, which I have made. There will be approximately fifty per cent or perhaps a little more dialogue and singing in the picture upon completion. Therefore, I have changed the statement that you have made regarding this percentage accordingly.

We are endeavoring at the present time to purchase the title, "THE LOVE SONG", which we originally adopted. Metro-Goldwyn-Mayer are the present owners, and if we are successful in the purchase, I will wire you accordingly. However, I have just learned that our chances for getting it are quite slim.

I take it you are busily engaged in spending your money on the forthcoming season of Christmas cheer. Don't spend too much.

Sincerely yours,

Raymond Aitken

RAK:AF

November 24, 1926.

People ex rel. D. W. Griffith, Inc.
v. State Tax Commission.

Hon. Albert Ottinger
Attorney General
Albany, N. Y.

Dear Mr. Brown: Attention, Mr. H. T. Brown,
Second Assistant.

Thank you very much for the copy of the opinion which you sent me, and your congratulations, which are very much appreciated.

I am wondering if I could ask you to be good enough to attend to the filing of the remittitur, and the entering of the order on it, and the taxation of costs. I am enclosing the order on remittitur, with copy, and original and copy of the bill of costs, as well as the remittitur; and if there are any fees in connection with the matter, of course I will be glad to remit.

You will notice that in fixing the amount of the cost of printing the papers on appeal I took the original printing bill of $84.05 for the sixty copies, and deducted the amount paid by your office at the time you bought the extra thirty copies. The amountsof the printer's bill at the Appellate Division and the Court of Appeals are the exact amounts paid by us to the Ad Press, Ltd., as you will see by the receipted bills sent you herewith for your inspection.

I would very much appreciate it if you could have one of your clerks take care of these matters, and then send me the vouchers for the costs, and start the necessary formalities for the recovery of the excess tax from the State Tax Commission.

Thanking you in advance for all this trouble,
I am,

Very truly yours,

ECK/B

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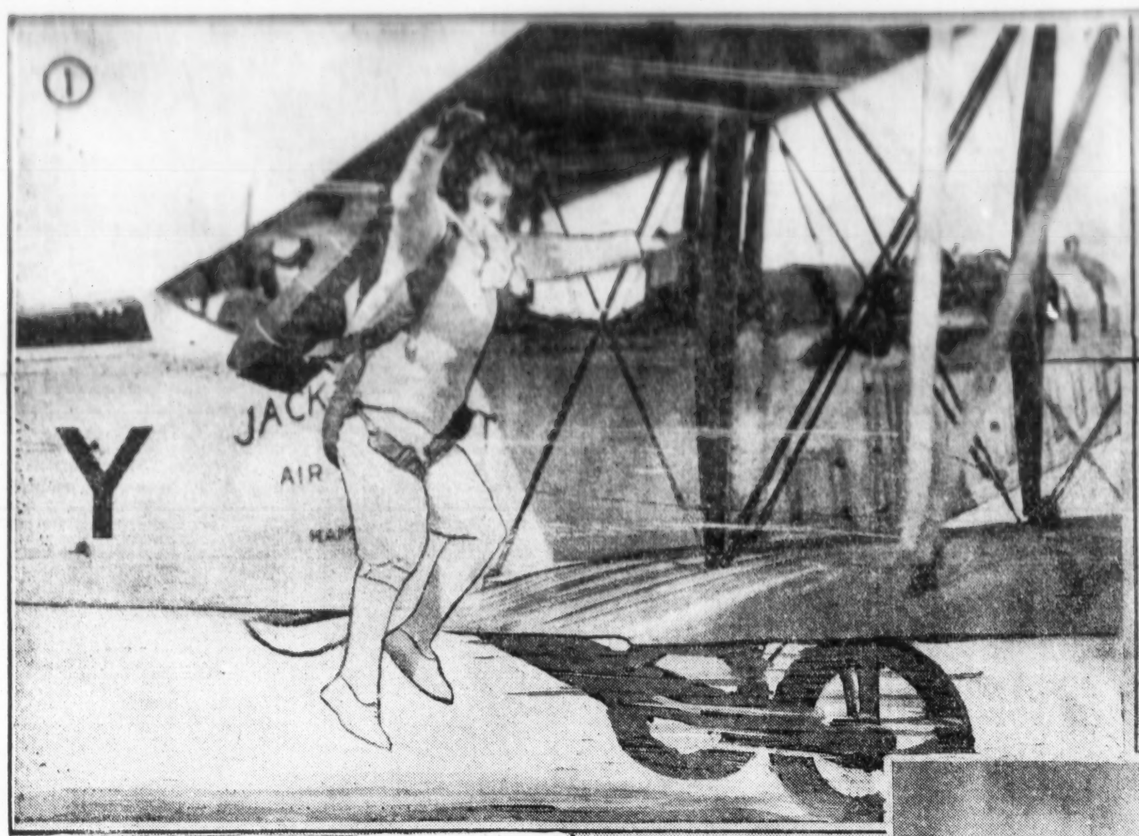
The Border Cities Star

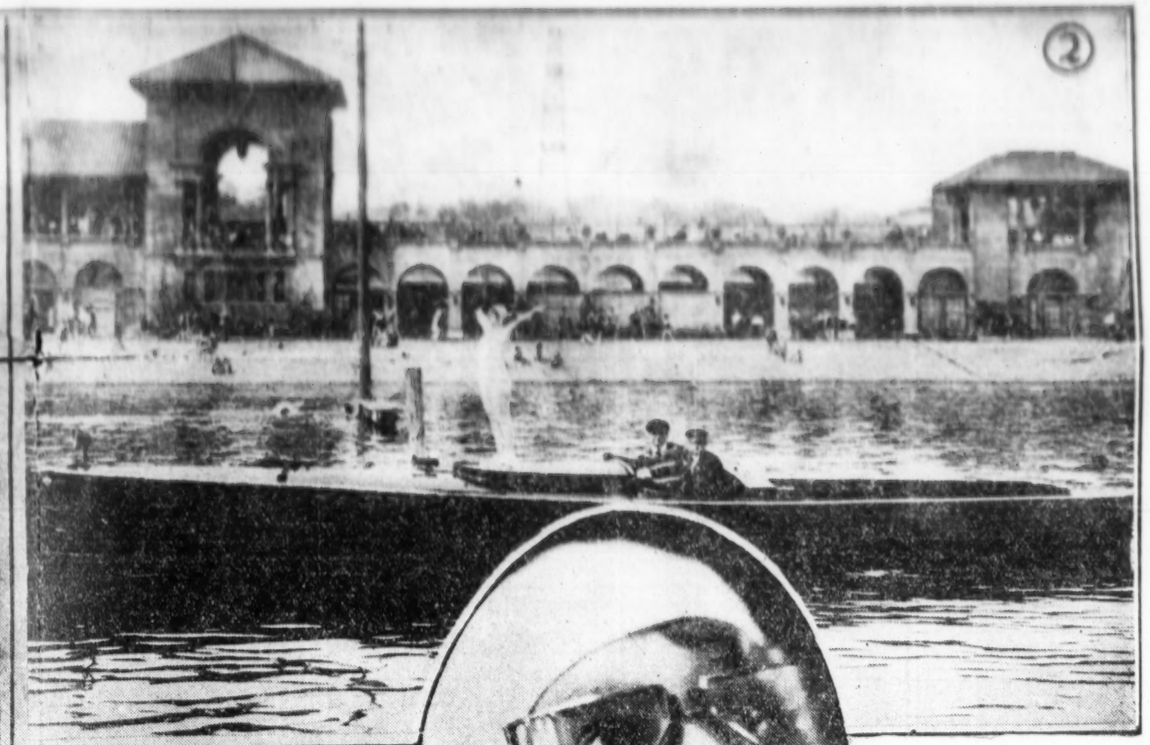
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AUTOMOBILES

THE STAR GOES HOME THIRD SECTION—12 PAGES WINDSOR, ONTARIO, SATURDAY, NOVEMBER 24, 1928 THE STAR GOES HOME

WOMAN LEARNS TO LEAP OFF PLANE





Thrills Aplenty Are Found in Air

MRS. CAROLINE CLARK TELLS EXPERIENCES; HAD NARROW ESCAPE AT CANADIAN



MRS. CAROLINE CLARK, now living in Windsor Court, is one of the few women who have ever undertaken the business of parachute jumping from aeroplanes.

In No. 1, Mrs. Clark is shown jumping into several thousand feet of space from one of the Jack V. Elliott Air Service planes at Hamilton, where she learned to fly and do parachute jumping.

One of Mrs. Clark's most difficult parachute experiences was when she did a jump at the Canadian Na-

D. W. GRIFFITH COLLECTION ... MUSEUM OF MODERN ART, FILM ...

NATIONAL EXHIBITION

PARACHUTE jumping from an airplane takes nerve, but there is a charm about the free spaces of the upper air that makes the risks involved worth while, according to Mrs. Caroline Clark, Windsor Court, one of the first women to undertake the risky business of jumping into several thousand feet of space with nothing but a folded parachute on which to depend. In the following article, Mrs. Clark tells some of her experiences:

By MRS. CAROLINE CLARK

Women especially for The Border Cities Star

PARACHUTE jumping! The last resort of war time pilots for whom it was designed, the last resort of pilots the world over in times of peace for whom it has been perfected! What fiascos one takes it for granted! Flying thousands of feet above the earth or sea when your engine suddenly dies, or you become lost in the fog and miles away from the nearest airport or landing field; you go up to the limit, but even you realize with a breaking heart that only quick action and a strong mind can save you! But courage and training comes to your rescue and you climb quickly out of the cockpit, leaping clear of the plane and breathing into space, letting with the speed of a projectile engine, braking the descent out of its socket as you go, floating your life to a hundred yards of silk strung lines and harness. It matters not how scientifically your parachute has been folded, should you fail in the stress of the moment to grasp and release the rip-cord then nothing can help you. But taking a more cheerful view of such a trying experience after trying it is to the most experts and you make the best successfully, steering the plane at a safe altitude, releasing that magic little steel cord which alone can unlock your last hope—as you feel the wind fanning your face—a grinding release of springs—a rushing sound like angels' wings up overhead—and with a mighty roar she opens out fully to meet the wind, and you find yourself breathless, but serenely happy, suspended between heaven and earth—safety now seems assured, but wait!—While drifting gently down with rivers, farms, and forests flying past beneath, and the earth coming up to meet you, you begin to wonder just where and how you will land, for in spite of your control of the shroud lines you will drift to some extent—Will it be a lake or a forest, or a railway track before an oncoming engine—or on top of a sky-scraper?

Late in 1926, and before the advent of Lindbergh, I noticed that the public through the press were giving a great deal of serious thought to the future possibilities of air travel. Feeling intuitively that the dawn of a new day for commerce was just around the corner and that expert pilots would soon be in demand, I sought out commercial pilots to instruct me, hoping to become the first qualified and licensed girl pilot in Canada. But equipment was anything but modern and the price of instruction exorbitant and I was forced to wait for another year.

Starts at Hamilton

In the spring of 1927 I made my way determinedly to the Jack V. Elliott Airdrome at Hamilton (now International Air Service), there to be give a trial to determine my fitness for air work. Helmet and goggles were adjusted and I was also equipped with ear phones and life belt. How proud I was as we slipped gracefully from earth and up into regions where I could look down on the most marvellous beauty—emerald earth, sparkling blue waters of the lake, and all around us fleecy clouds hung in azure blue skies!

But my pilot was speaking, telling me to "take control," and having waited many weary months for this very opportunity, I decided to make the most of it. The huge Curtiss alternately dived earthward or sky-rocketed heavenward under my eager manoeuvring! It has been my privilege to drive various makes of cars and motor boats launched, but the mechanism of these is not to be compared with that of aircraft, responding quicker to it than to your very thoughts. My pilot, Lieutenant Earl Jolliffe, now holds the toy stick against pressure that he would cast control and shifting me via the ear phone that he would give me "a free spin." Here can I describe the next few minutes, climbing, diving, looping the loop, a whole lifetime of thrills packed into a mere quarter of an hour. But did I forget to breathe my soul as with one fond coaxing we dropped gently back to dear old mother earth again!

My fitness for air work had now been demonstrated, and Captain Jack Elliott in command (on that I almost imagined). It was suggested, however, that I make one parachute jumping test, and with only one flight to my credit, carefully chaperoned by my instructor, on a most beautiful day in June we once more motored to the Hamilton airdrome accompanied by friends, reporters, photographers, moving picture men, there without further preparation, to take my first parachute jump from an altitude of 2,000 feet. Fighting my way against high winds along the wing spread, stepping away back into space, relying implicitly on my 28-foot spread Irvin back-pack chute, drifting two miles in as many minutes, getting the supreme thrill of a lifetime, landing safely in a newly planted corn field on the Hamilton mountain, 15 feet from a barbed wire fence, a barn and a tree—feeling utter loneliness as after signalling to my pilots that everything was fine they flew back to the airdrome—such was my first trial. My friends soon discovered the spot, however, and "a big time was had by all."

Given Contract

Shortly after this was placed in my hands a contract to appear once each day at the Canadian National Exhibition (the world's largest annual fair), so that, feeling very jubilant and having tasted some little success, I commenced looking around for other opportunities—hoping for a little more experience, and little dreaming that when it came it was to prove almost fatal to me.

Sunnyside, that beautiful waterfront playgrounds at Toronto, was the scene of my next adventure. How proud I was to appear in the city of my birth where my friends could see the performance. Just one hour before the set time we found it necessary to substitute a strange pilot, an almost fatal necessity where air work is concerned and everything depends on the parties understanding each other thoroughly. It gave me great confidence, however, to know that my parachute had been packed by one of Canada's military experts on parachute jumping—Flight-Lieutenant Albert Carter, whose work never fails!

We left the airport at 7.45 p.m. Flying twelve miles over the city, picking up altitude as we flew. Shyscrapers appeared as tiny doll houses, and thousands of spots below me on the highways turned out to be motor cars on closer inspection. Approaching the water front, my heart fluttered just a little as I beheld a cruel and jagged



Famous Exhibition, and was carried out into Lake Ontario by a high wind, nearly drowning before she was picked up by the speed boat delegated to the task. In No. 3 she is shown just after her rescue in front of the Exhibition grounds.

In No. 1 is Mrs. Clark when she dresses in the ordinary manner of her sex, while in No. 3 she is shown in aviation togs.

No. 4 shows Mrs. Clark with her parachute strapped to her back, about to step off backwards from a plane.

outline formed which stretched the entire length of the evening, the whole surface having changed from a pleasant blue to a dark green in a few moments. The whole panorama was dazzling in its intensity, however, and I learned that evening the meaning of that old saying, "distance lends enchantment."

Just a Signal

At 2,000 feet, just a signal from the pilot, and who shall say that I was afraid? I think now that I fear nothing except perhaps revolving doors of mine, for without hesitation I climbed from the cockpit, once more acting my feet on the wing spread where high, strong winds almost overpowered me. Facing into the terrific drift of the propeller, I pushed on towards the outside back strut, where weak and exhausted, with scarcely enough strength left to release the rip cord—threw myself far out into space and the 24-foot spread emergency air chute true to its type, shot up almost instantly. Then the wind started to play a game with me, tossing me around like a feather, holding me momentarily here and there—roaring around my chute like hades let loose! Stretching it to the bursting point, and to my utter dismay, sweeping me far out into the lake away from my rescuers, the live-saving crews who had been appointed to pick me up quickly, as I was without a lifebelt and did not want to risk releasing the parachute, as it was valued at $500, and had been generously loaned to me by Captain J. R. Robertson, war time pilot. Hoping against hope that these men of good judgment would see and understand my helpless plight, I could only pray that they might arrive in time, as a mighty gust of wind picked me up, and a moment later I was dashed far down into icy cold waters of Lake Ontario! Just a moment to regain my composure and commence climbing to the surface, just a moment to realize that I had made a great mistake in not releasing the parachute even at the risk of losing it forever, for it was holding me submerged, tangled up in the shroud lines beneath the surface, the water growing more numbing every moment.

Is Saved

Oblivion claimed me for—was it one moment or many? I do not know—but when strong arms lifted me into the boat I could neither see, hear nor speak! Glad to be alive, I quickly regained my composure, and was able to stand up as the launch sped into shore and also to wave a greeting to that vast audience of thousands of people who had considered my performance of interest enough to get to the water front early in the evening.

The parachute has already saved many lives and we are making great progress when "last resorts" are being used for entertainment purposes, and the aeroplane is coming into its own, rushing passengers and huge consignments of mail, gold and freight across continents—searching out the lost—carrying food and clothing to the isolated in times of storm and flood—searching for the ship-wrecked. And why should we fear the friendly spaces of the upper air where a million miles of beautiful uncharted highways exist, whose upkeep is nil, and which demands as yet no traffic systems, where the air is pure and exhilarating, and peace and harmony reign supreme?

At this time aeronautical interest was running high in Canada as well as in other countries, and much had been accomplished in the establishing of commercial airports in leading cities, in the organizing of government subsidized flying clubs for the purpose of training young pilots. Air mail routes were being rapidly thrown across the country over land and water, and the seemingly impassible barrier of the Rocky mountains. Aerial survey work was being carried on such a huge scale that Canada took the lead in this line of valuable endeavor. Worthy publications on acronautics were being hailed on all sides. Little wonder then that I spent all my spare time at this airport and that, flying aloft whenever opportunity permitted in the De Haviland Moth, The Fairchild, The Swallow and the Curtis. Watching the arrival and departure of outside mail and passenger-planes, wishing I could go on each and every trip!

Goes to Show

The spring of 1928 arrived, and through the courtesy of a newspaper editor the trip to the All-American Aircraft show was made possible, and I spent eight blissful days watching all metal propellers holding their balance to a hair's breadth, and oil tests at the boiling and freezing points. I heard the roar of air-cooled and water-cooled engines under high speed tests, and there I saw such personages as Lindbergh, the lovely Ruth Elder, and Ruth Nicholls, also the Stinsons, and Edsel Ford, and found them all to be ordinary people like the rest. It was there that I saw the grotesque amphibian, the swan-like seaplane, the monoplane and various aircraft in bright colors, fitted up to a millionaire's taste, and some designed for North and South pole and round-the-world expeditions. It was there that the most important day dawned when those same machines were to be given their first and trial flights at the Ford airport. Special gas, special oil, and special weather was demanded by young pilots with excitement and daring showing in their faces—nor did the day end without fatalities! To those martyrs of the aircraft industry may their wings fold gently about them!

Our Future Home

Returning home more convinced than ever that the sky would be our future home, and that the uses for air craft had only been half surmised, it seemed strange that on my next flight I should learn the meaning of real fear. It was a dull hazy morning, and yet a plane was to be tested. My pilot, Captain M. E. Jones, climbed to an altitude of 1,500 feet in a beautiful swallow plane with myself as passenger in the front cockpit, and becoming lost in the fog over which we could not seem to rise, I regretted not having adjusted the life-belt, as I rolled around helplessly with every movement of the machine when the pilot endeavored to get his bearings by the direction of the wind. At last, clear skies again! And with a sigh of relief we found ourselves over a neighboring airport only half a mile from where we started.

At this time I was honored with invitations from the Montreal Light Aeroplane club and also from the head of the Atlantic Airways at Rye Beach, N.Y., to take part in the first Canadian aircraft show, and thte seaplane races at Rye Beach, respectively. But the life of a parachute jumper also has its uncertainties, and subsequent happenings over which I had no control, cancelled both these engagements.

Army Fliers

Then came that never-to-be-forgotten day when 15 crack army fliers from Selfridge Field, thundered down on the Canadian National Exhibition, then in progress. They came on a peaceful mission and as guests of honor. Later in the same day I felt very humble as I flew above them in a small silver plane watching their powerful manouvers. They looked like a flock of strange huge birds. Their take off and landing was almost perpendicular, and their speed and performance such as was never before witnessed over the skies in Toronto.

Within the next few days I was thrilled to note that the Waterloo airport had been opened, and I decided at once to make my home permanently in Windsor. For, though a business woman, it is still my desire to occasionally fling a hobby, and I have cherished the secret hope of some day making a world's record parachute jump, be it from an altitude of 1,000 feet or 30,000!

WOULD KEEP SITE

Detroit Official Wants Present One for New City Hall

DETROIT, Nov. 24.—That the present site of the city hall is the best for the construction of a new and adequate building from every point of view is the contention of Charles L. Williams, city treasurer.

Mr. Williams holds that the plot is the most valuable in the city, that it is of adequate size for the most elaborate and largest building necessary to house the municipal offices, and that room could be made for the county offices which now occupy space in the county building badly needed by the circuit, probate and justice courts.

"The plot of ground on which the present city hall stands is worth millions of dollars," Mr. Williams said. "It is centrally located. It is convenient. It is where one would expect the city hall of a municipality the size and importance of Detroit to be. All of Detroit's citizens may reach it with facility, because it is in the centre of the downtown district, in the very heart of the business life of Detroit.

Regional Tariff Asked for Coal

OTTAWA, Nov. 24.—Institution of regional tariff provisions to meet the peculiar handicaps of coal and coke interests in different parts of the Dominion was advocated before the tariff advisory board yesterday.

This proposal was made by W. R. Wilson, president of the Crow's Nest Pass Coal Company, of Fernie, B.C., who for the past three days has sought to impress upon the board the necessity for the removal of the existing customs duty of 50 cents a ton on bituminous coal as a means of reviving the industry in the Far West.

Abolition of the duty, he argued, would nullify the reciprocal tariff imposed by the United States and open up potential markets to the south.

Longworth Favors Early Farm Relief

WASHINGTON, Nov. 24.—Nicholas Longworth, of the house, favors enactment of farm relief legislation at the short session and hopes to avoid an extra session, it announced today upon his return to the capital.

In case an extra session is necessary for tariff legislation, he suggested that it might better be called late fall than next spring at the end of the short session.

Longworth said he had not had an opportunity to discuss the legislative program with other house and senate leaders and might be forced to change his views later.

WILL GET $300,000

Province to Benefit From Estate of Millionaire

KINGSTON, Nov. 24.—Probate of the will of the late James Alexander Waddell, a former Kingstonian, who died in Scotland six months ago, has been granted here, and it discloses of an estate valued at over $1,500,000. Janet Ormiston, his aged housekeeper, gets the bulk of the estate, outside of a few small bequests.

Papers filed in the Surrogate Court disclose that the deceased had $319,348 in deposits and debentures at the head office of the Canada Trust Company, London, Ont., $165,000 in securities in the Toronto General Trusts Company, and that he also held debentures of the County of Lincoln and the cities of Kingston, Galt and Guelph.

It has been estimated by trust officials that the province will be enriched by between $200,000 and $300,000 in succession duties from the estate.

ASKS MORE WAVES

Canada Not Willing to Accept U.S. Radio Plan

OTTAWA, Nov. 24.—Canada is not prepared to accept the same proportion in the short-wave radio band as was recently allocated to it in the long-wave band at a conference at Washington, was the intimation received from the department of marine and fisheries, which has control of the radio in this country.

It the United States insists on the same proportion of the short waves officials here say it would be impossible for this country to agree to it and accordingly another conference would not be of much benefit.

However, it was explained that Canada has not refused to enter such a conference. The absence of the minister and deputy minister of this department from the city made it impossible to obtain a definite statement.

POLICE LEADER AT PHILADELPHIA OUT

DAVIS QUITS PUBLIC SAFETY POST

Resignation Is Surprise and New Political War Anticipated

PHILADELPHIA, Nov. 24.—Mayor Harry Mackey Fitler announced he had accepted the resignation of Harry C. Davis as director of public safety for Philadelphia.

The mayor simultaneously appointed Assistant District Attorney Schofield to succeed Davis.

No reason was given for Davis' resignation.

Schofield has been right-hand man to District Attorney John Monaghan in his crime investigation of Philadelphia's underworld and the alleged police corruption. The move, observers said, would mean that the police department would co-operate in a greater degree with the District Attorney.

Only yesterday Davis said he did not "propose to resign," and Mayor Mackey announced that Davis would remain at his police post.

Twice Judge Edwin O. Lewis, the judge who ordered the grand jury investigation, has criticized Davis from the bench and one time he went so far as to say that the police department needed a new director with "backbone."

Observers believed that the resignation, coming as it did, only a few days after Senator-elect William S. Hare, Philadelphia Republican leader, had endorsed Davis and said that he believed him an "honest, competent public official" would have marked influence on the political situation in Philadelphia.

It would be a war between Vare and Mackey some observers hinted, but none would predict with certainty.

WILL EXTEND PLANT

Winnipeg Votes $6,500,000 For Hydro Service

WINNIPEG, Nov. 24.—The electors of Winnipeg, voting in yesterday's civic election, approved of plans for a $6,500,000 development scheme of the city hydro system, calling for the construction of additional power units at Slave Falls, on the Winnipeg River.

The by-law calling for the $6,500,000 expenditure at Slave Falls was adopted by a large majority, the vote being: For, 13,137; against, 484.

The final majority may be slightly higher as one poll, situated in a district known to favor hydro development, was unreported last night.

(Daughter of the Volunteers of America.)

ONCE OVE

by O. O. McIntyre

NIGHT FLYERS

NEW YORK, Nov. 25.—[illegible] of a modern Peter Pan and no much confusion what with the maid [illegible] ing up the room, the dog barking and the city sing [illegible] door that [illegible] dreamed of labor and of by coach with Basil Wood, the scrivener, and breakfasted at a bleak inn in Van Cortland Park. And on the way he pointed out E. Phillips Oppenheim, the English tayle writer.



O. O. McIntyre

Wandered about the upper reaches of Manhattan and surprised at the new city that has grown up there in a few years, and so with my wife to Hugh and Sadie Murray's, where came Lady Drummond Hay and Karl von Wiegand, who crossed in the Zeppelin, and several others.

All evening at a window listening to a fellow foxed with drink who stood before a mirror sermonizing on the intolerance of the world and at times broke down with fits of sobbing. Then working until morning broke and with a great weariness to bed.

A NEW hoop-de-doo among young blades is that of wearing a Basque beret with the dinner suit. In other words, it is—a fast one, Monsieur—the berets.

YOUNG folk with the wherewithal are also going in for night flying with a few acrobatic didoes on the side at a field opened on Long Island. The aerial course requires fifty-four hours' time and an expenditure of $800.

THE decorus animation, once as pronounced as its pall of cigaret smoke, is missing even in the night clubs labeled "select" these days. They inspire a gayety like that of losing a filling out of a tooth just as you start out for a good time. In a visit to several the other evening after theater, the biggest crowd numbered fourteen, [illegible] including waiters who stood [illegible] attitudes of wistful indolence and in another instance members of a party were the only suckers [illegible] the evening. Proprietors [illegible] on, believing that as things could be no worse they might improve.

IN THE last club I ran out [illegible] money—an old Scotch custom—when I had reached the hat check girl. I thought one of those finger-snapping drunks demanding her attention would save me from embarrassment, but at the revolving door I looked back and she was giving me one of her you-dirty-little-so-and-so looks. And only Gene Buck with a quick yank saved me from getting caught in the revolving door.

A COMEDIAN turned down a $600 a week offer with a successful road show because he preferred to remain on Broadway. After six weeks of "Nothing today" at the agencies he wired the company manager he would not only sign on the dotted line but would bathe the leading lady's poodle. He is now in the cast, but at $150 a week.

ANY number of stage folk refuse in the throaty manner to leave Broadway save, perhaps, for a brief tour of what are known in the trade as "key cities"—important big stands near the metropolis that are overnight jumps from the Rialto. That may be why many wind up with a "benefit."

THE most amusing display of "artistic temperament" among actors for the season was that of an old son from London who spent three days at rehearsal and then took a boat home. He said they insisted on putting ice in his drinking water when the jolly fruit demanded it unIced. Sounds silly, but those of us who have cried for ice water in London understand.

THE other evening I was the solitary grayhead at a party of young moderns. Youth these days is a mental intoxicant. Before I knew it I was doing my adagio dance, singing Frankie and Johnny and otherwise trying to be funny and did not get home until 3 o'clock in the morning. A few evenings like that and the folks will take me out of Yale and put me to work.

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MUSEUM OF MODERN ART FILM LIBRARY

Nov 27th.29.

Mr. Raymond Klune
C. B. W. Griffith Inc.
United Artists Studio
Hollywood
Cal.

Dear Raymond:-

Thanks for the rewritten article on Masquerade, for "United Action Abroad. I have given it to Mr. Meyer and it will no doubt appear in the next issue of "Action".

As to the article Mr. Griffith wrote for Action on Battle Of The Sexes, that was used in "Action Abroad" also, so I am writing another article for the publication.

Have your letter of Nov. 24th, with returned article on Masquerade, and notice you dwell particularly on Lupe's performance. When Jack Lloyd was here he used a lot of highly descriptive words in an attempt to have me understand just how marvelous a performance she gives. So I'm all set to see a production that will allow me to stick out my chest and say "pay real prices for this one, boys, because we're leading the parade now!

And how I hope you land the "LOVE SONG" title. Its a real appealing sales title, and several road men I've met have expressed the hope that it will not be necessary to change it. In the event you cannot get it do you think The Song Of Love would be worth while?

I am going to venture an opinion, which you have ask for, that Sexes will gross world wide $750,000.00. This thought is based on the fact that we should gross $850,000.00 on Drums. Now, our basic contracts with Loew and Publix is that our guarantee figures in each house is based on actual production cost. Drums was first rated on a cost price of $867,210.00 (this includes cost of distribution) but since then a contract has been drawn, reducing the cost to $818,107.00 but this not yet approved, as I understand auditors are now on the coast working on actual cost of Drums and other productions.

As Sexes is now rated at a cost of $666,033.00, (including synchronization) that will reduce the amount of guarantee money obtained from Loew and Publix. As Sexes has not shown grosses in any key towns so far, that exceed those of Drums, our chances of "overage" money are not good. So I figure a shrinkage in revenue from that source. However "Battle Of The Sexes" is a much more saleable title than Drums Of Love, and I'm sure we will get more contracts on Sexes than on Drums, and that means increased revenue from that source, but I doubt there will be enough revenue from the source of an added amount of contracts to offset lack of key run business.

My opinion as to gross of Battle Of The Sexes, domestic is that it will get $500,000.00.

Your letter of 11/14,28, stated you expected to send some prints of the silent version of Masquerade to New York within three weeks.

I then saw Mr. Buckley, and suggested to him that it might be a good idea for you to be advised of the various points of censorship around the country and ship prints to them direct, instead of to New York and then distributed. By so doing we get quick action from censor boards, and meantime holding a print from the Philadelphia Board , until last as they are usually the "Poison" of the lot and other censors try to learn their action and be guided by them. Mr. Buckley advised me that it was being arranged for all United Artists Pictures to be handled that way, so I want to offer my suggestion that the quicker you can get prints to towns other than Philadelphia, the better.

Mr. Meyer who Edits "United Action Abroad" was very well pleased with the article on "Masquerade"and I like the one for domestic use, and will try to get Paul Lasarus to use it, tho I understand United Action does not carry individual articles on Star or Producer pictures, but insist on having them collectively. If this is true, I'll try to have it sent out to Exchanges thru another channel, in the form of a letter.

Again I thank you for the financial arrangements you have made for me and I'm beginning to believe there IS a Santa Claus .

The very minute its definitely decided what the title will be, wire me as a good title means much to a sales force, and all of us are pulling for The Love Song.

And will you and Mr. Griffith be here for Christmas? I ask You?

Kindest Regards,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Room 601, 730-5th Ave.,
New York, N. Y.:
August 28, 1928.

Mr. Sinn
From Mr. Lindeman

Dear Raymond,

This is to give you a summary of "Games of Love" foreign and domestic business as of the latest date available since my last report to you.

ENGLAND.	As of Aug. 11, 645 contracts, £ 25275	$126,479.00
CONTINENTAL EUROPE		
FRANCE	As of June 30, 14 contracts, 39,900 Francs.	8,156.00
BELGIUM	" " " ", 3 " 6,950 "	194.00
GERMANY	" " " ",388 " 46,756 Marks	15,960.00
AUSTRALIA	" " " ", 855 " £ 2975	14,665.00
FAR EAST	Situation remains the same. See report of 6/2/28.	
ARGENTINE	As of June 30, 55 contracts, 69,600 Pesos	29,679.00
CHILI	Situation remains same as reported 6/2/28.	
BRAZIL	" " " " " "	
PERU, BOLIVIA, ETC.	" " " " " "	
MEXICO.	As of July 28th, 16 contracts, 15,755 Pesos	7,153.00
	TOTAL FOREIGN UNPLAYED BUSINESS TO DATE	$ 196,113.00
	DOMESTIC UNPLAYED BUSINESS AS OF 8/4/28	324,154.59
		$ 520,267.59
	DOMESTIC PLAYED & EARNED AS OF 7/28/28	211,633.63
	GROSS BUSINESS.	731,901.22

With kindest regards,

Sincerely,

ELL/CC

[illegible] REPORT FOR THE MONTH ENDING
NOVEMBER 30th, 1928.

1 - MATTERS OF IMPORTANCE AFFECTING DISTRIBUTION AND EXHIBITION

a) "THE WOMAN DISPUTED" pre-released at the Tivoli on re-opening day. Press reception good. Public reception only fair.
b) "DEVIL OF LOVE" pre-released at the New Gallery. Previously pre-viewed by Press at trade show. Public reception only fair.
c) "HOME, SWEET HOME" generally released in London. Reception very good.
d) "TEMPEST" generally released in London. Reception good.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "THE SINGING FOOL" pre-released at the opening of the Regal, Marble Arch. Enormous business - great success.
b) "THE HOME TOWNERS" (Warner Bros.) pre-released at the Piccadilly as a talking picture. Very good reception by Press and public.

3 - CHANGES IN PERSONNEL OR SALARIES

The following additional salesmen have been engaged, in any event for the time being, in order to cope with the short period which elapses by law between trade showing and the date between which one may not book :-

H. Harris	London
R. Baker	Cardiff
P. Williams	Glasgow
J. Walker	Leeds
F. Simpson	Liverpool
T. Reay	Newcastle.

4 - MATTERS OF POLITICAL IMPORTANCE

Under the auspices of the Federation of British Industries, the British film producers gave their first dinner on the 19th of November. The guest of honour was the Secretary of State for the Home Department, Sir William Joynson Hicks, who was deputising for the President of the Board of Trade, Sir Phillip Cunliffe-Lister. The most important speech of the evening was made by Col.A.C.Bromhead the Chairman of Gaumont British. He reported progress during the ten months the Act had been in active operation and said that the only country where they had received no help at all was the United States. He emphasised the fact that America seemed to have no intention of showing British pictures and inferred that the British film industry were not going to lie down to this. This speech seemed to be most significant because it suggested that British film producers were going to use a mailed fist and so get their proper place in the sun in the United States in return for the exhibition of American films in this country.

The whole trade is agog with the offer of Gaumont British to purchase the control of P.C.T. by acquiring the shares held by the Standard Film Co. It would be idle to say or think that this merger will not affect distributors

very considerably. If the merger takes place it will give the one company the control of some 320 theatres, the majority of which are first class first-run houses. I have no doubt in my own mind that the reason for the merger is not only because Gaumont British want to dominate the exhibition of films in the United Kingdom but that they also desire to have a stalking horse to use on American producers for the distribution of British films in the United States. I think that there is no doubt about it that scrutinising as they will, the first run situation in this country they will seek to open American producers distributing a certain number of British films in America as a sine qua non for them booking American films for their circuit. Not only will this company control 320 theatres as aforesaid, but they are floating another company for £3,000,000 sterling for the construction of new theatres all over the country.

American companies most likely to be affected are of course those with large outputs of ordinary pictures. Even now these American companies are taking almost any price that is offered for their films, but when they have to deal with one person for all the big theatres in the country it can easily be seen that not only will the prices be slaughtered even more than they now are, but the natural result will be reciprocal distribution of British films by the chain of theatres in the United States to which the American distribution company in England is attached.

Newspapers in this country are hailing the amalgamation of P.C.T. with Gaumont British with great delight. As I have already said in these reports, the newspapers are inspired probably by the Government - certainly by the Federation of British Industries - to boost British pictures at the expense of American films. A very strong article appeared in the "Sunday Referee" of December 2nd on the subject with head-lines:

"America will show British films - but not willingly".

They refer to the stranglehold which the American film industry has over the British market. They say that the Cinematograph Films Act is a failure because American companies in order to fulfil their quota requirements under the Act are purchasing cheap British pictures which only have the effect of making British films worse instead of better. "The Evening News" of November 27th in over half a column use the words:-

> "The members of the new combine, through the control of so many important cinemas, would be in a position practically to dictate their own terms to the American film makers."

and again:

> "The proposal is a far-reaching one for releasing the whole industry from the grip of the American film kings."

It further quotes one of the members of Gaumont British saying:

> "It will give us a whip hand over the American once and for all.

From the above I think it will be fairly easy for you to gauge what the newspaper opinion is in England.

It would be idle and indeed futile to suggest that this merger will not mean a substantial cutting down of prices paid by that particular circuit. No longer will there be any oppositions in the big towns worth while, and I think it is pretty certain that Gaumont-British will attempt to purchase at their own price. Whether this succeeds or not depends upon the strength of the distributor concerned. In addition it must be borne in mind that Gaumont-British own four distributing organisations releasing a vast amount of product including the U.F.A. output, many Continental pictures, many British pictures, F.B.O., Columbia and other independent product and they naturally will want to play their own pictures in their own theatres. Some resistance will of course be greater in all the towns covered by the circuit, but unless Gaumont-British are ill-advised enough to show cheap pictures at cheap prices I think companies distributing first-class product such as we are distributing will in the long run keep their end up. As I have pointed out in a previous paragraph, some American companies are taking the line of least resistance even now and are slaughtering prices.

The West End pre-release situation of course would become a very difficult one because it would be practically impossible to deal with anyone but Gaumont-British. May I remind you that the London pre-release houses would be owned as follows under the new scheme:-

New Gallery	)	
Tivoli	)	
Capitol	)	- Gaumont-British.
Astoria	)	
Marble Arch Pavilion	)	
Plaza	-	Famous Players.
Empire	-	Metro-Goldwyn.
Rialto	-	Universal.
Regal	-	Independent.

On the other hand, of course, one must not lose sight of the fact that all these theatres require pictures. The only thing which concerns us is whether they will endeavour to run the theatres on British, German, Italian and French pictures, which they already have, or whether they will show the best pictures obtainable. Of course in the end the latter must prevail, but we may be in for a "thin" time in the beginning. Famous Players and Universal appear to have enough pictures generally speaking to run their respective pre-release houses. Metro-Goldwyn who are running the Empire on a policy of weekly changes will find it more difficult. Already I understand they have booked Fox's output in order to keep up supplies.

5 - MATTERS OF ECONOMIC IMPORTANCE

The pre-release of "THE SINGING FOOL" at the Regal was singularly successful. This very beautiful atmospheric theatre with a seating capacity of 2,500 was opened on Wednesday the 28th November by H.R.H. Prince Arthur of Connaught. The opening was without doubt the most successful that has ever been given in this country.

The Tivoli re-opened under the P.C.T. management with "THE WILD PARTY" on Monday the 26th November. The house has been re-decorated and looked very beautiful. Amongst those present was Lord Beaverbrook.

The re-action of the Public to talking pictures is moving somewhat. "THE SINGING FOOL" as an example, is a much greater success than "THE JAZZ SINGER". This of course might be attributed to the fact that the new Regal is attracting patrons, because it is such a fine theatre, but at the same time the Public generally seem to be more interested in the picture. One of the reasons perhaps that "THE SINGING FOOL" is a greater success than "THE JAZZ SINGER" is that the former is not so definitely Jewish in its atmosphere. Not that the British public has any feelings against things Jewish, but they don't understand, generally speaking, the very serious religious element which runs through "THE JAZZ SINGER".

The number of theatres wired with Western Electric in London and the Provinces remains the same, no new theatres having been equipped. P.C.T. have installed a system of Phonofilm made by the British Talking Picture Corporation, at the Tivoli, and open today with short subjects. Phonofilms are made on exactly the same principal as Movietone. I understand that they are not worked under Western Electric licence but rely upon their rights under the old "de Forrest" patent. I know that it is the intention of P.C.T. if the Tivoli showing is a success to equip the whole of the theatres of the circuit with this system. The British Talking Picture Corporation are making it very easy for their system to be put in. They have made an offer to every first class theatre that if the theatre will give them 10 minutes during every programme to show an advertising film, free of charge, they in their turn will instal Phonofilm equipment absolutely free of cost and at no charge to the exhibitor. This of course is a very attractive offer when you consider what Western Electric require for Vitaphone-Movietone equipment. A curious position here arises, because if Gaumont-British purchase P.C.T. it seems to be the intention of Gaumont-British to instal their own equipment, that of British Acoustics, throughout the whole of the 320 theatres. Already Gaumont-British are installing this system in the theatres which they operate. It is therefore impossible to say until the whole thing develops a bit more, actually what system will be adopted by Gaumont-British and/or P.C.T. circuits.

I hear that a very definite policy will be carried out by Gaumont-British and/or P.C.T. eventually. When they are fully installed with their equipment, be it Phonofilm or British Acoustics, they will go to distributors such as ourselves, Metro-Goldwyn, Paramount, etc. etc. and say "here we have sound equipment capable of projecting your films, capable of being adapted for the use of either Vitaphone or Movietone synchronisation. If you want us to book your pictures, You, (United Artists, Metro-Goldwyn, Paramount, etc. etc.) must get us the necessary licence from Western Electric to do so." They feel that they will be in such a strong position that the American producers must of necessity fall into line and bring pressure to

base upon Western Electric to accede to their request.
In the meantime exhibitors are still apathetic in the Provinces with regard to the possibilities of the talking films, but of course this condition will rapidly change when it is discovered that the best pictures made in America are sound films.

6 - ANTI-AMERICAN FILMS

For convenience sake I have included the report under this head in Paragraph (4) preceding.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

Rumours are in the air for the formation of the amalgamation of small exhibitors to combat the menace to their livelihood of the Gaumont-British-P.C.T. merger. United Theatres under the chairmanship of our friend Schlesinger of South Africa and Albert Clavering as Managing Director, have made another issue to the Public, increasing their capital by £250,000 for the purpose of acquiring new theatres by either purchase or building. Savoy Cinemas are floating to the Public under the name of Amalgamated British Cinemas for £1,000,000. This company is under the chairmanship of John Maxwell who as you know already controls about 26 theatres in various parts of the United Kingdom. Their intention also is to go on building and acquiring.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED.

The Regal, Marble Arch, as reported under Paragraph (5), opened on November 28th, with "THE SINGING FOOL".
The Empire, Leicester Square (Metro Goldwyn) opened on November 8th with "TRELAWNY OF THE WELLS". This is a very beautiful theatre seating 3,500 people. It has a weekly change and is playing to big business at cheap prices.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising.
No trade advertisements during this month as no pictures trade shown.
Press work.
Paragraphs appear in the Daily and Weekly trade papers about United Artists pictures, various activities including progress with sound pictures - photographs of pictures about to be trade shown, the various publicity stunts worked in Provincial towns by exhibitors, which are printed weekly in "Kinematograph Weekly", "The Film Renter", "Cinema", and "Bioscope" on "THE CIRCUS", "RAMONA", "SORRELL & SON" and "THE DEVIL DANCER". The Weekly Cinema News goes out regularly to our Press list of 410 people in London and Provinces, and results come in regularly at rate of 300 clippings weekly. More prominent results are reported in Press display results section.

D.W.Griffith Production "DRUMS OF LOVE" at the New Gallery.

Opening at the New Gallery on 26th November, its advance was heralded by photos in the London dailies, Sunday weeklies and the illustrated weeklies. To date Press cuttings, paragraphs, pictures, have totalled 220 clippings. The exploitation campaign included a special newspaper display scheme which to end of month totalled £200, shared 50/50 with theatre, the ads appearing in London dailies, evenings and Sunday weeklies.

In addition to this special advertising, the theatre advertised as follows:-

In the amusement columns of the newspapers.
A few 24 sheet stands.
Posters in Underground Railways.
Daily parades of Sandwichmen in principal West End streets.
Oil Paintings, Illustrated Stills in Lobby and Trailer on Screen were used as advance work.

The regular stream of Press paragraphs and personal calls by Publicity Manager popping up insertion of photos, are being religiously followed up.

Norma Talmadge in "THE WOMAN DISPUTED" at the Tivoli.

After having closed the house for a fortnight for redecoration etc., P.C.P. opened up on November 26th with the Norma Talmadge picture as chief item in programme. Opening performance held at 6 p.m., which the Theatre made a special invitation show to the Trade and to Press, money only being taken for the cheaper seats. The Tivoli made themselves responsible for cost of the advertising of the picture, using :

Newspaper displays in Dailies and Sunday Weeklies.
Bills in the Tube railways.
Twenty 24 sheet stands.

Some fine Press support is recorded, up to date 270 clippings having come to hand from London dailies, Sunday weeklies and illustrated weeklies, a collection of which has already been sent Mr.Meyer. Special displays are noted in Press section on another page. Tie up with S.Feldman & Son was effected on the song, "THE WOMAN DISPUTED - I LOVE YOU" and Tivoli had a singer on stage singing the number.

Trade Shows

The remaining two trade shows were arranged at Cardiff and Newcastle and some local campaigns worked for these towns as reported in October.

"SORRELL & SON" November 5th, LONDON GENERAL RELEASE.
"TEMPEST" " 19th, " " "

A week in advance in addition to notes in Weekly Cinema News, letters were sent to all London and district dailies and Sunday weeklies (and in some cases with photos), drawing attention to these general releases.

Synchronising with these releases, we got:-

"TEMPEST"	(Full Photo Pages	"Picturegoer."
	(2 Page Photos	"Picture Show"
	(2 Pages	"Home Notes"
	(Display Page	"Referee"
	(Short Story	"Picture Show"
	(Photo Display	"Film Weekly"

"SORRELL & SON"	Photo Spread Page	"Referee"
	Note Supplement	"Picture Show"
	Full Photo Page	"Picturegoer"
	Half Page Photos	"Film Weekly"
	Page	"Foyer Magazine"

Special Press Display.
Note Page of "TEMPEST" in November issue - "Picturegoer"
Double Spread Note Show in Supplement of "TEMPEST" - November 26th, "Picture Show".
Full Page Photo of Camilla Horn - November issue, "Picturegoer".
Double Spread Article on "TEMPEST" - November 10th, "Home Notes".
Full Page Photo Vilma Banky in "TWO LOVERS" - November, "Theatre World".
Full Page Photo, Byron and Banky in "THE AWAKENING" - November, "Picturegoer".
Photo Spread across, Full Page "SORRELL & SON" - November 4th issue, "Referee".
Note Supplement, two Pages "SORRELL & SON" - November 10th, "Picture Show".
Full Page Pictures "SORRELL & SON" - November number, "Picturegoer".
Half Page Photos "SORRELL & SON" - 5th November, "Film Weekly".
Full Page Photo "RAMONA", - November issue, "Theatre & Film Illd."
Full Page Photo Del Rio in "REVENGE" - 7th November, "The Sketch".
Allied Artists Programme Story in "Film Renter", "Bioscope", "Cinema", and "Kinematograph Weekly".
Gilda Gray in "THE DEVIL DANCER" Front Cover and Article - November number, "Picturegoer".

Full Page Photo, Colman and Damita in "THE RESCUE" - "Eve".
Front Cover, Ronald Colman Photo in November 5th issue, "Film Weekly".
Lily Damita "THE RESCUE", Full Page Photo, November 7th issue, "Eve".
Constance Talmadge Photo re "VENUS" - 31st October issue, "Tatler".
Photo Display across Page "TEMPEST" - November 18th issue, "Referee".
Frontispiece Photo Mary Pickford - November 21st issue, "Eve".
Photos of "THE WOMAN DISPUTED", "THE IRON MASK", and British Press Group - November 22nd issue, "Tatler".
Story of "TEMPEST" 4 page, - November 24th issue, "Picture Show".
"Silence, please", by Mr.Joseph M.Schenck - 19th November issue, "Film Weekly".

Display Photos "TEMPEST" - 19th November issue, "Film Weekly".
Front Cover for "THE GAUCHO" - November 3rd issue "Picture Show".
Story of Lupe Velez, - November 3rd issue, "Girls Cinema".
Page Photos display of "THE WOMAN DISPUTED" - November 26th issue, "Film Weekly".
R.L.'s article on Deeping and "SORRELL & SON" - November issue, "Foyer Magazine".
Photos and Paragraphs sent out from here re Mr.Schenck receiving British Press at Hollywood, have appeared in numerous journals.
Douglas Fairbanks on Health Exercises - November 9th issue, "Graphic".
Full Page of Photos "REVENGE" - 7th November issue, "The Sketch".
Page of Photos "SORRELL & SON" - November number, "Cinema World".

Exploitation
During November only one exploiteer was employed to put over short term shows, at Majestic, Portsmouth, of "THE GAUCHO", "THE DEVIL DANCES", and "CORNELL & CO".
An elaborate scheme of stunts etc. arranged for each, differing with the pictures, was used, window displays, one employing a mannequin, man on streets in costume - all too detailed for enumeration here, but the salient facts were vended in trade papers like "Kinematograph Weekly", "The Bioscope" and "The Cinema".
Sales Promotion.
Copies received here of New York Herald Tribune, Gravure section (4 pp) picturing "THE LOVE SONG", "THE BATTLE OF THE SEXES", "THE WOMAN DISPUTED", and "REVENGE" were sent out to Branches.
"U.A.A."
Special letter sent out to all exhibitors in London and Home Counties asking them to save Release dates for the new British production.
Another letter has been sent out asking the same group to reserve the date for viewing our Tivoli trade show.
The last two Sales Promotion Letters devised by Mr. Paul Lazarus, (November 5th and November 19th) were sent out to our special list of 1362 principal exhibitors re our "Save Your Dates" campaign.
Wake Your Town 100% United Artists.
This campaign is being ruthlessly and persistently pursued with gratifying results so far. Details of its working were given in October report.
Weekly Sales Chat to Sales Force.
Still going regularly to New York, European, Australian and Far East Branches. Copies go regularly to you.

10 - MEMBERS OF ORGANISATION WHO RENDERED MERITORIOUS SERVICE DURING THIS MONTH

None.

11 - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANISATION

None

12 - ACCESSORIES

Nothing very special to report on this except that progress continues. Campaign letters are continued urging bigger doses of publicity, and very informing replies sometimes come through. In Leeds, for example, we are told that billposters there only take an American 8/sheet size, and won't give space to 24/sheets. In these cases Tram Car sides are used and the difficulty met by bigger newspaper display. From this house (Majestic) we discover they spend £80 a week average on advertising.

13 - OTHER CONDITIONS OR MATTERS OF IMPORTANCE

Nothing to report.

Managing Director,
THE ALLIED ARTISTS CORPORATION, LTD.

86-88 Wardour Street,
LONDON.
December 4th. 1928.

GENERAL REPORT FOR THE MONTH ENDING

November 30, 1928

1. - MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE. (a) & (b)

THE GARDEN OF EDEN - Released at the Capitolio Theater for a run of one week at Rs.4$000. Fair advertisements in newspapers. Comments fair and grosses very poor, the latter being the lowest we have had on any picture this year. The amount of Rs.4:000$000 was spent in newspaper advertising, copies of which have already been forwarded to the Publicity Department. Trailers were run for one week before the release of the picture at both the Capitolio & Imperio theaters.

STEAMBOAT BILL JNR. - Released at the Imperio - one week at Rs.4$000 - after a fair advertising campaign in newspapers. Very well received and the box office receipts above average. Rs.3:832$000 was spent in newspaper advertising. Stories, synopsis, and photographs were published in newspapers and fan magazines about two weeks before the opening of the picture. Trailers were run at the Capitolio and Imperio for one week before the release. Copies of all advertisements were forwarded to Mr.Moyer.

2. - WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES. (a) (b) & (c)

A HARP IN HOCK (P.D.C. distributed by Paramount) at the Capitolio. It was booked for one week but fell so much during the second day run that it was replaced on the third day by VANISHING PIONEER (Paramount), the latter also doing very little. The first picture was fairly well advertised, but the second one only for two or three days inasmuch as it was originally booked for the Imperio,however as explained,was transferred to the Capitolio.

WHEN A MAN LOVES (Warner Bros) distributed by Mattarazzo at the Pathe-Palace with extra advertising. Comments were fair and box office receipts good, on account of the good impression left by Barrymore in TEMPEST. The Mattarazzo branch kept this picture for some time in order to release it after our Barrymore. Ran for one week.

DETECTIVES (M.G.M.) at the Rialto. Ran for one week after average advertising. Comments and box office receipts fair.

METROPOLIS (Ufa) distributed by Programma Urania. This picture had been advertised for over a year and had been expected with some curiosity. Some 15:000$000 were

spent in advertising. The first week was very good but the picture fell down badly during the second week. It was played at the Gloria at Rs.8$000. On the day previous to the release they started the sale of tickets at Rs.8$000 but only sold two. On the opening day they still had the Rs.8$000 sign at the box office but as they only sold about six tickets for the first show at 8 o'clock, they decided to bring the price down to Rs.5$000 and then did better business. Comments were divided and there was no excitement or rush to see the picture. Lots of posters in portuguese, as well as heralds, books, etc. were distributed around the town.

FREEDOM OF THE PRESS and THE COHENS AND KELLYS IN PARIS (Universal) at the Pathe Palace - Ran for one week after a very poor advertising campaign. Double program at Rs.3$000. No comments were expressed on either picture as the public was apparently tired after seeing so many reels of film and had no time to consider the value of the subjects individually. Business was poor.

TELL IT TO THE MARINES (M.G.M.) at the Rialto. Heavy newspaper advertising with heralds and throwaways in the streets. Fair comments and good business. The M.G.M. tied up with the Brazilian Marines for this picture.

THE GOLDEN BUTTERFLY with Lily Damita - a French picture distributed by Programma Serrador. Ten days starting Friday. The first three days (Friday, Saturday and Sunday) resulted in very good business. The following week, however, was not so good. A heavy advertising campaign was conducted and the picture was fairly well received.

HOT NEWS (Paramount) at the Imperio. Ran for one week with street ballyhoo and average advertising. The Paramount Co. engaged a special man to make their publicity and to see if he could pick business up, but after seeing the results in this instance they cut out his services. The picture was fairly well received and business was average.

THE HUNCHBACK OF NOTRE DAME (Universal) a repeat at the Pathe Palace. Originally booked for one week, but owing to very poor reception business fell on the third day and it was replaced by another Universal picture with about the same results.

THE DRAG NET (Paramount) at the Capitolio. Ran for one week after special advertising. The picture did not take as crook stories do not go over well here. It was a complete flop notwithstanding that the picture was cleverly put up.

THE PORT OF MISSING GIRLS at the Capitolio. Average advertising but very poor box office results.

THREE BAD MEN (repeat) and LOST IN THE ARCTIC double feature (Fox) at the Pathe Palace. One week at Rs.3$000 with fair advertising. Box office receipts fair.

A CERTAIN YOUNG MAN (Metro) at the Rialto. This picture was pretty well advertised but for some reason or other did not draw. It was booked for one week but in the expectation that it would pick up was left for the following week and shown jointly with another Metro western picture, THE ADVENTURER, but the results were about the same as the previous week.

DAMN (A British picture) distributed by Programma V.R.da Castro at the Parisiense. It was advertised for a certain date but was withdrawn on account of a protest made at the last minute by the German Ambassador. The owners of the picture made claims to the censors and the picture was passed after several cuts were made and a few titles changed. Average advertising carried out and box office receipts above what this house usually grosses.

NAMELESS MEN (Tiffany) at the Odeon for one week. The picture alone would have been disastrous as regards box office receipts, therefore a vaudeville number was staged (a midget troupe) which drew very well and extraordinary business was done.

LOVES OF AN ACTRESS (Paramount) at the Capitolio for one week. Reception and box office receipts fair. Pola Negri is well liked here but as they have released so many consecutive pictures starring her, the public is becoming tired of her. The same is happening with Lon Chaney, Ramon Novarro, John Gilbert, Greta Garbo, Emil Jannings and others.

THE COLLEGE WIDOW (Warner Bros) and SHOULDER ARMS at the Pathe Palace with fair box office receipts. These pictures were not well advertised, and I think that if the Chaplin subject had received more publicity it would have shown better results, notwithstanding the fact that it has been repeated several times. This double feature program was released at Rs.3$000, which price has been the policy of this house since its opening in April last. The Pathe-Palace has the suport of the Universal and Fox Companies but the conditions under which they release their product there are not very satisfactory, however, they have no other first run house in which to release their pictures. I understand that they get very low prices and this is the reason why this house can compete with others with this double feature policy and still make money.

THE SILVER SLAVE (Warner Bros) at the Imperio. Comments good and box office receipts fair. Average advertising.

CHARLIE'S AUNT (repeat) at the Odeon with the second week of the Midget Troupe still strong. The latter troupe proved so good an attraction that they were booked for one more week. The Odeon is adopting the vaudeville policy in conjunction with pictures as the product that they are now releasing is not strong enough for the best first run house of Rio. The Odeon releases all the Programma Serrador product, mostly European pictures, and also handles the Tiffany pictures. The vaudeville policy is certainly adaptable during the summer

months and it is a great assistance to business when good attractions can be obtained.

The foregoing were the most important pictures released during the past month. The Gloria Theater is only running the UFA product. The Ufa agent has a special contract with the Empresa Serrador whereby the house deducts the daily expenses and a certain percentage is then allowed for the picture. However, box office receipts were very poor as the German pictures fail to draw in this house. On some days, receipts have not reached Rs.1:000$000 and money is therefore being lost, for which reason it is rumoured that this contract will shortly be terminated.

The First National product is run at the Central, a small house situated in the center of the city and which runs pictures jointly with vaudeville numbers as it is an old policy. This house was recently purchased by the Emtbidoras Reunidos Soc.Ltd., which controls some 18 houses in Rio and of which the Metro-Goldwyn Co.is a member; the old policy is still maintained. The prices that the Metro Goldwyn Co. get for First National pictures are very low, both for the first and subsequent runs. Not long ago a special representative of the First National Co. was here and it was said that they were endeavoring to open a branch here but nothing else has been heard about this. At the present time Mr.Serrador has an offer for their product amounting to one thousand and five hundred contos, but in view of the obligations he now has, he can not accept this offer and the First National therefore have left their product in the hands of the M.G.M. The rumour has also circulated that the First National Co. and Warner Bros. would combine and open an exchange here, but nothing further has been heard in this respect.

The situation of the film business during the coming year is very promising for those who do not own any houses in Rio and S.Paulo. As stated in my previous reports, the Paramount Co. is building a house in S.Paulo which will be opened some time during March with some 2,200 seats and they are after good productions. They have approached us for Rio and S.Paulo but we have not promised them anything as we are still waiting to see the best offer. The Empresa Serrador is also after our pictures for Rio and S.Paulo and it is only a matter of seeing where we can get the best conditions. As we have already been operating here for almost three years, we know what we should get out of these two cities for the first runs. In view of this and also of the considerable amounts we have heretofore spent in advertising, it is my idea that we sell the pictures individually at fixed prices, thereby getting higher prices than ever received before. As the amounts to be spent in advertising will be stipulated beforehand, the producers' grosses will not be hurt and we will effect this economy on advertising.

It is my intention to make next year a record in both Played & Earned and Net Profit, and I assure you that business during 1929 will increase to a considerable extent.

CHANGES IN PERSONNEL OR SALARIES. (a)

The following changes were made during the past month:-

Bahia Branch

Edmundo Britto	Clerk	Left November 10 1936
Waldemar Tavares	Clerk	Employed November 11 1936

4. - MATTERS OF POLITICAL IMPORTANCE.

(a) No new taxation has arisen. In a former report, I advised you of the proposed reform of the Customs House Tariff. A copy of the report prepared by the Film Board of Trade to be presented to the Customs Tariff Reform Committee is being sent to Mr.A.W.Kelly under separate cover.

(b) None

(c) In the State of Minas Geraes a new law was recently passed regarding censorship. For your guidance and information, I am having a translation of this law made and will send same to you as soon as ready. This matter was discussed by the Board of Trade and a committee was appointed to go to Belle Horizonte, the capital of the State of Minas, in order to see the President of the State regarding the law and explain to him that as it then stood the film companies could not comply with its clauses and that if it were obligatory for them to do so, they would prefer to close their branches in that State. Several changes were made in the law and published. A translation of these changes will be sent to you in due course, together with those suggested by the committee of the Board of Trade.

(d) (e) Nothing to report regarding these paragraphs. We only had two pictures censored during the past month:- THE GARDEN OF EDEN and STEAMBOAT BILL JNR. The two repeats shown during this month, THIEF OF BAGDAD and THE NIGHT OF LOVE were not censored this time as they were passed by the censors at the time of their first release.

5. - MATTERS OF ECONOMIC IMPORTANCE

There has been no change in the economic situation of Brazil since my previous report, the money market and exchange remaining almost the same.
The Bank of Brazil has cut off all credits and this has occasioned the failure of several concerns. The most important of these was a jewelry store which failed with 20,000 contos liabilities and affected several other firms in Rio and S.Paulo. The action of the Bank of Brazil is having serious effects on all trades as it was the principal source of credit and loans of many domestic concerns. The Northern States are badly affected by a situation of a political origin. In the states of Pernambuco, Alagoas, and surrounding states, the exhibitors are claiming against the increase in freight charges made by the Great Western R.R.Co., an English concern which operates the majority of the railroads in these northern states. This increase has affected commerce in general and business has fallen. It might not seem possible

to you that a small increase in freight charges would have such an effect on the situation of these states, but when you remember that they represent the poorest part of Brazil you will see what a difference one milreis per kilo more will make on general business. These increased charges prevent farmers from sending their produce into the capitals and cities and consequently decreases their buying power. The case has been argued and fought by the newspapers but nothing has yet been done to alleviate the situation.

The biggest obstacle of our business is now here, i.e., the summer. All Rio houses, especially the first run exhibitors, are beginning to feel the bad effects.

Another thing that is also affecting the economic situation of the country is the proposed increase of the salaries of public servants based on the amounts they were receiving in 1914. The law originally called for an increase of 160% but at that time a deficit of 80,000 contos was found in the Government Budget and the increase was lowered to 100%, however, this matter is still under discussion. I understand, nevertheless, that the Government is preparing the schedules for this increase on the 100% basis and that it will take effect on January 1 1929. This change will improve the situation a little.

6. - ANTI-AMERICAN FILMS. (a) (b) and (c)

There is no agitation against American films on the part of the Government, however, as stated in a previous report, a fan magazine is publishing weekly articles calling attention to this fact and mentioning the quota arrangements now in force in Europe. I do not think that this will affect our future productions as it will take a considerable time before anything can be done regarding domestic productions in Brazil.

7. - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS (a) (b) and (c)

None

8. - NEW THEATERS BEING ERECTED OR CONTEMPLATED (a) (b) and (c)

None

9. - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION (a) (b) and (c)

The amounts disbursed on the pictures released and repeated during the month was as follows:-

Garden of Eden	4:000$000
Steamboat Bill Jnr.	3:838$000
Night of Love	3:838$000

Copies of all advertising matter have been sent to the Publicity Department. This is done every two weeks; copies of all advertising and publicity published by us, our branches or by the exhibitors, being sent to Mr.Moyer, irrespective of whether it is paid or free. The person in charge of this separates adver-

tising and publicity by producer and an easy check one than be kept and the producers can see that we are handling their pictures in the proper manner. I do not believe that any other branch forwards this matter in the way that we do, and we have received congratulatory letters from Mr.Moyer to this effect.

No special exploitation was done for the presentation of any of these pictures, other than our regular advertising and publicity campaigns which embrace daily newspapers and fan magazines.

None of these pictures had extended runs; the normal run here is one week and the pictures are then immediately released by the second run exhibitor.

We are already calling the attention of brazilian exhibitors through our monthly magazine to our 1929 line up. We have prepared a special edition of the magazine to appear in January and we will then give a detailed outline of the 16 pictures we are to distribute for next year. We have passed on to about one hundred of our best customers the books received from our Head Office and considerable interest has been aroused. The exhibitors are eagerly awaiting our 1929 announcement.

(d) We have sent to our branches Portuguese translations of the sales promotion letters sent by Mr.Moyer,urging the the managers to use them. The writer has used them in Rio and nearby prospective localities and fair results have been obtained. Replieas have been received from all those to whom we have written,but most of the exhibitors claim that our prices are too high and that they are getting pictures from Metro, Paramount, etc. for 35, 50, 60 and 80 milreis. We have fixed a minimum price of one hundred milreis as we have decided that it does not pay to release a picture for a smaller price. We are continuing with this sales promotion campaign. No comments have so far been received from the branches regarding the results in their localities. We also derive great benefit from the issue of our monthly magazine, as it reaches all the exhibitors in Brazil and is doing a great deal to make our product known all over the territory.

10. - WHAT MEMBER OR MEMBERS OF THIS ORGANIZATION RENDERED MERITORIOUS SERVICE DURING THIS MONTH.

All of our employees are always on the job and are rendering their utmost toward the progress of the Brazilian unit. We owe special mention, however, to Mr.José R.Guimaraes, the Rio Manager, who has already passed the quota assigned to him for this year. The same also applies to Mr.Domingos Grecco, our Bahia Manager, who has also passed his quota. Mr.Grecco will be transferred to the new Ribeirao Preto Branch in January when it is opened. The territory covered by the latter branch is larger than that of Bahia and he will therefore have a better opportunity for action. Mr.J.B.Pavao, our Rio Booker, has also done so well that the writer has decided to send him to the Porto Alegre Branch in January or February when that division will be opened.

In one of my previous letters, I mentioned the necessity of having your authorization to increase certain of our employees who started with small salaries but who's results of this increase. The writer leaves this matter open for your decision and awaits a satisfactory reply.

11. - ADDITIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR ORGANIZATION.

I have very little to suggest or recommend regarding this organization. As I have written you several times before, this branch is so well organized that I think there is no objection to make; it runs almost perfect, but we are always making improvements. Every member of the United Artists family in Brazil is very enthusiastic and the writer, as already stated, takes great pleasure in recommending each and every one of our employees.

Some times it becomes very important that I should have your permission to do certain things when their purpose is in the interest of the producers and the corporation. I refer to my cables of December 6 and 7 in which I requested authorization to sell the 16 pictures reserved for next year. I am trying to get for this group of pictures, the highest ever obtained by anybody for first run in Rio and S.Paulo. None of the producers will be sacrificed and every one will get a higher price than they did on previous subjects. However, if the writer is compelled to wait until the proper authorization comes through, it might not be possible to get the conditions that I am now able to secure. I had hoped to close this deal before the end of the year and it would have gone a long way toward pushing our Played & Earned up to the 4,000 contos that it is my wish to do during 1929. However, this will only be possible if I am free to sell the entire 16 pictures as none of the parties now interested would buy any of the pictures individually. They will buy all of them an pay a price corresponding to each one. It is thus very important that you insist upon getting the proper authorization. It may seem to you that I am stubborn, but this is only becsuse I want to get the most to be gotten for our pictures, however, if my hands are tied then I shall not be able to do so.

I trust that you will reconsider this question once more and will understand my desire that the Producers, Directors of the Corporation, Mr.Schenck and Mr.Kelly be satisfied with my activities.

12. - CHECK UP REGULARLY ON ACCESSORIES. (a) and (b)

A revision of the supplies of our different branches has been made and their needs have been requested for the coming season. We are compiling these details and will forward same by next mail.

13. - HAPPENINGS OF IMPORTANCE.

The most important, in my opinion are, the passing of their quotas by the Rio and Bahia Branches; our marked

increase in Played & Earned business during this year and the plans we are making so that next year's business will be even better than this; and the opening of the new branches at Ribeirao Preto and Porto Alegre. There was also the opening of a branch of the Film Board of Trade in Sao Paulo where the writer was present as President. This branch of the Board of Trade should do much toward improving business in general. Finally, there is the standard motion picture contract which will be put into effect on March 1. This should be of great assistance as regards methods of selling, paying, etc.

Nothing has yet been done or is being done regarding sound. The Paramount Co. in Rio and the Empresa Serrador in S.Paulo bought auditorium models of the Orthophonic Victrolas from the Victor Talking Machine Co, which cost about 60 contos. The Paramount Co. first installed their machine in the Imperio but later transferred it to the Capitolio on account of protests on the part of the public who claimed that they had not paid their money to come to the movies and hear a phonograph. The same thing happened in Sao Paulo in the presence of the writer, where the victrola was badly received on the night of inauguration. The Paramount also had the records for "LOVES OF AN ACTRESS" shipped from the States and tried it on the auditorium, but nothing was accomplished as the public received it very cold. Up to the present time, the attempts to present sound or synchronized pictures here have failed.

I am still of the opinion that a long time will pass before a good installation will be available in this territory, and even if this obstacle is removed, only a very few exhibitors will be able to afford the cost of the apparatus. There are only three or four houses in Rio and S.Paulo who could stand these expenses, and outside of these I firmly believe that nothing can be accomplished with sound, unless a cheaper apparatus can be built so that the smaller exhibitors can afford to have it also.

O. Baez

Made in U. S. A. Form 6 OM 11-48

OFFICE RUSHGRAM

To

From **Date**

SWITZERLAND

SADIE THOMPSON refused by censors in province of Lucerne, only.

NORWAY

25 feet cut in TEMPEST showing execution of general.

ITALY

The censor board has adopted sever measures against war films, revolution films and pictures portraying Italian characters shown in unsympathetic light. STREET ANGEL was considerably cut because it contained some scenes showing ragged children of Naples. The new regulation of the censor board are for two purposes:

1.- To protect showing Italy or its people in any unfavorable light.

2.- To find an excuse to reduce the number of foreign films.

Mr. Bisi, the head of the government film commission, has stated that

OFFICE RUSHGRAM

To

From **Date**

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

December 1,1928

D W Griffith,Inc.
729-7th Ave
New York City

Gentlemen: Att Miss Conway.

We are just in receipt of the attached Certificate of Destruction covering the following subjects, destroyed at Calcutta,India, October 4,1928:

1 print	DREAM STREET
1 "	LOVE FLOWER
1 "	ONE EXCITING NIGHT
1 "	BIRTH OF A NATION
1 "	FALL OF BABYLON
1 "	ISNT LIFE WONDERFUL
2 "	WAY DOWN EAST

Very truly yours,

UNITED ARTISTS CORPORATION

Assistant Treasurer

MWR FG
Enc

IN THE MATTER OF THE UNITED ARTISTS CORPORATION OF NEW YORK

&

IN THE MATTER OF THE MOTION PICTURE PRODUCTIONS

entitled : -

DREAM STREET	-	1 copy
LOVE FLOWER	-	1 copy
WAY DOWN EAST	-	2 copies
ONE EXCITING NIGHT	-	1 copy
BIRTH OF A NATION	-	1 copy
FALL OF BABYLON	-	1 copy
ISN'T LIFE WONDERFUL	-	1 copy

FOR INDIA, BURMA & CEYLON.

WE, MESSRS. J. F. MADAN & CO. THE MANAGING AGENTS of Madan Theatres Ltd., of 5, Dharamtala Street, Calcutta, India, make oath and say as follows : -

1. That we have had control of the prints of the MOTION PICTURE PRODUCTIONS above-mentioned during the exhibition of the same by and through the Agency of Madan Theatres Ltd., and its branches in -- pursuance of the Contracts dated 28.4.1923, 24.1.1925, 30.9.1925 made between the above-named Corporation by their Agents United Artists Corporation for the Far East and the said MADAN THEATRES LIMITED and that the facts herein deposed to are within our own knowledge.

2. That all the prints of the said MOTION PICTURE PRODUCTIONS which have at any time been received by us or the said MADAN THEATRES LTD., or its Branches have been destroyed.

For & on behalf of
MADAN THEATRES LIMITED.

MANAGING AGENTS.

This 4th October. 1928. In the presence of

(Name) T. McCaig

(Address) Dy Comr. of Police

(Occupation) Calcutta.

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The time time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1928 DEC 4 AM 1 53

SA357 33 NL=HD HOLLYWOOD CAL=F 3

ED LINDEMAN,D W GRIFFITH INC=
ROOM 501 772 7 AVE NEWYORK NY=

XD

UNDERSTAND SEXES DOING VERY WELL NEIGHBORHOOD HOUSES IF THIS TRUE WE SHOULD CERTAINLY NOT GIVE PICTURE AWAY IN THIS QUARTER ALSO IF THIS IS TRUE SHOULDNT WE GET MORE THAN FIVE HUNDRED THOUSAND DOLLARS IN THIS COUNTRY ADVISE=

R A KLUNE=

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec. 4, 1928.

DAY LETTER

Mr. R. A. Klune
United Artists Studio
Hollywood, Calif.

Mr Lindeman stricken suddenly last night with acute appendicitis operated on this morning stop Operation very successful and if no complications set in recovery should be very rapid stop No complications anticipated at this time stop Is at Parkwest Hospital one seventy West seventysixth Street stop Have sent flowers from firm stop Just as soon as possible will take up with him your wire ~~of~~ today regarding Sexes doing well in neighborhood houses and will wire you his advice and opinion stop Regards

C. M. Conway

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fast message Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB606 19 NM=HOLLYWOOD CALIF 4

928 DEC 5 AM 12 01

MISS C M CONWAY,D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

TITLE OF PICTURE FINALLY SELECTED QUOTE LADY OF THE PAVEMENTS UNQUOTE SEND FLOWERS TO LINDENK FOR MR GRIFFITH REGARDS=
R A KLUNE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Hollywood, California,
December 5th, 1928.

Memo:

At a meeting of the producing members of the United Artists Corporation, held in Mr. Schenck's office at the United Artists Studio, 1041 North Formosa Avenue, Hollywood, California, on Thursday afternoon, December 6th, 1928, at 2:00 o'clock, there were present: Mr. Schenck, Mr. Fairbanks, Mr. Griffith, Mr. Chaplin, Mr. Selznick, Miss Pickford, and Dennis F. O'Brien, general counsel. After Mr. Dillman came to the meeting stating that he represented Miss Gloria Swanson, and Mr. Schenck told him that this was a meeting in which only matters that were properly for consideration by members of the Board of Directors would be considered, and that no one could be present except the stockholders themselves or the directors and that matters would come formally before the Board of Directors in New York where Miss Swanson, as a member of the Board of Directors, would be present.

The following matters were unanimously approved:

1. That each of the producers whose pictures were being distributed by United Artists Corporation and come under the contracts between the United Artists Corporation and Public Theatres, Inc.; United Artists Corporation and Loew's, Inc., will accept the supplemental memorandum negotiated by Mr. Lichtman and Mr. Kelly relative to the cost of synchronization of sound and music to silent pictures being included in the cost of negative, such cost not to exceed $40,000.00 per picture; that in the future, after sufficient experience will have been had in the marketing of sound and talking pictures, the contracts between the United Artists Corporation and the producers of sound and talking pictures be modified relative to the number of negatives of sound and talking pictures and of silent pictures and the number of copies of each respectively to be provided by the producer; that United Artists Corporation should charge only actual cost in the distribution of sound records.

2. Cost of synchronization and manufacture of records shall be borne by producers.

3. That this is an inopportune time to start negotiations with Publix Theatres, Inc. and Loew's, Inc. relative to increasing the negative cost of motion pictures, of which they have produced both silent and sound negatives, above a million dollars per picture upon which to predicate the guaranty under existing contracts; that same should be done only after both parties have had experience with same.

4. Mr. Schenck stated that it was obligatory upon him to charge the cost of operating the three United Artists Theatres located in Los Angeles, Chicago and Detroit so that the rent of such theatres would be apportioned to 40 weeks of each year instead of 52 weeks, because of the refusal or failure of the producers to have their pictures exhibited in those theatres during the summer months, but that he expected to conclude a deal with Publix Theatres, Inc. relative to these theatres, and if that be concluded, the rent will be upon a 52 weeks basis and such arrangement will be retroactive.

5. "ROMANCE". Mr. Griffith, on behalf of himself and his corporation; Miss Pickford, on behalf of herself and on behalf of Douglas Fairbanks; Charles Chaplin, on behalf of himself and his corporation, agreed to transfer whatever rights that the producers have in and to the motion picture rights of "Romance" to the United Artists Corporation in consideration of their responsibility for the deficit or

any part of the dollars of that motion picture being paid by the United Artists Corporation, and this was acceptable to all of the stockholders, and Mr. O'Brien was instructed to prepare the necessary documents to effectuate the same.

8. Relative to cost of censoring, it was determined that United Artists would proceed with the handling of matters of censorship as it had in the past, but in the event of a producer delivering a motion picture that violates substantially the laws of censorship, that it will be incumbent upon that producer to attend to the censoring of such picture.

7. It was agreed that where contracts were unenforcible with exhibitors after a reasonable effort has been made to enforce the same, and that the amounts involved were small, that the United Artists Corporation attempt to procure the consent to cancellation on the part of the producer, failing in which they should be referred to Mr. Schenck, the president. Mr. Samuel Goldwyn stated that there was approximately $60,000.00 of unplayed contracts for United Artists, and that these contracts were very old, and that he was opposed to any act which would lessen the zeal of those in charge of enforcing the contracts and having them played, on the part of the United Artists Corporation. Mr. O'Brien will take these matters up specifically with Mr. Taylor, of United Artists Corporation in charge of this department.

6. Tax Matters. It was agreed that the turnover taxes in Australia and New South Wales be shared equally, one-half by the distributing corporation and one-half by the producer. It was the sense of the meeting that the corporation should pay no percentage on gross for leasing or purchasing of sound records to the so-termed Hays organization.

9. It was the sense of the meeting that the Hays organization and/or film boards of trade should bear the expenditures of the conspiracy actions brought against the members of the Hays organization throughout the country.

10. Relative to foreign contract of Electric Products Research, Inc. Further consideration of this matter was postponed because same was under further negotiations in New York City.

* * * * *

There was a general discussion relative to the present condition of the motion picture business throughout the world and particularly the United States of America, and the problems presented by the development of owners of large chains of motion picture theatres and their tendency to reduce the consideration to be paid for the use of the motion pictures of the producers. Each person present took part in this discussion, and it was the sense of the meeting that Mr. Joseph M. Schenck, the president, should go to New York City in the near future and give it his personal attention. Mr. O'Brien was instructed to present the report of this meeting to the next meeting of the Board of Directors of United Artists Corporation and state that all of the above matters should be recommended for adoption by the members of the Board of Directors.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

Form 4

December 10, 1926

D W GRIFFITH
CARE UNITED ARTISTS STUDIOS

HOLLYWOOD CALIFORNIA

I HAVE CONFIDENTIAL REPORT THAT THE FEDERAL GOVERNMENT HAS AGREED TO RETURN APPROXIMATELY FIFTYTHOUSAND DOLLARS EXCESS TAXES PAID BY GRIFFITH CORPORATION IN NINETEEN TWENTYONE IT MAY BE A MONTH BEFORE THIS IS PAID TRUST THIS WILL ADD TO YOUR CHRISTMAS CHEER KINDEST REGARDS

BARNHAF

Charge Barnhafand Richter 130 W 42nd St City

United Artists (Australasia) Ltd
51 Castlereagh Street
Sydney

PHONE B 1881
PHONE B 1882

ADDRESS ALL MAIL TO
P.O. BOX NO. 3210P
SYDNEY, N.S.W.

10th December, 1928.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR FOUR WEEK PERIOD ENDING DECEMBER 1ST.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "STEAMBOAT BILL JR." at Regent Theatre, Sydney. This picture was received very well and caused an enormous amount of laughter, but the gross done by the theatre during the week was only up to average business.

"TWO LOVERS" at Prince Edward Theatre, Sydney, for an extended run. This picture, which opened on the 23rd November, met with a very good reception, and recorded very much better figures at the box-office for the first two weeks than the previous picture of ours in this theatre. The Colman-Banky combination is an exceedingly popular one, and the picture should run right through December and into January.

"GARDEN OF EDEN" at Hoyts de Luxe Theatre, Melbourne, was well received and the picture played to good business. It was very well put over by the theatre management.

"RAMONA" at the Tivoli Theatre, Brisbane. The Red Indian Trio imported from America by Union Theatres, played with this picture, and the combination proved irresistible. The picture broke the record for this theatre at this time of the year, and only "THE CIRCUS" has taken more money in the Tivoli Theatre this year. The publicity campaign was the biggest ever put over in Brisbane.

"DRUMS OF LOVE" at the Regent Theatre, Adelaide. This picture was not particularly well received, and did not overcome the terrible depression that exists in Adelaide as far as the box-offices are concerned.

"DRUMS OF LOVE" at the Grand Theatre, Christchurch, was only moderately well received, and the box-office figures were terrible. This was partly accounted for by an epidemic of Scarlet Fever breaking out in Christchurch and all children being barred from attending theatres.

"TEMPEST" at Strand Theatre, Dunedin, was well received, but box-office figures were very disappointing.

"RAMONA" at the Strand Theatre, Dunedin, had an excellent reception, and the figures, particularly at the beginning of the season, were very good, but fell away a little towards the end of its two weeks' run.

"STEAMBOAT BILL JNR" at Strand Theatre, Auckland. On account of this picture's length and the fact of it being a comedy, the management of the theatre put on a double-feature programme, and our picture pleased just as much as the other attraction.

"DRUMS OF LOVE" at the Strand Theatre, Wellington, had a fair reception, but was up against pretty severe opposition in the form of Carnivals and a big Boxing Match.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

(a & b) "ANNA KARINA", Metro-Goldwyn-Mayer, was released for one week at Hoyt's Regent Theatre, Sydney, and proved a very good box-office attraction. This picture was put out with the alternative title, "LOVE" on the 24/ sheeters, and several of their other posters were titled just "LOVE" only.

"LEGION OF THE CONDEMNED" was presented by Paramount for an extended run at the Crystal Palace, Sydney, and was advertised as a sequel to "WINGS". It failed to reach the entertainment standard of its predecessor but was received very well, and business at the Crystal Palace was fair, but not nearly so good as we did with "RAMONA".

"LOVES OF CARMEN", was released by Fox for one week at the Regent Theatre, Sydney. This picture had a very good reception, the title drawing a great deal of money to the box-office.

(c) Of the above productions, only "THE LEGION OF THE CONDEMNED" is having an extended run, and on this picture Paramount is believed to have spent about £100 on additional publicity. In addition to this they gave extensive use of their exploitation men, and co-operated to the fullest extent in putting the picture over in a big way.

3. CHANGES IN PERSONNEL AND SALARIES:

HEAD OFFICE:

L. Mason, Exploiteer, was asked to resign, effective December 1st, on account of there being insufficient immediate work to justify his expense, plus the fact that he was not a particularly brilliant worker.

W. G. Lyons, was added to the Publicity Department at a salary of £3/10/- per week. Mr. Lyons had been in the employ of First National during the time they were spending over £10,000 on national publicity, and after leaving there was employed in newspaper work. He is proving a very valuable Assistant to Mr. McMahon, whose Department has rapidly expanded with the greater number of pictures we are now releasing, and through handling the very excellent material continually being sent us from Mr. Mayer. We are also considering appointing a smart junior girl to the Publicity Department, and when same is thoroughly organised Mr. McMahon should be free to concentrate on exploitation work when required. By this means Mr. Mason's place is satisfactorily filled, at no further cost to the publicity and exploitation department.

Mr. R. H. Hoyle, General Manager, salary increased by £7/-/- per week, vide cabled authority from Mr. Kelly.

NEW ZEALAND:

To take care of the campaign of assisting exhibitors with letters to their patrons, etc. and to be of general use, Miss M. E. Higgins has been appointed as a junior clerk at £1/-/- per week.

QUEENSLAND:

In accordance with the Queensland Award governing all employees, Miss D. Clark, Typiste, has had her salary increased from £1/14/6 to £2/7/- upon her reaching a certain age.

Mr. W. Donovan has been added to the Sales force, thus giving Queensland a permanent Salesman. His commencing salary is £7/-/- per week.

The Queensland Branch has always required the services of a Salesman for eight months out of the twelve, and in appointing Mr. Donovan we have in mind the possibility of using him in the New South Wales territory during the time the Queensland selling season slackens. The two territories are sold somewhat differently, inasmuch as Queensland, through its vast area must be sold on the Circuit plan, and once the complete Circuit is fixed the Branch Manager can take care of the remaining open spots. New South Wales selling, however, is continuous at all times of the year, and at certain periods three Salesmen working at the one time would not be too many.

4. MATTERS OF POLITICAL IMPORTANCE:

(a & b) Nil.

(c) The personnel of the new Censorship Board and the new Censorship Appeal Board has been announced, the former consisting of the present New South Wales Censor, Mr. Creswell O'Reilly, as Chairman; Mr. Lionel J. Hurley, who has been assistant to Mr. O'Reilly, as the second male member; and Mrs. Eleanor Glencross as the lady member. The Appeal Board

of Professor Wallace, Vice-chancellor of the University of Sydney, who was for some time chief Commonwealth Censor, as Chairman; Mr. Ernest Blackwell, a former member on the literary staff of the Sydney "Daily Telegraph", as the second male member; and Mrs. M. Liddell.

Of the above six members, Messrs. O'Reilly, Burley and Professor Wallace are well known to us, we having been in constant contact with them in the old Censorship Department. In regard to Mrs. Glencross, we believe that she will be a very strict censor, and on present indications, narrow-minded, and prejudiced against American Films. One of her first utterances after appointment was to the effect that now that American producers knew there was a woman on the Censorship Board they would be very much more careful of the class of pictures they sent out to Australia. She admitted she knew nothing about any of the stars, and said she had not even heard of Mary Pickford or Douglas Fairbanks, let alone anyone else. She said she had been to a picture theatre once or twice in her life, and she was looking forward to improving the standard of pictures placed before the public considerably. Holding these views, she should make a wonderful ally to Mr. O'Reilly, at whose hands we have suffered unmercifully for the past two years, and I should imagine that the Appeal Board will be holding just as many sittings as the Censorship Board, for the reason that it will be necessary to appeal to them on nearly every picture.

In regard to the Appeal Board, Professor Wallace, the Chairman, has always proved himself a broad-minded man amenable to argument, and we believe Mrs. Liddell will also prove sympathetic. Mr. Blackwell is a mystery man at the present time, but we will know more of him when the two Boards commence to function on the 1st January next. A cutting from the Melbourne "Argus" is attached hereto announcing the appointment of the above Boards.

(d) During the month "REVENGE" passed the Censor without a cut, but "WOMAN DISPUTED" was not quite so fortunate, although the cuts made detracted very little from the entertainment value of the picture. These cuts are as follows:-

Reel 2: Delete sub-title "I didn't bring him here".
Reel 7: Delete sub-title "Filthy beast - I hate him - hate him."
Reel 9: Delete following sub-titles - (a) "The joke's on you" (b) "You had your hour - now I've had mine" (c) "Ask her if I'm delirious" (d) "Ask her! Ask her! Why don't you ask her!"

Total length of cuts 30 ft.

(e) Nil.

5. MATTERS OF ECONOMIC IMPORTANCE:

The depression reported in my last Report still exists, and our South Australian territory is feeling it to a very marked degree, and it will probably be the New Year before the depression starts to lift, as December is always a very quiet month everywhere.

The Federal Election took place during the month, and the Bruce Government was returned to power, but with a majority nine less than previously. There was a distinct swing towards Labor, particularly in New South Wales, but the Nationalist members consider it only the usual swing of the pendulum in elections where a Government has previously had an overwhelming victory. However, the Bruce Government are safe for another three years, and in the writer's opinion they will govern better through the very fact that Labor took so many of their seats from them.

Governmental Elections were also held in New Zealand, and the Government there were defeated. Labor, however, do not hold the reins, as the Party with the largest majority are known as the United Party, and they comprise the malcontents of the previous Government and the moderates of the Labor movement. They have a bare majority, but should be able to govern. It is to our advantage that this party got into power, because their leader, Sir Joseph Ward, has considerable investments in the motion picture business, and the Cinematograph Bill recently passed will undoubtedly be modified by him in due course. This Bill is now law, and operates as from the 1st January next. I am enclosing herewith a copy of it, and I particularly draw your attention to Clause 37, which seriously interferes with our method of selling. Sir Victor Wilson is appealing to the Government on our behalf for an exemption from this Clause, pointing out that we are the only distributors doing business in New Zealand who have consistently fought against blind and block booking, and yet we are the ones most affected by the Clause designed to give relief to the exhibitor from such practices. We have taken legal opinion (copy of this also is enclosed herewith). Sir Victor Wilson is optimistic regarding our securing relief from this Clause, and as he will be visiting New Zealand at an early date in the New Year, we feel that for the time being there is no necessity for us to alter our method of selling or restrict our contracts to those that are dated to play within 6 months of the date of contract.

Perusal of this Bill will also draw your attention to the fact that a quota system is introduced for both exhibitors and distributors, but for the time being the Government have decided to refrain from applying this part of the Act, as the distributors as a body agreed to voluntarily see that the requisite number of British Empire films were distributed by them, and the exhibitors agreed that they would voluntarily screen the quota requirements. The schedule closely follows that operating in England, and is as set out on the last page of the attached copy of the Act. Under promises given we are supposed to release British films to the extent of 7½% of American films; which means that we will have to release two English pictures during 1929. "THE PASSING OF MR. QUINN" and "S.O.S." take care of this situation for us, therefore voluntarily we will be doing our proportion.

The rest of the Bill gives us little to worry over, and I have already commented upon the taxation Clause, full particulars of which are contained in Section 40. I regret I cannot send you more than one copy of this Act at the present time, but should you require it, will try and obtain any number that you ask for. In next Report I hope to be able to send you the regulations that are at present being drawn up, providing for the administration of the Act.

6. ANTI-AMERICAN FILMS:

The leading morning paper in Melbourne, the "Argus", published an article headed - "Meaningless Titles", copy of which is attached hereto, and the criticism

contained therein is really not of a serious nature, nor does it affect any of our pictures.

I also enclose two articles from Melbourne papers, commenting upon the appointment of the Censorship Boards.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

(a, b & c) Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

(a) Last month I recounted the efforts of Mr. Stanley N.Wright to float a Company to build new suburban theatres in Brisbane. Mr. Wright has now turned his activities into buying existing shows and rebuilding them, and has so far acquired two.

re NEW THEATRE, CHRISTCHURCH, NEW ZEALAND: Some time back I mentioned that a company, backed by the powerful N.Z.P.S. Circuit, proposed to build a new theatre in Christchurch, but after floating their Company and getting the capital in, they found that the building they intended to demolish had three tenants holding long leases who had been overlooked, and who demanded heavy compensation. These tenants have now been compromised with, and the building will be commenced immediately. At the same time the Fuller-Haywards, who control the N.Z.P.S. are, apart from this Company in which they are interested building a new theatre themselves, therefore when both these houses are finished Christchurch will be brought right up to date as regards modern theatres.

(b) As the completion of the above theatres are so far off, no arrangements have so far been made for booking them.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) The usual advertising was done during the month, and the expenditure is as follows:-

"TWO LOVERS"	£56.
"STEAMBOAT BILL JR"	£36.
"DRUMS OF LOVE"	£22.
"MY BEST GIRL"	£12.
"TEMPEST"	£10.
"RAMONA"	£ 8.

Advertisements of a general nature in which more than one picture is mentioned or where "saving dates" policy, etc. is advocated - £20.

(b) The free publicity space during the month was of quite an extensive nature, and several newspapers published biographies of some of our stars, whilst several of our Branches succeeded in getting pre-release write-ups, free of cost. Copies of this publicity are being sent to Mr. Meyer under separate cover in the usual manner.

The run of "RAMONA" in Brisbane was assisted by our Mr.Bernard Allan to the extent of arranging window displays with Brunswick record and panatrope people, and a loud speaker display in a music shop in the main street. This latter was particularly effective, and held up traffic.

In Sydney we tied up with the Green Cab Company to distribute couriers in connection with the run of "TWO LOVERS" at the Prince Edward Theatre. A specimen of the courier with the Green Cab coupon attached is enclosed herewith.

Also in connection with the run of "TWO LOVERS" at the Prince Edward Theatre, we arranged for an aeroplane flight to be made over all the main bathing beaches, and couriers and novelties containing complimentary tickets to be dropped amongst the myriad of bathers that congregate on these beaches in summer time. A specimen of the class of envelope that was dropped and the couriers, is sent you herewith. Incidentally, although we arranged the stunt, the theatre paid for the entire cost of the plane flight, and also paid for the couriers.

A further exploitation idea was a tie-up with the popular monthly magazine "Adam and Eve", in which they conducted an ideal Lovers' Competition. Full particulars of this stunt are enclosed in the form of three pages taken from the issue of "Adam and Eve" of 1st December. Incidentally, this paper stretched things somewhat on Page 9, where they say a film will be made by United Artists. This statement was not authorised by us, but was put in by an over enthusiastic article writer. The centre photo at the bottom of Page 9 with the caption "Mr. Joe Murphy, etc." was really a photo of our Victorian Salesman, Mr. Max Cook, and his wife.

(c) Of the above productions mentioned "TWO LOVERS" is having an extended run at the Prince Edward Theatre, Sydney. It opened on Nov. 23rd. and should continue until about the 1st week in January.

Also by way of exploitation, various of our Branches have sent out a number of letters to patrons in the country towns to help the box office results for the exhibitors. These are attached hereto.

We have no long run bookings definitely fixed at the moment, therefore we are concentrating on the weekly releases in the smaller centres,and supplying our Branch managers with ideas and material to help put over their releases.

(d) Sales promotion letters on "STEAMBOAT BILL JR." were sent out by the New South Wales Branch and the Victorian Branch, as per specimens attached hereto. Our Queensland office sent out two letters, our Perth office one,

and our Adelaide office one, whilst the Victorian Office sent all of their exhibitors a specimen of the "GARDEN OF EDEN" courier and specimen of the "TWO LOVERS" daybill, and our New Zealand office did likewise.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANIZATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

Nobody can be singled out for special mention during November, but the whole of the organisation are doing splendid work, inasmuch as not only has each branch been conducting its Sales drive, but they are all busy completing the new Sales Control books and carrying out instructions outlined at the Convention for the better systematising of their branch operations. In addition to this, as Head Office have asked them for certain additional Returns in connection with the "13 Weeks business dated ahead" Return, it will be seen that each and every member of the organisation is working at absolute top pressure, and Head Office is getting very excellent co-operation from all in the reforms, etc. being made.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANIZATION:

I would like to reiterate my suggestion in last Report regarding cabling the change of a title, as we have just received by letter advice of a still further change in the picture originally known as "THE LOVE SONG". This means that we have sold this picture to exhibitors already under two titles, and now we have to adopt a third. We quite realise the necessity for these changes, but if cabled advice could be sent, possible confusion would be saved.

12. ACCESSORIES AND PUBLICITY:

(a) During the month we received two copies of gravure section of the Herald & "Tribune", New York, devoted to "BATTLE OF THE SEXES", "WOMAN DISPUTED","THE HEART SONG" and "REVENGE". We were particularly struck with these reproductions, and would request that next time anything of a similar nature appears, 1000 pulls of the page or pages be mailed us for forwarding to our main exhibitors. We think this would be sales promotion material of the highest class.

(b) The present quantities of accessories being sent is correct.

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

During the month Mr. Stuart F. Doyle, General Manager of Union Theatres Ltd. returned, and announced he had contracted for 12 installations to be made by the Electrical Research Company, and that the first talking pictures would be heard in Sydney in December. The Electrical Research experts duly arrived and commenced their installation work, and the present position is that these people are installing apparatus for both Union Theatres and their opposition, Hoyts' Theatres, in Sydney, and it is understood the Lyceum, Prince Edward and Regent Theatres will be all ready to present talking pictures by the 26th

Dec. The present intentions of the two main Circuits regarding installations is as follows:-

SYDNEY: Union Theatres will immediately wire the Lyceum and Prince Edward Theatres, and Hoyts will immediately wire the Regent Theatre, and after reconstructing their present so-called De Luxe Theatre, a small weekly-change house, will wire this and turn it into a long run sound house.

MELBOURNE: The Athenaeum Theatre here is to be wired and will become a Union Theatres talking long-run house. This theatre has so far only played one picture it having been devoted to legitimate presentations of stage plays imported to Australia by Messrs. E.J. & Dan Carroll. The Carrolls have definitely leased the theatre to Union Theatres for a talking house, and this theatre should be wired by the end of January. Hoyts here will also wire their present De Luxe house, but will only book weekly-change pictures therefor. Hoyts also intend in Melbourne to wire the new Plaza long-run theatre, which is at present under construction, but which will not be finished and opened until about the 18th April.

ADELAIDE: Union Theatres intend wiring one of their present weekly-change houses, probably the Wondergraph theatre and turning it into an extended run house. Hoyts will wire their weekly-change Regent Theatre and continue to show weekly-change pictures there.

Hoyts have also entered into an arrangement with J.C.Williamson Ltd. who control the legitimate theatre, the Royal, and this theatre will be wired and be available to present talking pictures for an extended run.

The Adelaide installations will follow those in Melbourne.

PERTH: The present plans are uncertain, but both Union Theatres and Hoyts will be wiring a house in due course.

BRISBANE: The installations here will probably follow those in Adelaide, and it is Union Theatres' intention to renovate their present second rate theatre, the Majestic, and turn it into a long-run talking house; whilst Hoyts are working with J.C.Williamson Ltd. and are immediately getting that firm to renovate the legitimate Royal Theatre and wiring it. The Brisbane installations cannot be made until March at the earliest, as the renovations to the Royal will not be completed until then.

NEW ZEALAND: The New Zealand Picture Supplies have ordered three sets, one for the Strand Theatre, Auckland; one for the King's Theatre, Wellington; and one for the Strand Theatre, Dunedin; and equipment will only be despatched from America in February, therefore it will be some months before sound will be presented in that territory.

The Electrical Research experts seem to be very keen men, and are really working very rapidly. Their policy is to simultaneously hand over a theatre,

properly wired and ready for the presentation of talkies, to each of the rival exhibitors in each key city. They are not concerned whether each rival exhibitor is in a position to present talking pictures, but they definitely are committed not to give any one exhibitor an advantage over the other as far as the theatre being actually wired is concerned.

14. REPORT ANY OTHER CONDITIONS OF HAPPENINGS OF IMPORTANCE:

Nil.

Yours very truly,
UNITED ARTISTS (Australia) LTD.

[illegible]

GENERAL MANAGER.

RRD:MH.

EDWARD KNATT HAWKINS
THE ROCKEFELLER
410 WEST 65th STREET
NEW YORK

Sunday, December 10, 1928

D. W. Griffith,
D. W. Griffith, Inc.
729 Seventh Ave.,
Room 501,
New York, N. Y.

Dear Mr. Griffith:

Unloubtedly - the "Pioneers of the Movies" had their minds, hearts and hands full - "making both ends meet", but with your grim determination they held -on and there now stands forth, as ample proof of initial good judgement -an international industry which is a perpetual Monumentto the integrity, wisdom and grit of those"who had the courage of their convictions"!

At Cinema's inception,'twas planned to sell Motion Pictures solely for public amusement-- later came the Educational idea --shortly to be followed by a few religious films--then during the Harding campaign, the political leaders suddenly awakened to realize the enormous pulling power of the "Movie-Magnet". (all of this before "Pictures learned to Talk").

Now- with the advent of "Sound" and the arrival of 100% "Talkies" -is there any reason for permitting the many other avenues to remain unopened to profitable trade traffic?

The Silent and Talking Films may be divided inot eight distinct divisions-namely:

(1)	Amusement	(5)	Financial
(2)	Educational	(6)	Religious
(3)	Industrial	(7)	Political
(4)	Commercial	(8)	Medical

Only a few, of the above "Octette", have (perhaps) had any real thought and attention from you or other prominent producers- Why is this?

Please eliminate, for the moment, classifications number one, two and seven- then-carefully consider the other five phases, of your business, in which many people are interested and for the product of which certain persons will spend real money.

EDWARD PRATT HAWKINS
THE ANSONIAN
415 WEST 23RD STREET
NEW YORK

D. W. Griffith - 2 -

Big American-also Foreign-industries, if correctly approached by trained merchandisers fortified with the right sort of a proposition would jump-at-the-chance to exploit their product by the "See - Hear" method.

Commercial enterprises, will sit-up-and-take-notice, when given an opportunity to know the results obtainable through use of the "See - Hear" \ plan.

Banks, bankers, brokers and promoters will quickly forsake "earn-out" procedure and embrace this new,attractive and practical departure - "See Hear \"

Churches and religions, regardless of creed, color, class or sect will welcome the idea of "See Hear \" and - it wouldn't be a hard job to sell 'em.

The American Medical Society has already given tangible evidence of its' desire to employ films in many forms of surgery, medicine and hygiene.

Many stockholders in your own companies are potential prospects and can be made, into "created-customers", with little effort and small outlay of money.

These are neither new nor are they original thoughts, but the ideas as to fulfillment are basically sound and I have the initiative training, also experience to successfully execute the proposition.

To establish any or all of these divisions as a part and parcel of your company should not conflict with the Amusement End, - it will not take one penny from the theatre box office, - it will unite, the"Showmen and the Business-men" in your organization-thus strengthening the personnel and at the same time - increase your profits.

Candidly, Mr. Griffith, I covet a chance to discuss this matter with you or anyone designated by you, at a mutually convenient time.

The courtesy, if receiving early advises in the promise, will be appreciated.

With every good wish, believe me

Cordially yours,
E. P. Hawkins.

EDWARD PRATT HAWKINS
THE BRIDGEFIELD
418 WEST 59th STREET
NEW YORK

Exec. Ref. List

Street Address-
40 East 77th Street,
New York, N. Y.

Business Address-
c/o M.P.P.U.A.
489 Fifth Ave.,
New York, N. Y.

Phone No's-
Trafalgar 7520
Lexington 5000

P. S.
For further details as to capabilities, please refer to my former letters in your file.

E.P.H.



FROM THE OFFICE OF THE
MANAGER

1965 BROADWAY
NEW YORK CITY
BRYANT 7464

December 11th
1926

Mr. W. L. Lindemann
729 Seventh Avenue
New York City

Dear Mr. Lindemann:

We are very happy to inform you that at the last meeting of the Board of Directors you were unanimously elected to membership in the MOTION PICTURE CLUB OF NEW YORK.

Very truly yours,

Bruce Gallup

BRUCE GALLUP
Secretary

HB

Form 1081-A

Charge to the account of D. W. Griffith, Inc. $

WESTERN UNION

No. | Cash or Chg.

Check

Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NIGHT LETTER

Dec. 11, 1935

Mr. H. A. Klune
United Artists Studio,
Hollywood, Calif.

United Artists sales convention opens Friday December fourteenth at Stevens Hotel Chicago stop Presume Mr Griffith will want to send wire to be read at convention stop Am feeling fine stitches taken out yesterday leaving hospital Friday will be in office Monday stop Deeply appreciate flowers and wires from you and Mr. Griffith stop Kindest regards

E. L. Lindeman

United Artists (Australasia) Ltd
2 Castlereagh Street
Sydney

ADDRESS ALL MAIL TO
P.O. Box No. 3410 P
SYDNEY, N.S.W

PC/EM.

December 18, 1928.

Mr. Raymond Cline,
Business Manager,
D. W. GRIFFITH INC.,
United Artists' Studios,
Santa Monica Boulevard,
HOLLYWOOD, CALIFORNIA, U.S.A.

Dear Raymond:

I have given a number of people letters of introduction to Arthur Zellner, and it just struck me that perhaps I was asking Arthur to bear all the brunt of the dozen or so people who are going over with these introductions from time to time. I would appreciate it therefore, if you would speak to Arthur and tell him that if he is busy at any time they show up, if he will turn them over to you, you will be glad to see that they see our studios in action, and meet Mr. Griffith, Mr. Fairbanks and Miss Pickford.

As I told Arthur in a letter, I only give these introductions to people who are important in the theatrical world, and who can help our pictures a great deal in this country, and as I am most anxious for the good of United Artists and every producer who produces for distribution through United Artists, I consider that by extending these people every courtesy is one way of accomplishing that good. I know you will do this for me.

They say that everybody has to make a pilgrimage during his life, and you can put down in the book for me that I have made mine. When I have completed this world tour, I am going to settle down in Hollywood and stay there for the rest of my life, so you can tell Mr. Griffith that he may as well get ready to put me on the pay-roll when I get there, because I will just pester him to death until he does anyway. Please give him my very best and tell him I am doing my best to make his pictures more popular in Australia.

When you have an opportunity, I wish you would drop me a line and tell me how things are going. I am always anxious to hear from home.

With best regards.

Sincerely yours,

Pat. Campbell

COPY

ELECTRICAL RESEARCH PRODUCTS
INC.
Subsidiary of
Western Electric Company,
120 Broadway,
New York.

December 14,1928.

UNITED ARTISTS CORPORATION,

New York City.

Gentlemen:

Paragraph (d), Section 1 of Article II of our recording license agreement with you points out that the reproduction of sound from sound records made under the license granted by us, by the use of requipment or with methods and systems other than those prescribed by us may produce results of such inferior quality as to seriously impair the prestige and business reputation of the parties to the agreement, and provides that in order to secure and insure the proper reproduction of sound from sound records made under our license to the satisfaction of both parties, you will distribute sound records made under our license only for use with, on, or in connection with reproducing equipment which operates properly, reliably and efficiently to reproduce sound from such sound records, of adequate volume and of quality equal to that obtained with the use of equipment supplied by us.

One of the principal purposes of this provision is to endeavor to maintain high quality of reproduction and not bring discredit upon either of us or upon sound pictures as a whole.

The question has been raised as to the practical method of working under the above provision. In order to provide a workable arrangement we are quite willing to leave it to your discretion to make contracts for the furnishing of sound records made under our license for any given theatre where you have reasonable assurance and belief that such sound records will be used on reproducing equipment which reasonably meets the standard set forth in the above mentioned provision.

In order that we may have an opportunity to judge of the quality of reproductions you agree to notify us from time to time of the locations of reproducing equipments other than ours upon which you propose to permit your productions to be used. In any case in which we think that the reproduction does not reasonably meet the standard set forth in the above provision we will advise you, and in the event that you agree with our opinion you will make every reasonable endeavor to have the reproduction improved so that it does meet such standard.

If the reproduction by means of such particular equipment is not made to meet such standard, or in the event of a decision to such effect under arbitration as hereinafter referred to, then we understand that you will not enter into further contracts for furnishing to the particular theatre sound records made under our license, after the fulfillment of any then existing contracts, unless, of course, such quality is thereafter improved so as to meet the standard provided. In the event that we are unable to agree as to quality of reproduction in any given case and the question of quality is deemed of sufficient importance by either of us, it may be the subject of arbitration under the contract, but such arbitration, while following the procedural provisions under the contract, shall be limited to a finding as to whether or not the reproducing equipment in the instant case reasonably complies with the provision of our contract first above mentioned.

Ifthe above is satisfactory to you will you please indicate your approval hereon and return one copy of this letter to us.

Yours very truly,

ELECTRICAL RESEARCH PRODUCTS INC.

BY J.E. OTTERSON,

President.

APPROVED:

UNITED ARTISTS CORPORATION

BY:

President.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

76

December 15th, 1928

Mr. D. W. Griffith,
729 Seventh Avenue
New York City

Dear Mr. Griffith:

We are enclosing herewith check #978423, drawn to the order of Mr. A. H. T. Banshaf, attorney, in the amount of £8.4.4, covering rentals in Australia for the period ending Oct. 27th, 1928, on the FALL OF BABYLON, together with Check #978424, in the amount of £8.1.0, covering rentals in Australia for the period ending Oct. 27th, 1928 on MOTHER AND THE LAW. — 39.44 — 39.64

We wish to advise that we are writing to our Australian office, asking them to have future checks covering rentals on these productions made payable to your order.

Very truly yours,

UNITED ARTISTS CORPORATION

Assistant Secretary and Comptroller
F. A. Beach

HA:DS

Checks deposited Dec. 18th
When collected Payover to Mr. Griffith.

December 18, 1930.

Mr. E. P. Hawkins,
215 West 83rd Street,
New York, N. Y.

Dear Sir,

In reply to your letter of the 10th, we wish to advise that Mr. Griffith is at present in California. However, we expect that he will arrive in New York in the very near future at which time we will be pleased to place your letter before him for attention.

Very truly yours,

D. W. Griffith, Inc.

cc/s

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

LLOYDS FILM STORAGE CORPORATION
U. S. BONDED WAREHOUSE
[illegible] WEST 46th STREET — NEW YORK CITY
BRYANT [illegible] CABLE: LOYFILMSTOR

JOSEPH R. MILES, Pres.

December 17th, 1927

D. W. Griffith, Inc.,
Longacre Building,
New York City

ATTENTION MISS CONWAY

Dear Miss Conway:-

Beg to inform you that on Tuesday, December 13th, Consolidated Laboratory delivered to us four foreign negatives which we stored in our containers as follows:-

0386-1319A-11 tins	foreign negative	"WAY DOWN EAST"
784-3487-3432-12 tins	" "	"ORPHANS OF STORM"
0540-49A-11 tins	" "	"ONE EXCITING NIGHT"
1407-2512-8 tins	" "	"BROKEN BLOSSOMS"

We are enclosing herewith our invoice in the amount of $5.50 for storage from December 13th to the 31st inclusive.

Yours very truly,

LLOYDS FILM STORAGE CORPORATION

H. Rubenstein

LAW OFFICES OF
WESLEY M. MESSERSMITH
6 N. CHATSWORTH AVENUE
LARCHMONT, N. Y.
TELEPHONE LARCHMONT 00

NEW YORK CITY OFFICE
000 BROADWAY
NEW YORK
TEL. WORTH 0000

December 17, 1928

A. H. T. Mahlstedt, Esq.
130 West 42nd Street
New York City

Dear Sir:

Re: EDGEWATER POINT - MAHLSTEDT

Edgewater Point Inc is selling to R. A. Mahlstedt Plots 38, 39 and 40 on Amended Map of Edgewater Point. The contract contains the following description:

"All that lot or parcel of land with the buildings if any and improvements thereon situate in the Town of Mamaroneck, County of Westchester and State of New York, commonly known and described as Lots No. 38, 39 and 40, as shown upon a Map entitled "Amended Subdivision Map of Edgewater Point, Section No. 1, in the Village of Mamaroneck, County of Westchester and State of New York," A. J. Foote, Engineer, dated January 27, 1928, and filed in the office of the Register of the County of Westchester May 1, 1928 as Map No. 3275."

Will you kindly have release under the mortgage prepared, executed and delivered to me as you usually do, with a statement of the amount to be paid to you and your company? The closing is set for December 26th at my Larchmont office, but I would appreciate your courtesy in letting me have it ahead of time so I can arrange for checks.

The amended map has been filed and I enclose herewith a copy of the same, and have marked upon it the three plots under this Release. If you desire any additional information kindly let me know.

Very truly yours,

Wesley M Messersmith

M W

JOE MITCHELL CHAPPLE
"THE ATTIC"

WALDORF-ASTORIA
5TH AVENUE & 34TH STREET NEW YORK CITY

December 18, 1928.

My dear Mr. Griffith:

In looking over the list of contributors to my new book "Favorite Heart Throbs of Famous People" I find your name missing. Could you advise me the name of your favorite poem or bit of prose for this collection? I am writing a short sketch with each selection and am also sending it out to a syndicate of newspapers.

Yours sincerely,

Joe Mitchell Chapple

Mr. David Wark Griffith,
1476 Broadway,
New York, N. Y.

Joe Mitchell Chapple

952 Dorchester Avenue

Boston, Mass.

Release for May 31

TODAY'S HEART THROB

By Ina Mitchell Chaffee

DAVID WARFIELD

The Actor Awakens Memories of James Whitcomb Riley's Lines

There are many who can recall the thrill of David Warfield's *heart throb lines in the "Music Master," and this brought me a surprise when I met Warfield. That which brings home to an individual is not usually what he wants to talk about. The great mining engineer will digress to talk about raising orchids; the great agriculturist will interrupt you to speak of his collection of precious stones. And so—approaching* David Warfield, *with pen poised to quote some intensely dramatic line as one that stirred him emotionally, I found the talented actor running true to form,—he quoted me the homely sentiment of* James Whitcomb Riley's *"Nothin' to Say."*

Refreshing my admiration for the reality of Riley's verse, and through the eyes of the actor I saw the wealth of feeling in the lines, repeated with the incomparable tenderness of Warfield's voice:

Nothin' to say, my daughter, nothing at all to say!
Gyrls that's in love, I've noticed, generally has their way;
Your mother did, above you, when her folks objected to me,
Yet here I am and here you air, and *your* mother—where is she?
You look hits like your mother, purty much same in size,
And about the same complected—and favor about the eyes.
Like her, too, leavin' here because she couldn't stay,
It'll most seem like you was dead, like her,
But I hain't got nothin' to say.

I was disappointed in my effort to have David Warfield talk about himself, and had to be content with the lasting memory of the actor who played a masterful role—"Music Master"—for four years and moved thousands to sweet emotions and to tears. Other characterizations peculiarly important were "The Auctioneer," played in 1900–1903, and "The Grand Army Man" of many other successful seasons.

In the glow of a sunset of the Golden Gate in 1866 at San Francisco David Warfield was born, as his mother records, "a smiling baby." His first appearance was made in the Wigwam Theater in his native city, but New York discovered him in 1900 playing in the Casino and Weber and Fields Music Hall. "Vanderdecken" and "The Flying Dutchman" were particularly adapted to Mr. Warfield's "whimsical naturalness," and later he scored a success in his "Shylock" and gratified his Shakespearean ambitions.

It is difficult to say just how David Warfield plays upon an audience as upon a violin, whether it is by voice, magnetism, thorough understanding of his character, or all three combined—certain it is his interpretations live and move and are remembered, apparently by some power that lies deeper than his art. It is his power to grasp the reality back of the written lines that makes one wish to hear him repeat his favorite poem, the last stanza of which is this:

Twenty years! And as good a gyrl as parent ever found—
There's a straw ketched on your dress there—I'll break it off—turn around.
(Her mother was just twenty, when us two ran away),
Nothin' to say, my daughter, nothin' at all to say!

Release for Nov. 26.

TODAY'S HEART THROB

By Ann Mitchell Chapple

CHARLES WINNINGER

The Popular Actor recalls a Song and poem by George M. Cohan as His Classic of Heart Literature

Winsome is one word that describes Charles Winninger, who cruised in high popularity in "Shuffle Along," one of the big Ziegfeld successes. An individuality that impresses, he fairly radiates friendliness and good humor in whatever role he may be playing. In his Ziegfeld success he achieved a world-wide prominence, but it did not turn a very level head, that sits squarely on the shoulders of an actor noted for rugged common sense. While in his dressing room making one of the quick changes, his big blue eyes gleamed tenderly as he brought forth a photograph of the "Winninger family group," taken many years ago. At the age of ten he was a promising young artist, beating the drum in the home circle orchestra. His father had surmounted the drumstick with a five-cent baseball, and young Charlie was hard to beat as a drummer artist. This photograph brought a flood-tide of memories, reaching back to the days when I first saw him as a babe, playing on the buffalo robe while his father and I were jointly conducting an amateur performance of the opera "Erminie" in a skating rink in Ashland, Wisconsin. I was trying to make the gay chorus behave and keep pace with the tempo of the orchestra. Even then he was the same gay, light-hearted bunch of humanity who would insist upon laughing and singing,—instead of crying, as babies are sometimes wont to do. He dreamed dreams in the old home town on Chequamegon Bay and practised acrobatic feats in real sawdust at the mill.

The call rang through the corridor, and as he left he was repeating his favorite poem—the words of a song by George Cohan. As a lad he used to recite it at functions entertained by the talented Winninger family. When he returned to doff the purple dressing gown for the sedate attire of the next act, he completed the poem that has ever been his favorite Heart Throb. What a tribute to George Cohan, who has never essayed to go beyond the province of a playwright or an actor! The composer of "Over There," the outstanding American song of the World War, is now going down into history as a writer of poems that have touched the heart universal, not only of those of his profession, but of the world at large. Inscribing the poem for me on the back of an envelope before his makeup mirror, Charles Winninger hummed the magic refrain of this Cohan song:

Did you ever sit and ponder, sit and wonder, sit and think,
Why we're here and what this life is all about?
It's a problem that has driven many brainy men to drink,
It's the weirdest thing they've tried to figure out;
About a thousand different theories, all the scientists can show,
But never yet have proved a reason why;
With all we've thought, and all we're taught,
Why all we seem to know is, we're born, and live awhile, and then we die.

Life's a very funny proposition, after all,
Imagination, jealousy, hypocrisy and gall;
Three meals a day, a whole lot to say,
When you haven't got the coin you're always in the way;
Everybody's fighting as we wend our way along,
Everybody claims the other fellow's in the wrong;
Hurried and worried until we're buried, and there's no curtain call,
Life's a very funny proposition after all.

"That's a real Heart Throb," he continued, as he mused again in memory.

December 14th 1928.

Miss C. M. Conway,
c/o D.W.Griffith,Incorporated,
729 Seventh Avenue,
New York City.

Dear Miss Conway:

I am enclosing herewith check received from the State Tax Commission for $26,145.30 which is the refund shown by the notice of assessment together with receipt from the Tax Department under date of 12/14/28 file #A-249462 pursuant to which statement a credit in the aggregate payment under date of 2/15/28 in the sum of $29,491.86 was given. The State Tax Department has assessed us for license fee to do business under the rule of the court in the amount of $3,494.02, leaving a balance credit due the Griffith Corporation of $25,997.84. The amount refunded viz. $26,145.30 includes an amount of $147.46 which represents interest which we tendered with our check at the date of the payment of the tax under protest. For your information the State Tax Law does not allow interest on over-payment of taxes and therefore we do not get interest on this amount.

Will you kindly make out two checks at once as follows:

E.Crosby Kindleberger (representing 15% of $25,997.84) the sum of - - - - - - - $ 3,899.67

Edward C. Zimmer -(representing 11% of $25,997.84) in the sum of - - - 2,859.76

sending them to me so that these payments can be made this week.

I am re-enclosing herewith letter from the State Tax Department under date of December 14th, together with the New York State Tax statement giving us the credits above referred to, also the check for $26,145.30 to the order of the Griffith Corporation for deposit.

Very truly yours,

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

469 Fifth Avenue

New York City

Will H. Hays
President

Carl E. Milliken
Secretary

Office of
Gabriel L. Hess
General Attorney

December 18, 1928.

Dennis F. O'Brien, Esq.,
Messrs. O'Brien, Malevinsky & Driscoll,
152 West 42nd Street,
New York City.

Dear Mr. O'Brien:

Mr. Harold L. Smith, the representative of the Association, in France, reports that the complications connected with the release of sound films in France are innumerable. He cites, for example, a picture which was sent to Paris for an exhibition without steps having been taken to obtain the recording rights for the music controlled by French publishers. He states, however, that after a compromise arrangement the picture was permitted to be shown.

He reports that the publishing houses in France are going wild because American publishing houses are cabling tremendous offers for the music rights owned by the local French houses. That apparently the American companies are endeavoring to buy out the world rights.

He states another complication is that raised by the French Musicians' Syndicate which has become alarmed and ordered all of its members to refuse to play for recording on films or discs and publicly declared they will take the matter to Parliament and fight for a quota on foreign music played in France.

He further stated it was his opinion that the members of our Association should be very careful in approaching the problem of music rights in France, and above all not to make exorbitant offers which will only make the publishers in France more exigent. He suggests that arrangements with one or two of the important music publishers could be made and in that way their interests would be tied up with the interests of our members so that the large music societies which include practically all the publishers and composers could be held in check.

In conclusion he states that the whole question is most complicated, but he expects to go into it thoroughly and keep us advised in such regard.

Mr. Smith also reports a statement made by Mr. Canty, the representative in France of the Department of Commerce to the effect that he was endeavoring to have his Department send to France an American or authorize the employment of a man there to work exclusively

on the problems with reference to the music rights for sound films.

Sincerely yours,

GABRIEL L. HESS (Sgd)

GABRIEL L. HESS
GENERAL ATTORNEY

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

LOS ANGELES-FIRST NATIONAL (TRUST) BANK

AMBASSADOR BRANCH

STATEMENT OF ACCOUNT OF

GRIFFITH, D. W.

CHECKS		CHECKS	CHECKS	DEPOSITS		NEW BALANCE	
				BALANCE BROUGHT FORWARD			
AUG 24	2,700.00			AUG 24	10,469.71	AUG 24	7,769.71
SEP 4	400.00					SEP 4	7,369.71
AUG 6	400.00					AUG 6	6,969.71
SEP 5 6	400.00					SEP 5 6	6,569.71
SEP 8 9	2,000.00					SEP 8 9	4,569.71
OCT 1	350.00					OCT 1	4,219.71
OCT 3	100.00					OCT 3	4,119.71
OCT 4	300.00					OCT 4	3,819.71
OCT 6	400.00					OCT 6	3,419.71
OCT 5 8	400.00					OCT 5 8	3,019.71
OCT 8 9	400.00					OCT 8 9	2,619.71
OCT 3 0	200.00	50.00	100.00	OCT 3 0		OCT 3 0	1,969.71
NOV 5	400.00					NOV 5	1,569.71
NOV 4 4	1,000.00					NOV 4 4	569.71
NOV 8 9	700.00			NOV 8 9	11,312.55	NOV 8 9	10,932.26
NOV 8 4	300.00					NOV 8 4	10,632.26
NOV 2 7	400.00					NOV 2 7	10,232.26
DEC 1	100.00					DEC 1	10,132.26
DEC 5	300.00	50.00				DEC 5	9,782.26
DEC 6	6,000.00					DEC 6	3,782.26
DEC 7	1,230.00	340.00		DEC 7	5,500.00	DEC 7	7,712.26
DEC 11	260.00					DEC 11	6,902.26
DEC 12	500.00					DEC 12	6,402.26
DEC 14	2,185.00					DEC 14	4,217.26
DEC 18	3,050.00	400.00				DEC 18	767.26
DEC 20	1,610.00			DEC 20	3,000.00	DEC 20	2,157.26

KINDLY INFORM US IMMEDIATELY OF CHANGE OF ADDRESS.
IF NO ERROR IS REPORTED WITHIN TEN DAYS THIS ACCOUNT AND VOUCHERS WILL BE CONSIDERED CORRECT.

37 VOUCHERS RETURNED

VERIFIED BY

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Made in U.S.A. Form 9 RH 10-60

OFFICE RUSHGRAM

To MR. LICHTMAN

From MR. PAUL BURGER **Date** 12/20/60

Concerning prices on BATTLE OF THE SEXES as compared with DRUMS OF LOVE and, more particularly, LOVE SONG in such areas as the Dominion of Canada, Pennsylvania and the state of Ohio, the following explanation will be of interest to you. All three of the above mentioned areas, as you know, are subject to very strict censorship. In the province of Quebec, Canada, for instance, the picture was absolutely banned in its entirety, and we do not even know today whether it is going to go through at all. We do know however, that in such places where the picture is allowed exhibition, that it will be terribly mutilated. In the province of Ontario the same is true to a slightly less degree. You personally know, from your own experience, what the conditions are as regards this picture in Pennsylvania and Ohio. In short, this subject is not one wanted by the exhibitors in such areas. Selling it is a matter of forcing the exhibitors to take the picture against his own will. We are doing this by insisting that the men sell it whether the exhibitors want it or not. We realize the money invested in this and the fact that we must get the producer out whole, and if possible show him a profit. But, feeling such censorship conditions and such resistance on the part of exhibitors, you can see wherein it is impossible to get prices which the producer would like to have and which we would like to have. Because of this there is bound to be a wide discrepancy on the SEXES prices as compared with TWO LOVERS, and whape even in comparison with the DRUMS OF LOVE prices. In the case of Sudbury, Ont. the exhibitor was so insistent that he would not take the picture that he practically offered to give us as much for [redacted] as we demanded for the DRUMS OF LOVE prices. But, as you know, our policy is to sell pictures on their individual merit, therefore we insisted on establishing a price for LOVE SONG, and later went back and established a price on SEXES, and however unsatisfactory it may seem to you, it is nevertheless the last dollar that can be obtained. Very frankly, the exhibitor will probably put the picture on the shelf or else he will use it on a double feature day. If you have any misgivings as to the truth of this statement, we suggest that you visit this situation or visit any of these areas where this unusual resistance with BATTLE OF SEXES turns up.

Also, for your own information you need have no fear whatever, that the price which is paid for the picture in one situation will have any relationship or influence on the price in any other situation. As you know, we go after the last dollar in every single situation we cover, regardless of what the fellow in the neighboring town may have paid. Inasmuch as prices are controlled here in New York, at least as far as the acceptance or rejection is concerned, you can leave this in Mr. Lichtman's competent hands.

The only way we are going to get you out on this picture is by going after as wide spread a distribution as possible. This means by making up out of such distribution the shrinkage in what should be the proper price as compared with the offered price which developes in areas where they don't want the picture at any figure. Frankly, commenting on the case of BATTLE OF SEXES, it is a case of "Can Get" rather than "Must Have",

PB:DS

WILLIAM KLEIN
COUNSELLOR AT LAW

December 24, 1928.

Dear Sir:

I have been retained by Dr. M. Sayle Taylor for the purpose of protecting his copyright in and to certain publications made by him, as well as his rights in and to a lecture course which has been originated by him some time ago and which he is continuously in use of, and both of which I am advised, have been infringed upon by you.

In the matter of the copyrighted editions of the books referred to, your similarity is so marked that it can leave no doubt in anybody's mind that it is an infringement.

In the matter of your lecture, the same is apparent, I am advised.

Insofar as the display in front of the theatres in which you hold your lectures are concerned, I am told that these infringe wholly and are almost similar to the display used by Dr. Taylor.

Under such circumstances, I hereby demand on behalf of Dr. Taylor, that you refrain from making use of the material obtained by you from his lectures; that you immediately desist from using the pamphlets used by you, and should you fail to do so immediately, suit will be brought by me in his behalf to restrain such use, and so that you may not claim that you had no notice hereof, this letter will be used as part of my papers in any proceedings brought in his behalf.

In conjunction with this, let me say that your books bear a notation "Copyrighted", yet I have had a search made of the Copyright Office and the books do not appear to have been copyrighted there. Furthermore, I have attempted to find the office of the company in Philadelphia, as the same appears upon your booklets, and my correspondent there informs me that there is no such organization in the Franklin Building.

Yours &c.

WK

S. Albert Shaffer, Esq.

Registered Mail
Regular Mail

WK:NS

196

LAW OFFICES OF
WESLEY M. MESSERSMITH
6 N CHATSWORTH AVENUE
LARCHMONT, N. Y.
TELEPHONE LARCHMONT 00

NEW YORK CITY OFFICE
600 BROADWAY
NEW YORK
TEL: SPRING 7000

December 26, 1926

A. H. T. Banchaf, Esq.
130 West 42nd Street
New York City

Dear Sir:

I enclose herewith check for the sum of $16,750, in payment of the Release of the D. W. Griffiths, Inc. mortgage onLots Nos. 36, 39 and 40, Map of Edgewater Point.

Also check and bill for $35.00 to yourself for preparation of the same.

Very truly yours,

Wesley M. Messersmith

M W

Form 1281-S

Check or Service
This is a fullrate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

SYMBOLS
DL — Day Letter
NM — Night Message
NL — Night Letter
LT — Deferred
VLT — Cable Letter
WLT — Week End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at Ambassador Hotel, Los Angeles, Calif. Tel. Main 4321, Local 33

1633 FW 10

DA LOSANGELES CALIF 641P DEC 27 1928

D W GRIFFITH

AMBASSADOR HOTEL

THANK YOU FOR KIND HOLIDAY GREETINGS WHICH IS HEARTILY

RECIPROCATED

WILLIAM RANDOLPH HEARST

651P

Form 1228A

Charge to the account of ~~D. W. Griffith, Inc.~~ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec. 27, 1928.

Night Letter

Mr. John F. Miles
United Artists Studio,
Hollywood, Calif.

If Has Nena been definitely selected as song on yacht stop If so send publishers name and address immediately stop Spoke with Shapiro who thinks it good idea if you can tie up with Victor or someone to make record of Lupe singing Lovesong Take care of this immediately stop Hope you are feeling better Regards

R. A. Klune

Collect - Feature Productions, Inc.
Hollywood, Calif.

December 27th 1920.

Mr. H. Crosby Kindleberger,
31 Nassau Street,
New York City.

Dear Mr. Kindleberger:

I am enclosing herewith check of D.W. Griffith, Inc. in the sum of $3,946.45 to your order in full for services rendered as per the terms of our agreement with you and Mr' Harby in re License Tax of D.W.Griffith Inc.

Thanking you for your splendid co-operation in this matter, I remain

Very truly yours,

AHTB:GDM
ENC.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 27th 1920.

Mr. Edward O. Zimmer,
180 Broadway,
New York City.

In re: License Tax of
D.W.Griffith, Inc.

Dear Mr. Zimmer:

I am enclosing herewith check of D.W.Griffith, Inc. in the sum of $2,859.76 to your order in full for services rendered in the above entitled matter as per the terms of our letter of agreement with you.

Thanking you for your splendid co-operation in this matter, I remain

Very truly yours,

AHTB:GDM
Enc.

D.W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
DOUGLAS FAIRBANKS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

December 27th, 1926.

Mr.D.W.Griffith,
729 Seventh Avenue,
New York City.

Dear Mr.Griffith:-

We are enclosing herewith a list of the eliminations made by the Caracas (Venezuela) censor in "TEMPEST".

We are also enclosing a copy of the new German decree regarding the importation of pictures in that country.

Yours very truly,
UNITED ARTISTS CORPORATION

T.P. Mulvaney
Foreign Sales Manager

TPM:DS

REEL #6. Title: Slaves of the Czar of Russia, Ivoke, our Day is coming. Join the Socialist Revolutionary party and Right will triumph." (Cut 37 ft.)

REEL #7. No eliminations

REEL #8. No eliminations

REEL #9. Title: "The Red Day is Dawning" (Cut 12 ft.)

REEL #5. Scene: Preceding title and title itself: "You have had your fling with the aristocrats and they have crucified you. But you are good enough for the common herd and we want you."

Scene: The degrading of J.B. and the burning of his equipment (Total cut in reel 166 ft.)

REEL #5. Scene and title: "So a princess suddenly becomes human and generous to save her own skin! Too late- Princess - Too late.

REEL #7. No eliminations.

REEL #8. Title: "The seal of death- the Red Dawn is here, Comrade, Russia is free! The people rule, you and I, the convict and the peddler. Now you know why I said Russia would some day need leaders like you."

Scene: Machine gun firing (Total cuts 146 ft.)

REEL #9. Insert shot of the death mark on Barrymore's hand and also the firing scene. (Cut 40 ft.)

REEL #10. Riot scene.

Until further notice, the following regulations govern the import of exposed motion picture films:

1.

In each contingent year, that is, the period from the 1st of July to June 30 of the following year, only a certain number of permits for censorship of foreign feature films will be issued. The allocation of these permits, the number of which is to be set each year, takes place as follows: a certain portion of them, to be determined from year to year, will be allotted to German renters who have actually maintained an independent rental organization during the contingent year in question; the rest remain at the disposal of the Federal Commissioner.

The allocation of permits among renters entitled thereto will be made in proportion to the number of German feature films, censored during the two preceding calendar years and entitled to compensation, of which they were the original distributors. By German films are meant films for which at least the studio photography was done in Germany. By films entitled to compensation are meant films whose length is not less than 1,500 meters and in the production of which at least 14 studio days were required. Furthermore, these films must have been publicly exhibited in the usual manner by the applying firm. The decision in doubtful cases will be made by the Federal Commissioner. Firms which were not original renters of any films entitled to compensation, or of only one such film, in the preceding year will not be taken into account.

The actual issuance of the permits will take place only

after the allocation of the permits has been completed on the basis of the data presented by German renters, but in no case before August 1, 1930. No advance lists will be made.

The rights to permits themselves are non-transferable. The films censored on the basis of these permits may be released only by the applying firm. In the case of district renters, the allocation of district permits will be made in accordance with the same principle as for renters covering all of Germany. District permits may be used by the holder only. District permits can be consolidated. For every five district permits, a release permit may be claimed for all of Germany. Foreign feature films imported on the basis thereof must be released through district renters. District renters who were not the original distributor of any German film entitled to consideration in the previous year, or of only one such film, will not be taken into account.

II

For foreign cassettes and shortens not exceeding 600 meters in length and for newsreels and industrial films, permits may be granted without consideration.

III

Permits for the censorship of foreign educational and cultural films will be issued only when the renters applying therefor show by contracts or otherwise that for every foreign educational and cultural film for which a permit is requested they themselves have distributed two new and unreleased German educational and cultural films of about the same length, censored within the contingent year.

IV.

Regulations governing the number of permits to be issued and details incidental thereto will be drawn up from year to year in consultation with the film industry.

V.

On the basis of the foregoing, the Federal Commissioner fixes the number of permits to be issued during the contingent year 1929/30 i.e., the period from July 1, 1929 to June 30, 1930; at 210.

- 3 -

Of this number, 150 permits will be issued to qualified renters.

The remaining 50 permits are placed at the disposal of the Federal Commissioner and will be issued to German films abroad and that these films have received accurate public exhibition there.

The basis upon which these permits are to be distributed will be determined later in consultation with the film industry.

Federal Commissioner for Import and Export permits

Liquidation Office,

by (signed) Dr.Landwehr.

In accordance with the foregoing regulations, the Federal Commissioner calls upon all renters who lay claim to permits for the contingent year 1929/30 to submit applications not later than January 31st, 1929, to the Aussenhandelsausschuss Filme, c/o Kuhnert, Berlin, SW. 48, Friedrichstrasse 250, listing the films entitled to compensation that they have distributed.

(signed) Dr.Landwehr.

December 27th 1926.

D.W.Griffith, Incorporated,
729 Seventh Avenue,
New York City. Attention Miss C.M. Conway.

Gentlemen:

We are enclosing herewith check of Edgewater Point, Inc. to the order of D.W.Griffith, Incorporated in the amount of $16,750.00 in payment of release from mortgage of Lots Nos. 38, 39 and 40 on amended map of Edgewater Point.

This check should be deposited in the special mortgage fund that has been maintained for the moneys derived from releases of lots on the mortgages held by the Corporation.

Very truly yours,

RCR:GDM

Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Pearson

Pennsylvania

United Artists Corporation

December 28, 1938

LADY OF THE PAVEMENTS

NOTE -- Supply words to all the songs Nanon sings, only one song submitted.

Reel 1.

A Reduce views of Diane and man in her bedroom to two flashes of three feet each, one where she is talking to him and Karl sees her first and one where he goes out through door, eliminating views of man kissing and embracing Diane.

B Elim. subtitle: "A Count of Arnim never marries the mistress of any man -- not even of an Emperor," and substitute: "A Count of Arnim never yields to any man -- not even an Emperor."

Reel 2.

A Elim. all views of Finot and Diane shown coming out of her apartment and standing in doorway, both in somewhat disheveled condition, and of him kissing her hand, with subtitle: "What man could refuse you anything?"

B Elim. views of Nanon running violin bow across Pierre's stomach as if playing on it.

C Elim. views of Nanon raising her dress up to her thighs and putting money in top of stocking, while standing before man sitting at table.

D Dialogue submitted shows Nanon speaks as follows: "You know what I think about you -- I think you are a ---" (Ad lib in Spanish). Submit, all she says in Spanish or otherwise.

Reel 3.

A Elim. views of Nanon stooping down and her dress flying up in back.

B Elim. views of Nanon and Dubrey after they have fallen when they are rolling about, over and on each other.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fullrate Telegram or Cable-gram unless its de-ferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1 SB577 SA NL=HOLLYWOOD CALIF 29

RAYMOND A KLUNE,D W GRIFFITH INC=

ROOM 501 729 SEVENTH AVE NEWYORK NY=

MR GRIFFITH GONE TO AGUA CALIENTE OVER NEW YEARS OFFICE WILL BE CLOSED MONDAY DID NOT COME OUT SO WAS UNABLE TO TAKE UP YOUR WIRE OF TWENTY EIGHTH WILL ADVISE YOU WEDNESDAY REGARDS=

A FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

EMIL JANNINGS
7000 HOLLYWOOD BOULEVARD
CABLE ADDRESS: EMIAN HOLLYWOOD CALIFORNIA

HOLLYWOOD CALIFORNIA

December 29th 1928

My dear Mr. Griffith:-

Some time ago you kindly promised me to write a little article about myself for which you apparently had no time yet. As this is of the utmost importance to me and as the dead line for this publication is very soon, I would be more than thankful if you would kindly send me your contribution at your earliest convenience.

Pardon me for reminding you again and allow me to anticipate my heartiest thanks for your kindness.

Hoping to hear from you, I beg to remain, dear Mr. Griffith, with best personal regards

Very sincerely yours

E. Jannings

Copy Mr. Dennison

CLEVELAND, OHIO
GIBRALTAR

The Ohio Board of Censors have ordered that the following alterations be made from "LADY OF THE PAVEMENTS"

Second reel: Cut out scenes of man and woman opening door of bedroom and entering and all scenes of them standing before door. (Man's hair is ruffled and woman enters here with her hands.) Also cut out subtitle "That man could refuse you anything."

This, for your information.

mf/ss
c.c.Mr.Gold
c.c.Mr.Denison

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GENERAL REPORT FOR THE MONTH ENDING
DECEMBER 31st, 1928.

1 - MATTERS OF LOCAL AND EXISTING OPERATION AND MAINTENANCE

a) "TWO LOVERS" pre-released at the Tivoli. Press reception very good, public reception very good. Still running.
b) "THE BATTLE OF THE SEXES" pre-released at the New Gallery. Public reception fair. Press reception moderate.
c) "THE DEVIL DANCES" generally released. Fair reception by Press and Public.
d) "STEAMBOAT BILL JNR." generally released. Press and public reception good.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "THE PATRIOT" (Famous Players) pre-released at the Plaza. Doing very good business indeed.
b) "THE SINGING FOOL" (Warner Bros.) continues at the Regal. Doing enormous business.
c) "ON TRIAL" (Warner Bros.) pre-released at the Piccadilly. Press reception very moderate, public reception only fair.
d) " 'Q' SHIPS" (New Era) pre-released at Marble Arch, supported by Charlie Chaplin in "SHOULDER ARMS". Business very fair.
e) "THE CAMERAMAN" (Metro Goldwyn) pre-released at the Empire. Enormous press reception, extraordinary good business.

3 - CHANGES IN PERSONNEL OR SALARIES

None.

4 - MATTERS OF POLITICAL IMPORTANCE

The purchase of the shares of the Standard Film Co. by Gaumont British is now an accomplished fact. Gaumont British are offering every P.C.T. shareholder to purchase their ordinary shares at 35/- each in order to get absolute control. I understand that they will accomplish this.

5 - MATTERS OF ECONOMIC IMPORTANCE

Although "THE SINGING FOOL" is still playing to wonderful business at the Regal, the all-talking film "ON TRIAL" is not a success. We trade showed "THE AWAKENING" at the New Gallery with the synchronized records and it met with little or no comment from the Press. The picture was well received and the sound records undoubtedly improve the presentation. P.C.T. on the other hand are still very lukewarm about showing the picture with sound, but we have contracted with them that the New Gallery showing which commences after "THE BATTLE OF THE SEXES" finishes its run, shall be shown in a synchronized form.

One more theatre, the Gaiety, Glasgow, has been fitted with Western Electric equipment at a cost, I believe, of £7,000. They showed "THE SINGING FOOL" last week and it was such a success that they are continuing it for an extended run. The chairman, Mr. John Maxwell (also British International Films Ltd.) has expressed a desire to show any films he can of ours with synchronisation.
British Talking Pictures (Phonofilm) gave a trade show of their product at the Tivoli, and the results were frankly too dreadful for words. The newspapers, however, boosted them to the skies and said they were quite as good as anything that had been produced, which is absolutely untrue.

6 - ANTI-AMERICAN FILMS

The situation remains as tense as ever, British pictures continually being boosted at the expense of Americana.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

Movements for the amalgamation of small exhibitors into a booking combine still continue. Nothing definite has been achieved yet nor have they come out into the open with a definite scheme. I think generally speaking that they are trying to get together a combination of about 3,000 theatres to book their pictures under one hat. Whether it will succeed or not of course is something different. The great trouble will obviously be in such a large number of members remaining loyal to each other. Somebody is bound to "rat", then the whole thing will collapse.
A rumour (which is only of the vaguest kind) suggests that Gaumont British are attempting yet another merger, and that with British International Films Ltd. which is controlled by John Maxwell. This company also has about 70 theatres, a few of which are of first class importance, and a renting organisation known as Wardour Films Ltd.
If this merger becomes effective it will of course increase the bargaining power of Gaumont British with American distribution and will give them a better chance, it is thought, to ensure their own British product is distributed through the United States and Canada.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

Nothing new under this head.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising.
"S.O.S." advertised in "Today's Cinema", "Daily Film Renter", "The Bioscope", and "Kinematograph Weekly" .....£ 79.15. 0.
"THE THREE PASSIONS" advertised in same 4 papers .....£ 79.15. 0.
"THE AWAKENING" advertised in "Today's Cinema" and "Bioscope" .....£ 39. 0..0.

Press Work.
Apart from the Weekly Cinema News which goes out regularly to Press List of 480 people, who write up the various screen columns, paragraphs and pictures go out in addition, to Trade and Lay Press dealing with publicity stunts worked by exhibitors. Sensational American stunts that you send over, and generally speaking about United Artists pictures activities, are dealt with similarly. The more prominent results are reported elsewhere in Special Display Section.

"DOVES OF LOVE" at the New Gallery.
London presentation show started in November - details given in November issue.

"THE GOLD RUSH" revival at the New Gallery - started December 13th.
Active publicity campaign set the ball rolling for this revival by paragraphs and photos which appeared in most of the London dailies and Sunday weeklies.
We shared (halves) a newspaper ad., display scheme with theatre totalling £400; announcements appeared in selected list of London dailies, evenings, the Sunday weeklies and the smalls in entertainment cols. (Last named expense is carried by the New Gallery).
The scheme included:

Four 24 sheet stands.
Posters on Underground railway.
Bills on Escalators and 22 x 16 bills in lifts.
Sandwichmen paraded West End streets daily.
Oil paintings, illustrated stills in lobby and
Trailer were used as advance work.

Dolores del Rio in "REVENGE" - London presentation at the Tivoli, starting date, December 3rd.
The coming of "REVENGE" was publicised some weeks before (about 200 pars. appeared), but the actual number of paragraphs, pictures etc., devoted to the Tivoli show, totalled nearly 100, making 300 in all.
Fixed up "REVENGE" theme song as tie-up song with Francis, Day & Hunter.
Tivoli incurred expenses of advertising items of which included:-

Newspaper display ads. in dailies and Sunday weeklies.
Bills on walls of Underground Railway, on Escalator walls and in lifts.
Twenty 24 sheet stands.
Parade of Sandwichmen.

Colman-Janky in "TWO LOVERS" began at The Tivoli, 24th December.
Christmas Eve saw the opening of "TWO LOVERS" which had been heralded in advance by paragraphs and photos totalling to date 160 clippings.
Some of these have already gone to Mr.Meyer.
Owing to Christmas press arrangements, a private press view was given at the Tivoli with Orchestra Thursday previous.
The Tivoli people stood publicity expenditure consisting of:-

Big Newspaper Displays in leading dailies and Sundays.
Smalls in Entertainment Columns.
Sandwichmen at key streets in Strand and West End, also parades along main streets.
Underground Railway advertisements on lines as "REVENGE".
24 sheet stands, etc.
Tie up of Theme song "GRIEVING" was fixed up with Francis Day & Hunter, now showing all principal music shops.

Trade Shows:
Three trade shows were held during month at both the Tivoli and the New Gallery and also at Glasgow, Liverpool, Manchester, Leeds, Newcastle, Birmingham and Cardiff.
The pictures comprised:-
"S. O. S."
"THE THREE PASSIONS"
"THE AWAKENING"
In the case of the first two, we invited a selected list of notabilities including members of Parliament, Army and Navy dignitaries, Peers, Ambassadors, Legations, etc., etc. and also the principal actors and actresses playing in London theatres, with very gratifying results, the leading names being published in the Lay Press.
The Trade were popped up to attend by three operations:-
Page ads. in Trade Press giving dates of Trade Shows.
Letter signed by Sales Manager, sent out 10 days in advance of show advising exhibitors to reserve date to see Trade show. Followed up by actual invitation card arriving a few days before show.
Publicity Director also sent letters to Press asking them to reserve date of trade show so that they might be in attendance.
As a result of this we had the biggest attendance of exhibitors at each of any of the trade shows in town. Number of people at each show averaged 1,000.
For "THE AWAKENING", we sent out paragraph to 410 newspapers announcing the first appearance of the Samuel Goldwyn "find", the starring of Vilma Banky and the synchronized score music and song features, with an admirable response.
Musical suggestions were arranged for all three pictures in London and sent out to the 7 Provincial shows mentioned above. Local press critics were invited to witness Provincial shows, and a good many fine notices were secured.
The Branch managers were asked to work up their show to "full-house-of-exhibitors" capacity.
"THE AWAKENING" shows in Provinces have not yet been completed.
<u>"THE DEVIL DANCER" - London General Release. December 3rd.</u>
<u>"STEAMBOAT BILL JNR." - London General Release. December 31st.</u>
Weekly Cinema News advised Press of general release a week in advance, and special paragraphs went to London press list of daily and weekly film writers, who paragraphed on the Sunday and Monday nearest release date.
For "THE DEVIL DANCER" we got full displays of photos in the following papers:-
Foyer Magazine, Picture Show, Girl's Cinema (with story), Film Weekly, Picturegoer, Sunday Referee.
For "STEAMBOAT BILL JR." released December 31st, as this report closes before publication full results are not yet to hand.

Special Press Display.
Front Page LUPE VELEZ, December 10th, "FILM WEEKLY"
Story and photo CAMILLA HORN, December 14th, "YORKS OBSERVER BUDGET"
Front Cover "THE DEVIL DANCER", December No. "FILM MAGAZINE".
Photo Supplement, DOLORES DEL RIO, December No. " "
Rota Supplement, "THE DEVIL DANCER", December 8th, "PICTURE SHOW".
Front Cover and story of "THE DEVIL DANCER" Dec. 8th, "GIRL'S CINEMA".
Full Page Photo "STEAMBOAT BILL JR." December No. "PICTUREGOER".
Double Spread and story "TEMPEST", December "GIRL'S CINEMA".
Photo Page of "REVENGE", December 17th, "EVE".
Photo Page Dolores del Rio, December 22nd, "PICTURESHOW".
Photo Page Dolores del Rio, December 17th, "FILM WEEKLY".
"How Film Stars See Themselves" NORMA TALMADGE, "LIVERPOOL DAILY COURIER", December 15th.
"How to Express Your Personality", NORMA TALMADGE, December 19th, "SOUTH WALES EVENING EXPRESS".
GRIFFITH STAR MAKER, December 18th, "MANCHESTER EVENING NEWS".
"The Clothes Sense", NORMA TALMADGE, December 15th, "GLASGOW RECORD".
"THE WOMAN DISPUTED" photos, December 12th, "BYSTANDER".
"THE WOMAN DISPUTED" photos, December 5th, "THE SKETCH".
Page Photo Ronald Colman, December 2nd, "EVE".
Full Page of Photos, "THE THREE PASSIONS", December 19th, "THE SKETCH".
MARY AND DOUG illustrated article in December No. "WORLD TODAY".
Full Page "THE CIRCUS" photos, December No. "CINEMA WORLDS".
Pictures "THE THREE PASSIONS", December No. "PICTUREGOER".
Photo MARY PICKFORD, December 8th, "ILLUSTRATED SPORTING & DRAMATIC NEWS".
Photo MARY PICKFORD, December No. "PICTUREGOER".
Pictures of "THE DEVIL DANCER", December 3rd, "FILM WEEKLY".
Pictures of "THE DEVIL DANCER", December No. "PICTUREGOER".
Spread Page "DEVIL DANCER", December 2nd, "SUNDAY REFEREE".
Charlie Chaplin as Musician, December 19th, "TATLER".
Full Page Photos "THE RESCUE", December 17th, "FILM WEEKLY".
Walter Byron and Ronald Colman, December 1st, "PICTURE SHOW".
Full Page photos "TWO LOVERS", December 26th, "THE SKETCH".

Exploitation.
For the month of December, only one exploiteer was employed to put over a fortnights show of "THE CIRCYS", at Burnley, and a week's show of DRUMS OF LOVE at the Majestic, Portsmouth. This exploiteer worked out some excellent stunts and a very full show of window displays and banners, getting the local Press in the case of "DRUMS OF LOVE" to run the silhouette competition. The fuller details appear in "Kinematograph Weekly", "Bioscope" and "Cinema".

Make Your Towns 100% United Artists.
We are steadily following up this Drive particularly on "THE GAUCHO", "THE DOVE", "MY BEST GIRL" and on the re-issue of "A WOMAN OF PARIS". Consistently and persistently by paragraphing the United Artists programme, we are persuading exhibitors to leave space for them on their date books.

Weekly Sales Chat to Sales Force. -- Copies of this are sent regularly to New York, to the European, Australasian and Far East branches.

10 - [illegible]

None.

11 - [illegible]

None.

12 - ADVERTISING

Three weeks before showing, a letter goes out to each exhibitor - different style for each film - emphasising London success and suggesting bigger issues of lithos. A goodly proportion increase their poster orders, and even their Still shows, as some exhibitors are now making a habit of securing shop window displays and tie-ups with gramophone dealers, as well as music shops in connection with tie-up songs and records.
"RAMONA", of course, is the favourite tie-up, but "SORRELL & SON" gets a good deal of this kind of publicity with the tie-up song "SON O' MINE" published here by J.B.Cramer & Company.
Exhibitors now are getting wise to the fact that Local Press can be persuaded to insert photos of current United Artists pictures, and there has been a decided increase in this class of publicity.
Lithe sales are going up steadily.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

Managing Director,
THE ALLIED ARTISTS CORPORATION, LTD.

86-88 Wardour Street,
LONDON.
January 8th, 1929.

D. W. GRIFFITH, INCORPORATED

BALANCE SHEET — DECEMBER 31,

ASSETS

CASH - Regular		$ 36,007.74
- Mortgage Account		19,249.76
INVENTORY		
Ten negatives - nominal value	$ 10.00	
Scenarios	5,600.00	5,610.00
ACCOUNTS RECEIVABLE - Schedule A		14,561.81
ACCRUED INTERES T ON MORTGAGES RECEIVABLE		7,500.00
INCOME EARNED BUT NOT RECEIVED		341.11
BONDS & MORTGAGES ON REAL ESTATE RECEIVABLE		360,350.00
INVESTMENT IN UNITED ARTISTS CORPORATION		
1000 shares Preferred at $100	$100,000.00	
500 " Common - no par	2,500.00	102,500.00
CASH VALUE # LIFE INSURANCE		34,568.93
DEFERRED CHARGES TO FUTURE OPERATIONS		
Prepaid Insurance premium	$ 1,500.00	
Rent Deposit	100.00	1,600.00
FURNITURE & FIXTURES		750.00
GOODWILL, EQUITY IN FILMS, ETC.		802,863.83
INCORPORATION EXPENSE (Less amount written off)		44,091.67
DEFICIT		
At beginning of year	$2,041,615.68	
Plus loss for year as per Schedule B	16,203.14	
	2,057,818.82	
Less: Surplus adjustments applicable to prior years	44,274.48	2,013,544.34
		$ 3,443,539.18

LOANS

ACCOUNTS & NOTES
U. ART
D.W.Gri
Miscell
Special

STOCK SUBSCRI TI

RESERVE FOR FED

CAPITAL STOCK -

D. W. GRIFFITH, INCORPORATED

ASSETS — DECEMBER 31, 1928.

$ 36,007.74	
19,249.75	
5,610.00	
14,561.81	
7,500.00	
341.11	
360,350.00	
102,500.00	
34,568.93	
1,600.00	
750.00	
802,863.83	
44,091.67	
2,013,544.34	
$ 3,443,539.18	

LIABILITIES

LOANS		$ 84,956.75
ACCOUNTS & NOTES PAYABLE		
S. and L. Shubert	$ 5,000.00	
D.W.Griffith Salary A/C	58,028.43	
Miscellaneous A/C Payable	5,449.28	
Special A/C Payable	57,905.00	126,382.71
STOCK SUBSCRIPTION PAYABLE		10,000.00
RESERVE FOR FEDERAL TAXES		3,000.00
CAPITAL STOCK - Represented by: 121,693 shares Class A stock of no par value (125,000 shares authorized). 375,000 shares Class B stock of no par value		3,283,199.75
		$ 3,443,539.18

SCHEDULE A

D. W. GRIFFITH, INCORPORATED

ACCOUNTS RECEIVABLE.

A. Griffith Grey	$ 3,930.88
J. G. Epping	100.80
D. W. Griffith	9,980.61
G. W. Bitzer	225.00
C. M. Conway	2.69
Jack Sherman	1.65
A. H. T. Dannhaf	250.00
	$ 14,561.81

SCHEDULE B

D. W. GRIFFITH, INCORPORATED

STATEMENT OF INCOME AND PROFIT AND LOSS FOR YEAR ENDING DECEMBER 31, 1928.

INCOME			
Production Income		$ 51,668.97	
Income from Art Cinema Corp.		235,000.00	
" " Miscellaneous sources		1,172.98	$ 288,841.95
LESS: GENERAL EXPENSES			
D.W.Griffith Salary Expense	$ 200,000.00		
General Salaries	29,675.00		
General Expenses	11,633.18		
Advertising Expense	5,042.35		
Legal Expense	8,149.08		
Taxes	10,585.69		
Misc. Distribution Exp. & Prints	16,921.51		
Insurance Premiums (Life)	8,394.00		
Interest & Bonuses Paid	7,017.82		295,418.83
			$ 9,576.88
ADD: NON-OPERATING INCOME			
Interest Received on Mortgages	$ 19,130.20		
Increase in Cash Value Life Ins.	5,893.93		
Profit on Foreign Exchange	5.04		
Accounts Payable - written off	11.01		
Profit on Sale 500 shares U. A. Common Stock	22,500.00		$ 47,540.18
			$ 37,963.30
DEDUCT: NON-OPERATING EXPENSES			
Estimated Loss on Sale Furniture & Fixtures	$ 750.00		
Non-Production or Operating - Talent	52,000.00		52,750.00
NET OPERATING LOSS FOR YEAR ENDING DECEMBER 31, 1928			$ 14,786.70
ADD: INCOME APPLICABLE TO PRIOR YEARS SURPLUS ADJUSTMENTS			
Refunded N. Y. State Franchise Taxes		$ 5,678.71	
" " " License Fee		26,145.30	
Loss on "Romance" assumed by U.A.Corp.		12,450.47	44,274.48
NET PROFIT AFTER GIVING EFFECT TO SURPLUS ADJUSTMENTS			$ 29,487.78

Less: Bad Debts

Ivan Lebedeff - 1000 -

Golden Distr. Co. - 416.44 — 1,416.44

$ 28,071.34

D. W. GRIFFITH INCORPORATED

STATEMENT OF CONDITION AT DECEMBER 31ST 1930

ASSETS

CASH		$58,857.42
INVENTORY		
Ten negatives-Nominal value	10.00	
Stories - Unpromised	5000.00	5,010.00
ACCOUNTS RECEIVABLE		14,561.91
INCOME EARNED BUT NOT RECEIVED		7,041.11
INVESTMENTS		462,680.00
CASH VALUE OF LIFE INSURANCE POLICIES		54,506.95
DEFERRED CHARGES TO FUTURE OPERATIONS		1,000.00
FURNITURE AND FIXTURES		750.00
GOODWILL ETC.		846,955.50
DEFICIT		
At Beginning of Year	$2,041,615.68	
Profit for current Year	25,271.34	2,016,344.34
		$3,446,339.18

LIABILITIES

NOTES AND ACCOUNTS PAYABLE	160,139.43
RESERVE FOR FEDERAL TAXES IN DISPUTE	3,000.00
CAPITAL STOCK - Represented By:	
121,693 shares Class A stock of No-Par value (125,000 shares authorized). 375,000 shares Class B stock of No-Par value.	3,283,199.75
	$3,446,339.18

R. M. SHEPPARD MANUFACTURING CO.

STATEMENT OF INCOME AND EARNED AND LOSS FOR YEAR ENDING

DECEMBER 31ST 1950

GROSS INCOME	$333,358.15
EXPENSES PAID	352,363.27
NET LOSS FROM OPERATIONS	19,005.14
PLUS INCOME APPLICABLE TO PRIOR YEARS	44,274.48
PROFIT	$25,271.34

D. W. GRIFFITH INCORPORATED

STATEMENT OF CONDITION AT BEGINNING SEPT 1930

ASSETS

CASH		$50,897.49
INVENTORY		
Ten completed negatives-nominal value 10.00		
Stories - Unpromised	8000.00	8,010.00
ACCOUNTS RECEIVABLE		14,991.01
INCOME EARNED BUT NOT RECEIVED		7,041.11
INVESTMENTS		405,650.00
CASH VALUE OF LIFE INSURANCE POLICIES		34,998.95
DEFERRED CHARGES TO FUTURE OPERATIONS		1,000.00
FURNITURE AND FIXTURES		750.00
GOODWILL ETC.		846,950.50
DEFICIT		
At Beginning of Year	$2,041,615.68	
Profit for current Year	25,271.34	2,016,344.34
		$3,446,339.18

LIABILITIES

NOTES AND ACCOUNTS PAYABLE	160,139.43
RESERVE FOR FEDERAL TAXES IN DISPUTE	3,000.00
CAPITAL STOCK - Represented By:	
121,693 shares Class A stock of No-Par value (125,000 shares authorized). 375,000 shares Class B stock of No-Par value.	3,283,199.75
	$3,446,339.18

B. H. GARFIELD INCORPORATED

STATEMENT OF INCOME AND PROFIT AND LOSS FOR YEAR ENDING DECEMBER 31ST 1950.

GROSS INCOME	$333,362.13
LESS EXPENSES	352,365.27
NET LOSS FROM OPERATIONS	19,003.14
PLUS INCOME APPLICABLE TO PRIOR YEARS	44,274.48
PROFIT	25,271.34

Statutory Form B.
Indenture of Lease of all or Portion of Mortgaged Premises.
Individual or Corporation.
Irving Mandeville, Law Blank Publisher,
165 Broadway, New York

This Indenture, made the

day of December, nineteen hundred and twenty eight

Between D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at 1476 Broadway, City and State of New York

, party of the first part,

and EDGEWATER POINT, INC., a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York

, party of the second part,

Whereas, EDGEWATER POINT, INC.,

by indenture of mortgage, bearing date the 4th day of August nineteen hundred and twenty-five, recorded in the office of the Register of the County of Westchester, in liber 2383 of mortgages, of Section , page 147, on the 12th day of August, nineteen hundred and twenty-five, for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto D. W. GRIFFITH, INCORPORATED, said party of the first part;

And Whereas, the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage,

Now this Indenture Witnesseth, that the party of the first part, in pursuance of said agreement, and in consideration of Ten and 00/100

Dollars, lawful money of the United States,

paid by the party of the second part, does grant, release and quitclaim unto the party of the second part, all that part of said mortgaged lands described as follows: All that lot or parcel of land with the buildings if any and improvements thereon situate in the Town of Mamaroneck, County of Westchester and State of New York, commonly known and described as Lots

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No. 38, 39 and 40, as shown upon a map entitled "Amended subdivision map of Edgewater Point, Section No. 1, in the Village of Mamaroneck, County of Westchester and State of New York," C. E. Foote, Engineer, dated January 27, 1922, and filed in the office of the Register of the County of Westchester May 1, 1922 as Map No. 3270.

TOGETHER with all the right, title and interest of the party of the first part of, in and to so much of the sea-wall which runs along the rear of easterly line of the premises hereby conveyed, together with the land upon which said sea-wall is erected and together with any other upland which may lie between the said premises and the land under water adjoining the same.

TOGETHER with all the right, title and interest of the party of the first part of, in and to the land under water between the premises hereinbefore described and the approximate line of the New York State Water Grant as shown on said map and between the northerly and southerly lines of the said premises if the same were extended easterly in a straight line to the line of said water grant.

The party of the first part further releases from the lien of said mortgage the right to use any highway shown on said map for usual street purposes but retains under the lien of said mortgage the land in the bed of any such highway.

Together *with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore,*

To Have and to Hold *the lands and premises hereby released and conveyed to the party of the second part,* its successors *and assigns, to* its *and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.*

In Witness Whereof, the party of the first part has caused these presents to be signed by its duly authorized officer and its corporate seal to be hereunto affixed by order of its Board of Directors the day and year first above written.

D. W. GRIFFITH, INCORPORATED

In presence of
Secretary

By_____
Vice President.

State of
County of } ss.:

On the day of , nineteen hundred and
before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows

to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

State of
County of } ss.:

On the day of , nineteen hundred and twenty ,
before me came

to me known to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of New York
County of New York } ss.:

On the day of December , nineteen hundred and twenty-eight
before me came A. GRIFFITH GREY
to me known, who, being by me duly sworn, did depose and say that he resides in

that he is the Vice President of D. W. GRIFFITH, INCORPORATED

the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation; and that he signed h name thereto by like order.

Reserve this space for use of Recording Office

Release,

PART OF MORTGAGED PREMISES.

Dated, ... *192*....

The land affected by the within instrument lies in Section ..... *in Block* ..... *on the Land Map of*

Record and return to

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

File 1928 Gen. Misc.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending Jan. 25th. 1926

STATEMENT OF COLLECTION

of

D.W.GRIFFITH ENGAGEMENT: "LOVE AND SACRIFICE"

Balance due

Month ending

Collections on business this month £5. 0. 0.

70% of above

£	s.	d.
3	10	0

CHARGES			CREDITS			
1926						
Jan. 23rd.	£3.10. 0.	Cash		3	10	0

Balance due

Paid

-	-	-

ALLIED ARTISTS CORPORATION, LTD.

66-68, Wardour Street, London, W. 1

FILM RENTAL REPORT

LOVE & SACRIFICE (Name of Production) CASH COLLECTION DATES Week Ending JANUARY 28th 192 6

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental Per Picture	C.B. Paid
643	Miners Welfare Institute	Douglas	14. 1.26	5	£ 4. 0. 0.	
644	Palace	Frimley	18.1.27	3	3. 0. 0.	
					£ 7. 0. 0.	

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending 5.3.36.

STATEMENT OF COLLECTION

of

D.W.GRIFFITH PRODUCTION: "LOVE AND SACRIFICE"

Balance due

Month ending

Collections on business this month 28.10. 0.

70% of above

			1	15	0
			1	15	0

CHARGES			CREDITS					
1936								
Mch.3rd.	£1.15. 0.	Cash		1	15	0		

Balance due

Paid - - -

ALLIED ARTISTS CORPORATION, Ltd.

66-68, Wardour Street, London, W. 1

FILM RENTAL REPORT

LOVE A SACRIFICE — GIRL COLLECTION DATES

(Name of Production) Week Ending March 3rd 1923

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental Per Picture	C.B. Folio
685	Cinema	Llandaff	2, 3, 5	3	£ 4. 10. 0.	

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending [illegible]

STATEMENT OF COLLECTION

of

[illegible]

Balance due

Month ending 25.12.36

Collections on business this month

70% of above

	£	s.	d.

1936	CHARGES			CREDITS		
Mch. 11.	£5.	2.	0.	Cash	3.17.6	
31.	1.	3.	4.	"	4.87	

Balance due

Paid

-	-	-

ALLIED ARTISTS CORPORATION, Ltd.

66-68, Wardour Street, London, W. 1

FILM RENTAL REPORT

CASH COLLECTION BASIS.

LOVE & SACRIFICE

(Name of Production) Week Ending March 31st 192 8

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental Per Picture	C.B. Folio
648	Court	Didcot	15. 1.28	3	£ 3. 0. 0.	
651	Assembly Rooms	Glastonbury	18. 3.28	3	1. 15. 4. less a/c	
					£ 4. 15. 4.	

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending Apl.30th.1926

STATEMENT OF COLLECTION

of

D.W.GRIFFITH'S PRODUCTION: "LOVE AND SACRIFICE"

Balance due Month ending

Collections on business this month £2.10.0.

70% of above 1 15 0

1926	CHARGES		CREDITS	
				1 15 0
Apl. 16th.	£1.15.0.	Cash		1 15 0
Balance due			Paid	- - -

ALLIED ARTISTS CORPORATION, LTD.

86-88, Wardour Street, London, W. 1

FILM RENTAL REPORT

LOVE & SACRIFICE — CASH COLLECTION BASIS.

(Name of Production) — Week Ending April 23th 192 9

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental Per Picture	C.B. Folio
651	Kinema	Aberbargoed	16. 1.18	3	£ 8. 10. 0.	

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending June 2nd, 1926

STATEMENT OF COLLECTION

of

D.W.GRIFFITH Engagement: "LOVE AND SACRIFICE"

Balance due

Month ending

Collections on business this month 26. 6. 6.

70% of above

	£	s	d
	4	6	6

1926	CHARGES	CREDITS	£	s	d
			4	6	6
May. 31st.	26. 6. 6. Cash		4	6	6
Balance due		Paid	-	-	-

ALLIED ARTISTS CORPORATION, LTD.

86-88, Wardour Street, London, W. 1

FILM RENTAL REPORT

LOVE & DARKNESS. (Name of Production) GAME CONDITION HARSH. Week Ending Month June 23rd. 1923.

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental Per Picture			C.B. Pulls
148	Town Hall.	Cawan.	18.11.23	3	£ 3	3	4	On/n/a
150	Cinema.	Kelle.	9.11.23	3	3	3	4	On/n/a
			Total.		£ 6	6	8	

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending July 28th.1928

STATEMENT OF COLLECTION

of

D.W.GRIFFITH'S PIC.ACCOUNT: "LOVE AND SACRIFICE".

Balance due £ 5. 2. 6

Month ending

Collections on business this month £7. 0. 0.

70% of above £ 5. 2. 6.

CHARGES			CREDITS		
1928					
July 9th.	£1. 0. 0.	Cash			
14th.	-.10. 6.	"			
23rd.	2.16. 0.	"		5.	2. 6

Balance due

Paid £ - - -

ALLIED ARTISTS CORPORATION, Ltd.

66-68, Wardour Street, London, W. 1

FILM RENTAL REPORT

CASH COLLECTION BASIS.

LOVE A [illegible] (Name of Production) Week Ending July 18th 192[illegible]

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental Per Picture	C. B. Paid
544	Queens	Preston	9. 7.28	4	£ 3. 3. 3.	
557	Gaiety	Parkrush	13.11.26	3	1. 6. 6. on a/c	
583	Th. Caluche Hall	Londonderry	23. 7.28	3	4. 0. 0.	
					£ 7. 9. 6.	

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending Oct.27th.1928

STATEMENT OF COLLECTION

D.W.GRIFFITH INC: of "LOVE AND SACRIFICE"

Balance due Month ending

Collections on business this month

70% of above

CHARGES		CREDITS	
1928			

Balance due Paid

ALLIED ARTISTS CORPORATION, LTD.

66-68, Wardour Street, London, W. 1

FILM RENTAL REPORT

CLAIM COLLECTION HAUL.

"LOVE AND JAGUARS"
(Name of Production) Month Ending March 30th, 192[illegible]

Contract Number	Theatre	Town	Play Dates	Length of Run (Days)	Rental per Picture			
					£	s	d	
650	Palaceum	Ferndale.	21/1/29	5		6	10	0

L.C.

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending March 30th.1929

STATEMENT OF COLLECTION

of

B.F.GRIFFITH ENG FILM. "LOVE AND SACRIFICE"

Balance due Month ending

Collections on business this month £2.10.0.

70% of above 1 15 0

1928	CHARGES		CREDITS			
				1	15	0
Mch. 19th.	£1.15.0.	Cash		1	15	0
Balance due			Paid	-	-	-

Save for Income Tax Purposes
SEE IMPORTANT NOTICE BELOW

D W GRIFFITH
AMBASSADOR HOTEL
3400 WILSHIRE BLVD
LOS ANGELES CALIF

20478

L. A.

New York

IN ACCOUNT WITH

E. F. HUTTON & Co.

1928	QUANTITY Bought	Sold	DESCRIPTION	PRICE	COMMISSION	TAX	DEBIT	CREDIT	BALANCE
DEC 24			N Y DRAFT				$175 45		$175 45
26			TRF FROM SHORT ACCT VALUE DEC 24TH					$175 45	00

Please examine immediately. If no report to the contrary is made within 10 days, this account will be considered correct.

☞ Important Notice. These statements constitute a complete record of your transactions. It is very important that you have them at the end of the year for income tax purposes. We are always ready to answer special questions, but it would be obviously impossible to make transcripts of accounts at the end of the year.

Save for Income Tax Purposes
SEE IMPORTANT NOTICE BELOW

O W GRIFFITH

SHORT ACCT
0478

4 : : L A

New York

IN ACCOUNT WITH

E. F. HUTTON & Co.

DATE 1947	QUANTITY Bought	Y	Sold	DESCRIPTION	PRICE	COMMISSION	TAX	DEBIT	CREDIT	BALANCE
DEC 22	50			AMER CAN CO RECD 4003 NY						
24			50	AMER CAN CO	103 3/4	12 50	52		5174 48	
24				INS ON 50 AMER CAN CO				1 05		
26				TRANS TO STOCK ACCT VALUE DEC 24TH				5173 43		00

Please examine immediately. If no repo t to the contrary is made within 10 days, this account will be considered correct.

☞ Important Notice. These statements co stitute a complete record of your transactions. It is very important that you have them at the end of the year for income tax purposes. We are always ready to answer special questions, but it would be obviously impossible to make transcripts of accounts at the end of the year.

fm 1987 fm

THE LOVE SONG

Karl Struss

THE LOVE SONG

7

PLEASE RETURN THIS SCRIPT TO PRODUCTION MANAGER
WHEN PICTURE IS COMPLETED.

"THE LOVE SONG"

TITLE: OUR STORY TAKES PLACE IN THE REGIME OF NAPOLEON III, ONE OF THE MOST ROMANTIC PERIODS IN THE HISTORY OF FRANCE.

TITLE: THE PRUSSIAN EMBASSY IN PARIS, 1868

1. INT.PRUSSIAN EMBASSY. NIGHT

(This is an elaborate set of the conference room of the Embassy, with a large conference table. The furnishings, of course, are French, and pictures of Bismarck and the Kaiser should be in prominence. Six members of the Prussian legation are seated about the table. At the head of the table presiding at the meeting, is Baron Haussmann, the Prussian Ambassador, who wears the official regalia of an Ambassador. At the side of the table, two seats from the Ambassador, is seated Karl von Hartz, the young military attache of the Prussian Diplomatic service, a tall, high-bred young cavalier. He is wearing the official uniform of the military diplomatic service. Haussmann is addressing the conference regarding the diplomatic relations between Prussia and France. The other members of the legation are listening attentively except Karl,who appears very impatient.)

FADE IN ON A CLOSEUP OF A MAN'S HAND

scribbling on a piece of paper. The hand writes the name of Karl von Hartz four or five times in quick succession, and then scratches out everything that has been written.

We also take a scene showing that Karl has written on the paper the name of Simone Des Granges

LAP DISSOLVE TO --

2 INT.PRUSSIAN EMBASSY NIGHT.
CLOSEUP OF KARL AT THE CONFERENCE TABLE

He is writing his name and scratching it out absentmindedly and is very restless and impatient. He is obviously listening to a speech off scene,but it is apparent that his mind is not on the conference. The camera pulls back gradually disclosing the other members of the legation seated about the table, and finally Haussmann at the head of the table.

3 INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP HAUSSMAN

He continues what apparently has been a very long-winded speech. He is a pompous old character, gruff, but with a kindly twinkle in his eye. Just now he is very much in earnest. He says:

TITLE: "GENTLEMEN, WE MUST USE THE UTMOST DIPLOMACY DURING THIS STRAINED SITUATION BETWEEN OUR GOVERNMENT AND FRANCE."

3-A MEDIUM SHOT AT CONFERENCE TABLE.
A short scene.

Some of those at the table agree with Haussmann that the situation is very grave; others take a more optimistic view. Karl is among the latter.

4. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP OF KARL.

He listens to the Prussian ambassador but is getting more and more impatient. He nervously takes out his watch to see what time it is. As he notices the time, he glances at the inside cover of his watch.

INSERT: of picture of Simone in Karl's watch.
Simone's picture is inscribed:
Eternally yours,
Simone.

Karl gazes at this picture with a very tender expression and completely forgets all about the legation meeting.

5. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP OF HAUSSMAN

While addressing the meeting, he glances toward Karl and sees him lost in thought, while gazing at his watch. He gives him a knowing look and then deliberately coughs to call his attention.

6. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP OF KARL

Embarrassed, he quickly puts his watch away and tries to assume a very business-like manner.

7. INT.PRUSSIAN EMBASSY. NIGHT.
MEDIUM SHOT TOWARD HEAD OF TABLE.

With an amused glance toward Karl, Haussmann looks at his watch, notices the time and then says to the legation:

TITLE: "I WILL LEAVE NOW FOR THE ROYAL PALACE TO REPRESENT THE LEGATION IN AN AUDIENCE WITH THE EMPEROR NAPOLEON."

The legation members on either side of Haussmann acquiesce in the diplomatic importance of this meeting.

8. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP OF KARL

Hearing that the Ambassador is going to leave, he brightens up as he realises that the meeting will now be adjourned and he will be able to get away.

9. INT.PRUSSIAN EMBASSY. NIGHT. LONG SHOT CONFERENCE ROOM.

Just as Haussmann is about to adjourn the meeting a man servant enters and announces the arrival of Finot, the French chamberlain:

TITLE: "HIS EXCELLENCY, THE DUC de FINOT, GRAND CHAMBERLAIN TO THE EMPEROR NAPOLEON."

(Accuracy of this title to be looked up)

The Chamberlain enters accompanied by four French officers, who stand in the doorway. The Chamberlain approaches Haussmann and formal greetings ensue.

Finot, is polished, suave, extremely clever; perhaps unscrupulous, but also human, despite his graceful cynicism.

10. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP KARL

He is again disappointed as he fears that the arrival of the French chamberlain will prolong the meeting.

11. INT.PRUSSIAN EMBASSY. NIGHT. MEDIUM CLOSEUP OF HAUSSMANN AND THE FRENCH CHAMBERLAIN.

The Chamberlain delivers the Emperor's message to Haussmann:

TITLE: "HIS ROYAL HIGHNESS, THE EMPEROR NAPOLEON, REGRETS THAT HE WILL BE UNABLE TO RECEIVE YOU THIS EVENING."

Haussmann is considerably disappointed.

12. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP TWO MEMBERS OF THE LEGATION.

These are two elderly gentlemen who glance at each other significantly. One of them leans toward the other and with a subtle raise of the eyebrow and a sly smile he says:

TITLE: "AFFAIRS OF STATE, NO DOUBT."

The other nds significantly.

13. INT.PRUSSIAN EMBASSY. NIGHT. MEDIUM CLOSEUP OF HAUSSMANN AND THE CHAMBERLAIN

The Emperor's message has worried Haussmann somewhat but he hides his chagrin and makes an appointment for another date.

14. INT.PRUSSIAN EMBASSY. NIGHT. LONG SHOT OF THE CONFERENCE ROOM.

Haussmann is bowing to the chamberlain,who makes a formal exit with the four officers.

15. INT.PRUSSIAN EMBASSY. NIGHT. CLOSEUP OF KARL

He does not, like the other two men,register any suspicion of the Emperor, but seems most worried over the fact that this new development may prolong the meeting.

16. INT.PRUSSIAN EMBASSY. NIGHT. CLOSE SHOT AT HAUSSMANN AND THE MAN AT HIS LEFT.

Although perturbed he becomes reconciled to the situation and addresses the meeting:

TITLE: "THERE SEEMS NO NEED FOR FURTHER DISCUSSION THIS EVENING SO WE WILL ADJOURN THE MEETING."

17. INT:PRUSSIAN EMBASSY. NIGHT. FULL SHOT OF THE CONFERENCE TABLE.

Haussmann finishes his title. The other men slowly start to rise, but Karl eagerly jumps to his feet. Haussmann notices this, and is again amused at the young attache's eagerness to get away. Karl catches the sly glance of the old ambassador and is again embarrassed. He pretends that he jumped up to reach for some papers on the table, which he now takes and sits down again; then he rises with dignity and crosses to Haussmann to say goodnight.

18. INT.PRUSSIAN EMBASSY. NIGHT. CLOSER SHOT AT KARL AND HAUSSMANN.

Karl, trying to bid the Ambassador good night in a dignified manner, cannot help but show his eagerness to break away,and the old Ambassador with an amused look slaps him on the back in a good natured way,as Karl hurriedly turns to the other men to bid them good night.

19 INT.PRUSSIAN EMBASSY. NIGHT. CONFERENCE ROOM.LONG SHOT

Karl is very anxious to leave the room,but Haussmann smilingly bids him wait. Haussmann looks into his dispatch case. He takes from it a letter, pats it,smiles at Karl as he tells all of them:

TITLE: "OUR EMPEROR WRITES HIS APPROVAL OF LIEUTENANT VON HARTZ' ENGAGEMENT TO THE BEAUTIFUL AND POWERFUL COUNTESS SIMONE DES GRANGES."

He beams on Karl who smiles his pride and pleasure. The other members of the legation congratulate Karl who is in the seventh heaven. He is now more anxious than ever to get away to Simone,and watches Haussmann anxiously.Haussmann swallows a smile as he leisurely

(Continued)

19 (Contd.)

starts to dismiss them all.

A servant enters with a note for Karl. Karl recognises the writing on the envelope as Simone's, and eagerly starts to tear it open. As he does so, the others, with the exception of Haussmann, start for the door.

20. INT. PRUSSIAN EMBASSY. NIGHT. CLOSEUP ON KARL

A FLASH as he hastily reads the note:

INSERT OF NOTE: It is in a woman's handwriting on very elaborate stationery -

My beloved:
I have such a severe headache that I am unable to accompany you to the opera. Enjoy yourself and come to see me tomorrow.
Lovingly yours,
Simone.

21-22-23 INT. PRUSSIAN EMBASSY. NIGHT.

Karl is in foreground. The others, with the exception of Haussmann, have left the room. Haussmann, his dispatch case in his hand, is watching Karl who, as he looks up from the letter he is reading is so obviously and boyishly disappointed that Haussmann crosses to him. He asks in a fatherly manner, what's wrong. Karl shows him the letter. Haussmann smiles - "To be in love!" He again takes the German Emperor's letter from the dispatch case and hands it to Karl, as he tells him:

TITLE: "SHOW HER HIS MAJESTY'S LETTER SANCTIONING YOUR ENGAGEMENT. IT WILL BANISH HER HEADACHE INSTANTLY."

Karl is both touched and elated. He takes the letter as he thanks Haussmann gratefully, then saluting makes a hasty exit, followed by the old man's smile.

FADE OUT:

24. FADE IN:
EXT.OF THE ELABORATE MANSION OF MADAME SIMONE DES GRANGES. NIGHT.

A cab drives up. Karl rapidly jumps out and hurries up the steps to the mansion, where he rings the bell. He carries a bouquet of roses with him.

25. EXT.SIMONE'S MANSION. NIGHT. CLOSER SHOT

Karl waits at the door in high spirits, buoyed up by the thought of surprising his beloved with a bouquet of roses. A man servant, in livery, opens the door and appears considerably embarrassed when he recognizes Karl. He stammers:

26. INT.LOWER HALL IN SIMONE'S MANSION. NIGHT.

We shoot from above, down at the front door below. The highly elated Karl dashes up the stairway two steps at a time, while the man servant watches him aghast at the foot of the stairs.

27. INT.LOWER HALL IN SIMONE'S MANSION. NIGHT.
CLOSEUP OF MAN SERVANT.

He is almost paralyzed with fear.

28. INT.UPPER HALLWAY.IN SIMONE'S MANSION. NIGHT.

Karl hurries to the door of Simone's boudoir in high spirits. Impatiently he tears the tissue paper from his bouquet and then knocks at the door. He eagerly waits for an answer, then boyishly decides to surprise his beloved. Without waiting for permission to enter he flings open the door.

29 INT.SIMONE'S BOUDOIR. NIGHT. MED. SHOT AT THE DOOR LEADING TO HALLWAY

Karl is just flinging open the door full of eager anticipation. He stops abruptly and his expression changes.

30. INT.SIMONE'S BOUDOIR. NIGHT. FULL SHOT OF THE BOUDOIR FROM KARL'S ANGLE.

The camera moves with lightning-like rapidity up to a CLOSEUP of a small table which bears mute witness to having been the scene of a recent luxurious supper. A cooler contains a champagne bottle, while two half-filled glasses are standing on the table.

31. INT.SIMONE'S BOUDOIR. NIGHT. CLOSEUP OF KARL

He stares wide-eyed at the table. Suspicion grows upon him,but he is so much in love he can hardly believe the truth. He crosses toward the table.

32. INT.SIMONE'S BOUDOIR. NIGHT. CLOSEUP SHOT AT THE TABLE.

Karl crosses to it and stares at the remnants of the supper, unable to believe his eyes. He glances about him anxiously and then with suspicion mounting he looks toward the door of Simone's bedroom.

33. INT.SIMONE'S BEDROOM NIGHT.

We are shooting from Karl's viewpoint in the boudoir, and through the open door is visible only a small section of the bedroom. On the opposite wall a full length mirror is hanging, and in this mirror we see two figures which appear small sized, due to the distance. They are Simone and a man. Simone is clad in an elaborate negligee. She is opening another door of her bedroom which leads to a different hallway,and the man leaves. It is Napoleon III but only his back is shown. He wears a long black coat, a so-called "Prince Albert", and a silk hat. Simone locks the door.

34. INT.SIMONE'S BOUDOIR. NIGHT. CLOSEUP KARL

Shocked by this conclusive evidence of the faithfulness of his loved one,he throws the roses from him and furiously rushes toward the bedroom.

35. INT.SIMONE'S BEDROOM. NIGHT. MED.SHOT

Karl rushes straight for the door through which the Emperor has just disappeared. He tries to force it open but it is locked.

36. INT.SIMONE'S BEDROOM. NIGHT. CLOSEUP SIMONE

She is shocked to see Karl and to realise that she has been caught.

37. INT.SIMONE'S BEDROOM. NIGHT. CLOSE SHOT AT THE DOOR.

Karl furiously shakes it. Simone hurries to him - puts her arms about his neck tenderly and whispers loving words to calm him. Karl flings her aside so that she collapses on the bed and he rushes to a window.

38. INT.SIMONE'S BEDROOM. NIGHT. CLOSE SHOT AT THE WINDOW SHOOTING FROM THE OUTSIDE IN.

Karl flings apart the heavy draperies and looks down

39. EXT.SIMONE'S MANSION. NIGHT.

(This should be a different entrance to Simone's mansion, as though it were on a corner. We are shooting down from Karl's viewpoint in Simone's window.)

A very fine closed carriage drawn by two horses is waiting at the curb. It has all the outer bearings of private ownership. A driver is in the seat and a footman is holding open the door. He stands at strict attention as Napoleon hurriedly enters the cab and drives away.

40. INT.SIMONE'S BEDROOM. NIGHT. MED.CLOSEUP AT THE WINDOW.

Karl does not recognize the Emperor. He turns furiously to Simone to denounce her,but she throws her arms abo ut his neck and pleads with him frantically. Her supplications are so fervent that he has no chance to denounce her. As she presses her body very close to his,she pleads:

TITLE: "WON'T YOU BELIEVE IN THE WOMAN YOU ARE GOING TO MARRY?"

For a moment he falls under the spell of her physical contact but just as he starts to weaken,the full realization of her faithlessness comes back to him, and infuriated at himself for weakening,he throws her roughly aside and starts for the boudoir. She follows him.

41. INT.SIMONE'S BEUDOIR. NIGHT. MED. SHOT TOWARD BEDROOM

Roses lying on floor.
Simone follows Karl and catching him again throws her arms about him and frantically pleads her love."Dearest"she cries, "I love you. Isn't that all that matters?" Karl closes his eyes as he is stung by the mockery of her declaration. He pushes her away from him and she backs against a table. Karl says:

TITLE: "YOU DARE TO SAY YOU LOV E ME --WHEN I'VE FOUND YOU WITH ANOTHER MAN!"

42. INT.SIMONE'S BOUDOIR. NIGHT. CLOSEUP SIMONE.

Breathless, frantic,she is leaning against the table. Stung by his rebuke,her pride now comes to the fore. She herself believes her position justifiable,considering the exalted personage of her lover. Surely the knowledge of his identity would make Karl believe the situation an extenuating one so she holds her head very high and says with a show of pride:

TITLE: "THAT MAN WAS THE EMPEROR NAPOLEON."

She speaks the title as though the fact not only justified her act but glorified it.

43. INT.SIMONE'S BOUDOIR, NIGHT, CLOSE UP KARL.

He is astounded by her words. He stares blankly at Simone and for a moment the wind is taken out of his sails, but then as he sees the pride in her expression he himself becomes proud,and standing erect he bows formally and says:

TITLE: "A VON HARTZ DOES NOT MARRY THE MISTRESS OF A ANY MAN--NOT EVEN OF THE EMPEROR."

44. INT.SIMONE'S BOUDOIR, NIGHT, MED.SHOT

As he speaks,Karl bows formally and crosses to the door to pick up his hat,then he turns back to Simone

45. INT.SIMONE'S BOUDOIR. NIGHT. CLOSEUP SIMONE.

Her pride is terribly hurt as she realizes that Karl is casting her aside. She stares at him as though his accusation was unbelievable.Slowly, with a quiet bitterness,she says:

TITLE: "SO YOU FEEL I AM NOT GOOD ENOUGH FOR YOU?"

46. INT.SIMONE'S BOUDOIR. NIGHT. MED.CLOSEUP OF KARL AT THE DOOR.

All his ideals have been crushed and have left him terrifically bitter. He is very grim as he speaks the cutting words:

TITLE: "I ASSURE YOU, MADAME, I'D RATHER MARRY A WOMAN OF THE STREETS."

47. INT.SIMONE'S BOUDOIR. NIGHT. CLOSEUP OF SIMONE.

She is utterly stunned at the insult.

48. INT.SIMONE'S BOUDOIR. NIGHT. MED.SHOT

Karl bows and exits through the door. Simone is still stunned, but now grasps the full significance of Karl's speech. She, the Countess Dea Granges, to be thus insulted! Her eyes flame. She makes a move as tho to follow Karl, but represses the impulse. She stands rigidly her hands slowly clenching,as rage consumes her. For the moment we see her with her mask completely off - a dangerous,unscrupulous woman. She rouses herself and jerks a bell rope savagely. A frightened maid enters. Simone tells her sharply:

TITLE: "SEND WORD TO THE EMPEROR'S CHAMBERLAIN THAT I WISH TO SEE HIM IMMEDIATELY."

The maid makes a hasty exit, closing the door behind her. Simone stands with smouldering eyes, then she notices Karl's roses which still lie on the floor. She opens the door and viciously kicks them out,as the scene FADES OUT.

49. FADE IN
CLOSE SHOT OF ROSES ON HALL FLOOR OF SIMONE'S HOME.

Finot's hand comes into the picture from above and picks up the roses.

50. EXT.DOOR TO SIMONE'S BOUDOIR.

Finot who has just arrived in answer to Simone's summons, stands at the door with the roses which he has picked up from the floor. He looks them over and smiles quizzically. He has an idea there has been a lovers' quarrel of some kind. Shifting the roses to his left hand,he knocks on the door.

51. INT.SIMONE'S BOUDOIR. NIGHT. MED.CLOSEUP SIMONE.

Still clad in her negligee,and more than ever wrought up over her recent scene with Karl,she is seated in bitter contemplation of the insult she has received. As she hears the knock on the door she looks up quickly,and with eager anticipation adjusts a few hairs that have become disheveled.She crosses to the door to admit her caller.

51-A (New) INT.SIMONE'S BOUDOIR, MED.SHOT AT THE DOOR TO HALLWAY

Simone enters and opens the door,disclosing Finot waiting in the hallway with the roses. He gives her a quick look,then bows and with playful gallantry offers her the roses. Simone is in no mood for nonsense. She snatches the roses from him and throws them into the hall,as she says curtly: "Come in." Finot gives her a sidelong glance and obeys. Simone sharply closes the door. Her manner is that of the Emperor's favorite. She is not about to ask a favor of Finot,but to give him his orders. Finot sensing some interesting happening looks about the room quickly and curiously, then turns to Simone as he says: "At your service, Countess." Simone's eyes narrow, and again we see the bitter rage which possesses her. She says:

TITLE: "I'VE BEEN OUTRAGEOUSLY INSULTED."

Finot is sympathetic, also curious. He waits for Simone to explain. She starts to talk.

52 (New) CLOSE SHOT OF FINOT.

His face registers the story Simone is telling. As she starts to talk he is toying with a watch charm or ribbon,but forgets it as he listens. His eyes show interest and secret amusement.

53 (New) CLOSE SHOT OF SIMONE.

She is talking rapidly, bitterly, and with a cold implacability as she says: "I intend he shall pay for that."

54 (New) SIMONE'S BOUDOIR. MED.SHOT

Simone finishes and stands with her eyes fixed on Finot. He realizes it is up to him to say something. He thinks a moment and then tells her soothingly:

TITLE: "A WORD TO THE EMPEROR AND LIEUTENANT VON HARTZ WILL BE COMPELLED TO LEAVE PARIS IN DISGRACE."

(Continued)

54 (Contd.)

For a second Simone's interest is caught, but she immediately shakes her head. She doesn't want the Emperor brought into this; there must be some other way. She studies Finot briefly, then her manner changes to one of affability. She points to a chaise lounge as she tells him, "Sit down." Finot obeys. Simone crosses over and stands in front of him, and as she looks at him we see her make up her mind to a definite course of action. She says calmly:

TITLE: "I WANT YOU TO FIND FOR ME A WOMAN OF THE STREETS."

Finot looks up at her in amazement. "What?" Simone with a swift movement seats herself beside Finot and tells him, "Yes, my friend," and earnestly starts to talk.

55 (New) MED. CLOSE SHOT OF CHAISE LONGUE.

Finot's amazement increases as Simone talks, and now he makes a derisive gesture; this is worse than absurd! Simone shakes her head and in her earnestness takes his hand. Finot exclaims:

TITLE: "THE PLAN IS PREPOSTEROUS! I WOULDN'T DARE ATTEMPT IT."

Simone is not discouraged by his attitude. She still holds his hand as she says to him: "Listen to me - don't interrupt." She edges very close to him, dominating him by her imperiousness and her physical beauty.

QUICK FADE OUT:

56-57 (New) QUICK FADE IN:
LIBRARY OF DEN IN HAUSSMANN'S APT. NIGHT.

A nice set,in keeping with the old man's character and position.

Haussmann in a lounging robe is listening gravely to Karl, who is bitterly telling him of Simone. Karl begins to rave: "I'm not interested in the Emperor's leavings!"

Haussmann quickly silences him as he indicates caution and says:

TITLE: "MARRIAGE WITH THE COUNTESS DES GRANGES IS OF COURSE IMPOSSIBLE, BUT IT WAS A MISTAKE TO INSULT HER."

He silences Karl's angry protest as he says gravely:

TITLE: "THE SLIGHTEST SPARK WILL ENVELOP FRANCE AND GERMANY IN THE FLAMES OF WAR."

Karl starts to pace distractedly up and down,but Haussmann orders him to stop. He walks up to Karl and tells him sternly:

TITLE: "THE COUNTESS IS A POWER AT THE FRENCH COURT. YOU WERE WRONG TO FORGET THAT."

He again sternly silences Karl's protest as he tells him: "We must think of Germany, not of ourselves."

Karl distractedly sinks into a chair and stares moodily at the floor. Haussman's expression softens a moment as he looks at the boy, then his face softens stern again.

FADE OUT.

58. FADE IN.
INT.UPPER HALLWAY IN SIMONE'S MANSION.NIGHT. MED. CLOSEUO AT THE DOOR LEADING TO SIMONE'S BOUDOIR.

We stay with the closed door for a few feet and then it opens,disclosing Finot and Simone,as Finot is about to take his departure. His hair is a little mussed and his cravat somewhat ruffled,and he almost reels somewhat unsteadily. Simone is now smiliny happily, and puts her arms about him and he returns her smile. He has quite evidently been persuaded to agree with her plans,and gazing into her beautiful face,says:

(Continued)

TITLE: "WHAT MAN COULD REFUSE YOU ANYTHING?"

Simone offers her hand to him gratefully, and he kisses it. She says: "And you will try immediately to find me such a woman?" Finot sighs with a mock display of pity for himself and smilingly says:

TITLE: "I SUPPOSE THIS MEANS A PERSONAL TOUR OF THE UNDERWORLD DIVES OF PARIS."

Simone smiles her appreciation and as Finot bends to kiss her hand we FADE OUT

59 EXT. SMOKING DOG CABARET. NIGHT.

This is a low dive in the underworld district of Paris. It is situated in a basement and in front of it is a grotesque, four foot high figure of a dog. The dog has a hat cocked on one side of his head and a pipe in his mouth, out of which smoke continually arises. One of his eyes keeps winking mechanically. (There is a light inside the head). The dog's tail also wags m mechanically, as though welcoming the patrons.

FADE IN ON CLOSE UP OF THE DOG.

The camera pulls back to a

FULL SHOT OF THE EXTERIOR OF THE CAFE

This is a neighborhood, shunned by the law abiding citizen, and serves as a general meeting place fo r street walkers and all those of their male companions who live and have their being in this peculiar kind of atmosphere.
As the camera is moving back, a couple is leaving the cafe. The man, a typical business man, is very much the worse for liquor, so the girl who is with him has to support the singing roisterer. Another street walker comes running after the two, and claims the man from the first one. As a vigorous fight ensues for the possession of the man LAP DISSOLVE TO --

60. INT.SMOKING DOG CABARET. NIGHT.

This is not a large set - rather low and very rough. Kerosene lamps, with a huge shade over them, hang from the ceiling. The diners are seated at rough tables with benches instead of chairs. The atmosphere is of the lowest class. Cigarette smoke fills the room. The tables are occupied mostly by half-drunken, rough-looking men, whose companions for the most part, are the tawdry, cheap prostitutes who operate in the cafe. At the side of the room, in a little alcove, is seated the very eccentric orchestra. (All distinct types which play important bits in our story later.) It is composed of three men and two women. Possibly a very fat woman plays a very tiny piccolo, and a little man plays a very big trombone. (These must be actors who can actually handle musical instruments, as all of this orchestra music will be reproduced in Movietone later.) The leader of the orchestra is Papa Pierre, who is also the proprietor of the cafe. He is a funny little nervous man, who continually beats time for his crazy orchestra with a little baton. He does not, however, stand continually in front of the orchestra, but moves about the cafe, attending to his patrons and seating newly arrived guests with one hand while he never stops leading the orchestra with the other hand.

The LAP DISSOLVE FROM THE exterior of the cafe brings us to a

MEDIUM SHOT OF THE ORCHESTRA AND PAPA PIERRE.

(Note on Scene 60) In place of the orchestra described in Mr.Taylor's scene, it has been suggested that we substitute a Minovitch mouth organ orchestra, on account of their undoubted effectiveness with Movietone effects.)

As Papa Pierre starts to circulate among his patrons, the camera precedes him, and in a moving shot we get over the business of his catering to his guests while leading the orchestra at the same time.

(Possibly, just as he is seating a big fat man, he abruptly jerks his baton toward the orchestra, which calls for a loud BOOM from th drummer, thereby startling the fat man who is about to sit down.)

Another piece of business is as follows: A young Apache attempts to purloin some food from the tray of a passing waiter, and Papa Pierre, in the course of leading the orchestra, slaps his fingers with the baton and then keeps right on beating time.)

(Continued)

60 (Cont'd.)

At this point the moving camera leaves Papa Pierre at a table and passes him,as it pans over to take in Finot seated by himself at a small table in a secluded corner.

61. INT.SMOKING DOG CABARET. NIGHT. MED.CLOSEUP OF FINOT.

He is drinking a cup of coffee and glancing about the cafe with curiosity he appears just a trifle worried as he doesn't exactly relish the task that Simone has assigned him. He gazes about him wondering vaguely whether he will find the girl he is seeking. He notices:

62. INT.SMOKING DOG CABARET. NIGHT. MED.CLOSEUP AT ONE OF THE TABLES

A very unattractive and tawdry prostitue is soliciting a half drunken diner. He puts his arm around her and they leave the table together.

63. INT.SMOKING DOG CABARET.NIGHT. CLOSEUP OF FINOT.

As he watches this he is becoming discouraged. There is not much chance of finding a girl to suit Simone's plans in this environment. Again he looks about the cafe.

64. INT.SMOKING DOG CABARET. NIGHT.MED.SHOT OF ANOTHER GROUP AT ANOTHER TABLE.

The camera pams past three tables,each one showing the lowest type of prostitute plying her trade,as the camera passes. Finally it stops at a table at which Yvette is seated. Her male companion is a rather intoxicated young artist. Yvette,seated opposite him, and facing the camera is wearing his long velvet cape over her cabaret costume. However, she must look rather well in this cape, and the effect to the camera is not that of a cabaret girl at all but a rather distinguished looking young lady. As Yvette sips her wine her manner is very much that of the perfect lady,and she stands out in sharp contrast to the other girls we have shown.

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65. INT.SMOKING DOG CABARET. NIGHT. CLOSEUP OF FINOT.

He sees Yvette and is puzzled. This young lady of evident refinement seems somewhat out of place in such a low dive.

66. INT.SMOKING DOG CABARET.NIGHT. MED.CLOSEUP OF YVETTE AND THE ARTIST.

Yvette is glancing toward Finot with considerable interest, but as her companion notices this, he sharply calls her attention,and she looks back toward him in a very haughty and ladylike manner.

67. INT.SMOKING DOG CABARET. NIGHT. CLOSEUP FINOT.

He studies Yvette,considerably puzzled and greatly interested.

68. INT.SMOKING DOG CABARET. NIGHT. MED.SHOT TOWARD ORCHESTRA.

They complete their number and Papa Pierre takes a bow.

69. INT.SMOKING DOG CABARET.NIGHT. MED.CLOSEUP OF YVETTE AND THE ARTIST.

Yvette applauds mildly in a somewhat bored and condescending fashion.

70. INT.SMOKING DOG CABARET. NIGHT. MED.CLOSEUP OF PAPA PIERRE.

Turning toward his patrons,he announces:

TITLE: "THE NEXT NUMBER WILL BE A SPECIALTY BY MADAMOISELLE YVETTE."

71. INT.SMOKING DOG CABARET,NIGHT. MED.SHOT AT A GROUP OF TABLES.

The men all look toward Yvette's table,and applaud enthusiastically.

72. INT.SMOKING DOG CABARET. NIGHT. MED.SHOT AT YVETTE'S TABLE.

In a very dignified and ladylike manner,Yvette puts down her glass of wine and arises. The artist gets up and takes his cape from her shoulders,putting it on himself,thus disclosing Yvette in a cheap,tawdry, cabaret costume.

73. INT.SMOKING DOG CABARET,NIGHT. CLOSEUP OF PINOT.

He watches Yvette,and is amazed to find that the apparently refined young lady us one of the cheap cabaret entertainers.

74 INT.SMOKING DOG CABARET. NIGHT. MED.SHOT AT THE ORCHESTRA.

Papa Pierre swings his baten and the orchestra snaps into a very peppy number for Yvette's dance.

75 INT.SMOKING DOW CABARET.NIGHT. MED.SHOT TOWARD YVETTE'S TABLE.

The patrons all applaud in gleeful anticipation,as Yvette starts her number.

76 INT.SMOKING DOG CABARET.NIGHT.
(Here follows Yvette's song and dance.
(Closeups of which will be made later in Movietone, for perfect synchronization).

She sings a snappy French song,dancing from table to table,flirting with the men as she sings,and coaxing coins from them.

77 INT.SMOKING DOG CABARET,NIGHT, CLOSEUP OF FINOT WATCHING YVETTE.

He is surprised and interested to see the youthful fire and abandon in the young lady who had previously appeared so refined and haughty. He now sees that Yvette is undoubtedly a girl of the streets,the same as the other lowly women in the cafe.

78. INT.SMOKING DOG CABARET, NIGHT, MED.SHOT AT ONE OF THE TABLES.

Yvette continues her vivacious song as she dances up to an Apache's table and flirts with him. He reaches for her but she dodges him and dances away with wild abandon.

79. INT.SMOKING DOG CABARET.NIGHT. MED.SHOT OF ANOTHER TABLE.

A couple of men throw coins to Yvette.

80. INT.SMOKING DOG CABARET.NIGHT. MED.SHOT AT ANOTHER TABLE.

A drunken old cabby tosses a coin to Yvette.

81. INT.SMOKING DOG CABARET. NIGHT. MED.CLOSEUP

As Yvette continues her ribald song,she catches in her hands the various coins that are tossed to her.

82. INT.SMOKING DOG CABARET.NIGHT. CLOSEUP OF FINOT.

He is becoming interested in this strange creature. Although apparently a denizen of this lowly dive, she seems to possess something which makes him wonder.

83. INT.SMOKING DOG CABARET. NIGHT. MED.SHOT AT ANOTHER TABLE.

Yvette dances toward a man whi offers her a coin. As she goes to take it he draws it back and glances toward her leg. Realizing what he wants,Yvette raises her dress above the top of her stocking and holds out the stocking. The man drops the coin onto her stocking,then,as he starts to reach toward her leg,Yvette slaps him soundly on the face and dances away from the table.

84. INT.SMOKING DOG CABARET,NIGHT. CLOSEUP FINOT.

He is beginning to wonder if this could possibly be the girl he is looking for.

85. INT.SMOKING DOG CABARET. NIGHT. MED.SHOT AT ANOTHER TABLE.

Another man holds yp a coin to Yvette,as she dances toward him. As she reaches for it he draws i away from her and following the coin,she bends backward over his knees until her head is on a level with the low bench on which the man is seatdd.

86. INT.SMOKING DOG CABARET. NIGHT. CLOSEUP OF FINOT.

He has decided to interview the girl. Taking a coin of the largest possible denomination from his pocket he tosses it toward Yvette.

87. INT.SMOKING DOG CABARET. NIGHT. (Same as SCENE 85)

Yvette is inthe same position as when we left her in Scene 85. Finot's coin comes into the scene and lands on the bench within a few inches of her nose. While in this awkward position,bent over the man's knees,and with her face toward the ceiling,she sees this large coin close to her nose. She looks at it,amazed at its large denomination. Then she looks about,eager to see who threw it. She glances toward Finot.

88. INT.SMOKING DOG CABARET, NIGHT, CLOSEUP FINOT

He smiles at Yvette and nods.

89 INT.SMOKING DOG CABARET, NIGHT, (Same as Scene 87)

Still in the awkward position over the man's knees, Yvette sees the distinguished looking chamberlain and is impressed with a real opportunity. She gets up from the man's knees, roughly pushes him aside, and then suddenly changes back into her ladylike manner just as abruptly as she had abandoned it. Very much the lady she exits toward Finot.

90. INT.SMOKING DOG CABARET, NIGHT, MED.SHOT AT FINOT'S TABLE.

Yvette enters and Finot arises in a very gentlemanly fashion and bows to her. He asks her to sit down which she does in a very haughty and dignified manner, and bows politely to Finot. Then she glances back at the other lowly patrons of the cafe with an upstage expression, and then smiles very sweetly to Finot. He asks her:

TITLE: "WON'T YOU HAVE A BITE TO EAT?"

He hands her a menu and calls a waiter. Yvette proceeds to order her meal in a very grandioise fashion. She studies the menu with all the dignify of a grande dame and then says to the waiter:

TITLE: "YOU MAY BRING ME SOME CREME OF MUSHROOMS EPICURE, HORS D'OEUVRE PARISIAN, BEEFSTEAK BARMENTIER, SOUFFLE AU FROMAGE, SALADE IMPERIALE, CHAMPAGNE NAPOLEON --"

Finot gives her a quick look as he realizes that this is Yvette's idea of a "bite to eat".

91. INT.SMOKING DOG. NIGHT. CLOSEUP PAPA PIERRE.

He is watching Yvette eagerly. He is delighted to see her order such a large meal, and rubs his hands in gleeful anticipation of a huge profit.

92 INT.SMOKING DOG. NIGHT. MED.SHOT AT FINOT'S TABLE

Yvette,in her grandiose manner, is giving the waiter many special instructions in regard to the preparation and service of her meal. The waiter,who,of course,is wise to her,glares at her in disgust. Finot is amused at her obvious attempt to make an impression. The waiter becomes exasperated by Yvette's finicky instructions,waves his handat her and leaves.

93. INT.SMOKING DOG. NIGHT.
CLOSE SHOT AT FINOT AND YVETTE

Finot is drinking a cup of coffee and is stirring it with a spoon. Yvette now reaches across the table for a wine bottle,but Finot takes it and pours her out a glass; in so doing he forgets to take his spoon out of his coffee cup. As Yvette sips the wine she appears very much bored. She glances about the cafe and says:

TITLE: "THIS ISSUCH A CHEAP CAFE. I REALLY FEEL QUITE OUT OF PLACE HERE."

At this point she notices Finot's spoon in his cup. She reaches over and takes it out and with a reproving glance at Finot, she continues:

TITLE: "I'M A LADY, YOU KNOW."

94. INT.SMOKING DOG CABARET. NIGHT. MED.SHOT AT FINOT'S TABLE.

Finot is becoming more and more amused and interested. The waiter brings in Yvette's supper Yvette takes one of the hors d'oeuvre (possibly a small sardine on toast) and holding it daintily between her thumb and forefinger,takes a small bite in a very ladylike fashion,immediately after which she proceeds to suck the ends of her fingers.

95. INT.SMOKING DOG CABARET. NIGHT. CLOSEUP OF FINOT

He comes to the decision that he has finally found the girl for Simone's plan. He gazes at her quizzically and says:

TITLE: "WOULDN'T YOU LIKE TO GET AWAY FROM THIS PLACE FOR A WHILE?"

96. INT.SMOKING DOG CABARET. NIGHT. MED.CLOSEUP OF FINOT AND YVETTE.

Yvette gives Finot a quick sly glance,and he realizes that she has misunderstood him and thinks he wants her to go with him.He smiles and assures her that such is not the plan,and eyeing Yvette steadily he says:

TITLE: "YOU OUGHT TO HAVE A FLING AT LIFE-- FINE CLOTHES -- DIAMONDS --JEWELRY--"

Yvette studies Finot's expression,wondering what his game is. He takes out his wallet and fingers a huge wad of bills.

97. INT.SMOKING DOG CABARET. NIGHT. CLOSEUP FINOT'S HANDS.

Fingering a huge wad of bills.

98. INT.SMOKING DOG CABARET. NIGHT.MED.CLOSEUP OF FINOT AND YVETTE

Finot leans closer to Yvette,and gazing at her steadily and significantly, says:

TITLE: DO YOU THINK YOU COULD MAKE A MAN FALL IN LOVE WITH YOU --AS SORT OF A JOKE?"

Yvette looks at the huge sum of money and is immediately interested. She glances up quickly and Finot proceeds to explain further Simone's plan. Yvette listens with interest.

99. INT.SMOKING DOG CABARET. NIGHT. CLOSEUP OF FINOT'S HANDS FINGERING THE MONEY VERY DELIBERATELY.

FADE OUT....

100. INT.SMOKING DOG CABARET. DAY. MED. SHOT OF THE FRONT DOOR OF THE CAFE SHOOTING UP AND OUT TOWARD THE STREET.

FADE IN ON CLOSEUP OF YVETTE.

She is dressed in her street clothes,and is gaily shaking hands with people off scene,as she is bidding them goodbye. The camera pulls back,disclosing Papa Pierre and the five members of the eccentric orchestra,grouped about her on the steps leading up and out.They all seem sorry to see Yvette going,and are especially puzzled. As Yvette starts to bid goodbye to Papa Pierre, the little man impatiently asks:

TITLE: "WHAT IS IT ALL ABOUT, UVETTE? WHAT IS THIS NEW JOB?"

101. INT.SMOKING DOG CABARET. DAY. MED.CLOSEUP OF YVETTE AND PAPA PIERRE.

Pierre is considerably upset.Yvette pinches his cheek, and putting her finger over her lip,says:

TITLE: "IT'S A SECRET! BUT DON'T WORRY--- I'LL BE BACK WITH YOU ALL SOON."

102. INT.SMOKING DOG CABARET. DAY. MED.SHOT TOWARD THE DOOR TO THE STREET.

Yvette bids goodbye to all her friends, who wish her luck.
(The main point of this scene is to establish that these members of the orchestra are very dear friends of Yvette,in order to enhance the value of their meeting at the wedding later).

After a fond goodbye,in which she throws her arms around Papa Pierre's neck and kisses him effusively, Yvette grabs her suitcase and hurries up the steps. (We will try to get the effect of a murky,semi-darkness in the cafe,in the foreground,and bright sunlight in the street above,as Yvette goes up and out into the street).

103 EXT.SMOKING DOG CABARET. DAY. MED. SHOT WITH THE FIGURE OF THE SMOKING DOG IN THE F.G.

The eye is still winking and the tail wagging. Yvette comes out of the cafe,waves goodbye to her friends and exits foreground. As she passes the camera,the camera moves up on the figure of the dog until we get a CLOSEUP OF THE DOG'S FACE, smoking his pipe and winking his eye.

103-A CLOSEUP ON DOG'S EYE

As it winks,we LAP FADE TO

103-B CLOSEUP ON YVETTE'S EYE.

As it winks alluringly,naughtily, we LAPE FADE TO:

103-C CLOSEUP ON YVETTES HEAD AND UPPER PART OF HER BODY

Yvette dressed as she was when she left the Smoking Dog,has assumed a flirtatious pose. Her hands are on her hips. She is looking off the scene. It is evidently her idea of the way a "lady" would put on the works. She looks a bit disappointed now,as she questions someone off the scene,"No?"

103-D SMALL, WELL-FURNISHED ROOM. DAY.

This room is probably Finot's home,although we never know for sure.
Finot is watching Uvette who walks slowly in front of him,vamping him as she goes - as she thinks a lady might do it. He again shakes his head - this isn't at all what he wants.

103-E CLOSEUP ON DOOR OF SMALL ROOM

The door opens slightly disclosing Simone,who gazes in with considerable interest as she studies the girl who is to supplant her in Karl's affections.

103-F SMALL ROOM

We go back to Finot and Yvette as Finot unconscious of the fact that he presents rather a ludicrous appearance, shows Yvette how to walk like a real lady of the period.

Yvette claps her hands delightedly, but he irritably silences her - tells her to do as he has shown her. Yvette imitates him perfectly, but spoils her act at the finish by kicking up her heels in amusement.

103-G CLOSE SHOT OF SIMONE AS SEEN THROUGH SLIGHTLY OPEN DOOR.

Her interest in Yvette has increased. The girl has grace, charm and personality. She exits past the camera.

103-H SMALL ROOM

Simone advances into the room. Yvette and Finot see her simultaneously. Yvette is a little startled but quickly recovers her poise and looks from one to the other. Finot indicates Yvette rather peevishly as he says: "Here she is." Then he notices that Simone apparently approves of Yvette. His manner changes - he feels rather proud of himself now and presents Uvette to Simone, telling her:

TITLE: "THIS LADY IS ALSO IN ON OUR LITTLE JOKE."

Yvette who has been rather impressed by Simone's grande dame manner, now i mmediately accepts Simone as one of them. She slaps Simone playfully on the shoulder, as much as to say "Us devils!" Simone freezes but immediately thaws again. She studies Yvette a moment and then tells her:

TITLE: "SHOW ME HOW DEMURE YOU CAN APPEAR."

Yvette delighted at the chance of showing her skill as an actress, bids them watch her closely. She waves her hands in the air like a magician, and then clasping them in front of her, gives a really excellent imitation of a convent girl with downcast eyes and folded hands. She looks up shyly at Simone. Simone and Finot look at each other. His eyes question her. Simone nods her head emphatically as the scene FADES OUT

104. INT.ANTEROOM OF SIMONE'S MANSION. NIGHT.

(This is a small room just off the ballroom, in Simone's mansion. The ballroom is a large,beautiful set,elegantly furnished. An archway at the left leads to a music room. A large archway at the rear leads to the reception hall. At the left end of this reception hall is an arch leading to a small anteroom. At the side of this anteroom is a sort of window which overlooks the ballroom,outside.)

FADE IN ON BIG CLOSEUP OF YVETTE.

She is dressed in an elaborate evening gown,but one of simple,quiet taste,as is befitting a convent girl. She carries a dainty fan. As we FADE IN, she is smiling very demurely,as though acknowledging an introduction to someone. The camera pulls back. As it is moving back,Yvette curtesies,and when it gets back to a full figure shot,it finally takes in Finot,who bows to Yvette. He is giving her her final instructions in social manners. But as soon as she finishes her demure curtsey,she immediately assumes her natural mannerisms,which are in sharp contrast to those of a convent girl. She is very nervous and irritated and violently tells Finot: "I'll never get away with it. I am sorry I took this fool job." As she becomes more boisterous he tries to calm her,saying:

TITLE: "PLEASE --PLEASE! REMEMBER YOU ARE MADEMOISELLE PAIVA, JUST HOME FROM THE CONVENT."

L)%.

105 INT.ANTEROOM OF SIMONE'S MANSION. NIGHT. MED.CLOSEUP OF YVETTE AND FINOT.

Standing in a very tough posture, Yvette swears at this and tells Finot she will never be able to face the distinguished guests at the reception. Becoming more nervous,she draws aside the portieres of the window immediately beside her,which looks out into the ballroom.

106 INT.BALLROOM.NIGHT. SHOOTING THROUGH WINDOW FROM THE ANTEROOM TO THE BALLROOM WITHOUT

Yvette's hands draw aside the portieres and we see the guests in the ballroom without.There are about sixty all in elaborate evening dress,with a smattering of uniforms among the men. Diplomats from the various nations are present,affording us a variety of costumes.The guests must be all impressive,dignified types.

107 INT.ANTEROOM. NIGHT. CLOSEUP YVETTE,PEERING THROUGH THE PORTIERES

The sight of the distinguished assembly,which she will have to face, makes her all the more nervous.

108 INT.ANTEROOM. NIGHT. MED.LONG SHOT

As Yvette approaches Finot to renew her protestations,Simone enters. She is clad in a gorgeous evening gown. Yvette abruptly ceases her protestations and stands somewhat in awe of Simone. Simone approaches her and looks her over,coldly appraising her appearance. Then she adjusts some portion of her gown and gives her a final warning as to her manners. Then she nods to Finot to step aside with her,which he does.

109 INT.ANTEROOM. NIGHT. SEMI CLOSE UP FINOT AND SIMONE

Simone appears considerably worried.She says to Finot:

TITLE: "HE HASN'T ARRIVED YET. DO YOU SUPPOSE HE WOU LD DARE REFUSE MY INVITATION?"

Finot is taking a pinch of snuff from his snuff box. (This to establish the snuff box for a piece of business later.) As he puts the snuff box back in his waistcoat pocket,he smiles significantly at Simone and reassures her:

TITLE: "HE KNOWS YOUR EXALTED CONNECTIONS,MADAME--AND HIS OFFICIAL DUTY AS A DIPLOMAT WOULD COMPEL HIM TO ACCEPT."

Simone catches Finot's significant glance, but the success of her plan is more important to her now.She is reassured by Finot's words. She tells him that she will return to the guests and have Yvette announced immediately. She exits.

110. INT.RECEPTION HALL. NIGHT. MED.SHOT TOWARD THE ANTE-ROOM.

Simone comes out of the anteroom and approaches a man servant,who stands near the archway to the ball-room.She gives him brief instructions to announce Mademoiselle Paiva.

111. INT.ANTEROOM. NIGHT. MED.CLOSEUP YVETTE AND FINOT.

Yvette is impatiently asking Finot about the man she is to dupe. He tries to assuage her nervousness, assuring her that he knows she will like him.Exas-perated,Yvette says:

TITLE: "I DON'T BELIEVE THAT STORY ABOUT HIS BEING SO HANDSOME--HE'S PROBABLY AN OLD FOGEY WITH A LAME BACK."

112. INT.ANTEROOM NIGHT. MED.SHOT

In pantomime, Yvette begins to describe her impres-sions of the man, She shakes her head as though with the ague, and with one hand in the small of her back,she limps about the room.

113. INT.BALLROOM. NIGHT. MED.SHOT AT ENTRANCE ARCH.

The man servant (whom we have seen instructed by Simone steps foreard to the arch and announces:

TITLE: "MADEMOISELLE PAIVA".

114. INT.ANTEROOM NIGHT.
MEDIUM SHOT

Yvette is mimicking a decrepit old rous as she hears her name called out. She stops abruptly,with a startled "Oh,my God!" Pinot tells her that the moment has arrived and takes herby the arm to lead her to the reception hall. Terrified,she struggles against him as he tries to calm her down.

115. INT.BALLROOM, NIGHT.
MEDIUM SHOT OF SIMONE AND A GROUP OF GUESTS.

All are looking up toward the arch,anticipating the entrance of La Paiva. Simone watches with some trepidation, hoping that Yvette will make a good impression.

116. INT.RECEPTION HALL. NIGHT. MED.SHOT TOWARD THE ANTEROOM.

Finot is leading the trembling Yvette toward the entrance arch. Her struggles become fainter as she approaches the arch. She is terribly nervous, but with a final effort forces a composure, as Finot leads her out.

117. INT.BALLROOM. NIGHT. BILL LONG SHOT TOWARD ENTRANCE ARCH.

Yvette makes her grand entrance,escorted by Finot.

118. INT.BALLROOM. NIGHT. MED. CLOSEUP FINOT AND YVETTE

They hesitate at the archway, and Yvette succeeds in hiding her nervousness. Her deportment is perfect. She smiles toward Simone.

119. INT.BALLROOM. NIGHT. MED.SHOT AT SIMONE AND GROUP OF GUESTS.

Simone is pleased by Yvette's perfect entrance and smiles sweetly at her. The guests are all greatly impressed with her simple charm and beauty.

120. INT.BALLROOM. NIGHT. LONG SHOT TOWARD ENTRANCE ARCH

Finot now leads Yvette down the steps and toward Simone. All the guests are charmed by Yvette.

121. INT.BALLROOM. NIGHT. MED.SHOT NEAR THE ENTRANCE ARCH.

Finot conducts Yvette to Simone,who greets her as hostess,and starts to introduce her to some of the guests. Yvette is very prim and proper and makes her curtesies perfectly.

123. INT.BALLROOM. NIGHT. CLOSEUP FINOT

He watches Yvette and is pleased with her excellent performance. He again reaches for his snuff box,but, as he takes it out of his vest pocket, a large coin slips out with it.

133. INT.BALLROOM. NIGHT. CLOSEUP

of large coin falling on floor,near Yvette's feet.

134. INT.BALLROOM. NIGHT. MED.SHOT

Yvette is greeting a guest in her most demure manner as she hears the familiar sound of a coin clicking as it hits the floor. Impulsively she starts to reach for the coin but, Finot, in alarm, quickly places his foot on it,and she immediately recovers herself and assumes her ladylike manner.

125. INT.BALLROOM NIGHT. CLOSEUP FINOT.

He gives her a quick, reproachful look as he picks up the coin and puts it back in his pocket.

126. INT.BALLROOM. NIGHT. MED.SHOT

Yvette playing her part to perfection,acquiesces shyly, but steals nervous glances towards Finot.

127. INT. BALLROOM. NIGHT. CLOSEUP FINOT

He finds it a little difficult to keep a straight face,upon hearing the sweet little old lady's title to Yvette.

128. INT.RECEPTION HALL. NIGHT. MED.SHOT TOWARD THE FRONT DOOR.

Haussmann and Karl are admitted by a man servant,who takes their hats and coats. Haussmann wears the regulation full dress of a diplomat. Karl is in the full dress uniform of a military attache. Karl,still bitter,is visibly nervous and is protesting to Haussmann that he should not be forced to attend Simone's reception. Haussmann realizing the strained situation between Karl and Simone,is also nervous,but now says to Karl,very seriously and with an air of finality:

TITLE: "YOU MUST FORGET YOUR PERSONAL FEELINGS, MY BOY -- THIS IS A MATTER OF DUTY."

But Karl is still obviously so bitter toward Simone that Haussmann is quite worried at the thought of the young attache's meeting with his former sweetheart.

129. INT: MUSIC ROOM. NIGHT. MED.SHOT FROM THE INSIDE OF THE MUSIC ROOM OUT TO THE BALLROOM, WITH THE ENTRANCE ARCH IN THE BACKGROUND.

Finot conducts Yvette through the archway from the ballroom to introduce her to some guests in the music room. The strain of formality is beginning to tell on her and she is getting more and more nervous. As she sees that Finot is about to introduce her to some more guests she stops him a moment and says:

TITLE: "SAY, YOU'D BETTER LET ME SING OR SOMETHING."

Finot tells her to be calm and go through with it,and he introduces her to the other guests. (From her position in the music room it is impossible for Yvette to see the entrance arch, or for any one there to see her.)

130. INT.BALLROOM. NIGHT. MED.SHOT TOWARD THE ENTRANCE ARCH

A man servant enters,and announces:

TITLE: "HIS EXCELLENCY, THE PRUSSIAN AMBASSADOR, BARON HAUSSMANN -- AND THE ATTACHE OF THE PRUSSIAN LEGATION, COUNT VON HARTZ."

131. INT.BALLROOM. NIGHT. MED.CLOSEUP SIMONE.

She is chatting with two gentlemen. She hears the announcement and turns quickly toward the entrance arch.

132. INT.MUSIC ROOM. NIGHT. MEDIUM SHOT

Finot and Yvette are talking to two guests. Finot hears the announcement, glances toward the entrance arch, but the others do not. Yvette, therefore, doesn't see Karl's entrance which follows.

133. INT.RECEPTION HALL. NIGHT. MED.CLOSEUP OF KARL AND HAUSSMANN.

As they are about to make their entrance, Haussmann gives Karl a final pat on the shoulder, and trying to reassure him, says:

TITLE: "NOW, MY BOY, HERE'S YOUR CHANCE TO PROVE YOURSELF A GOOD DIPLOMAT."

Karl nods nervously and they start for the entrance arch.

134. INT.BALLROOM. NIGHT. MED.LONG SHOT TOWARD ENTRANCE ARCH.

Karl and Haussmann enter. As they hesitate on the steps Karl catches Simone's eye.

135. INT.BALLROOM NIGHT. CLOSEUP SIMONE

Glancing toward the entrance arch. She catches Karl's eye and smiles her greeting.

136. INT.BALLROOM. NIGHT. MED.CLOSEUP TOWARD ENTRANCE ARCH

Karl is glancing toward Simone, hesitant to approach her, but Haussmann,with a jovial but slightly nervous manner, leads him toward her.

137. INT.BALLROOM NIGHT. MED.SHOT

Haussmann and Karl approach Simone. Haussmann greets her with a great show of effusion and kisses her hand. Then he steps back and Karl confronts Simone. Showing herself the absolute mistress of the situation, she offers her hand for Karl to kiss,and with a great display of amiability,says:

TITLE: "SO SWEET OF YOU TO COME. I THOUGHT YOU HAD QUITE FORGOTTEN ME!"

138. INT.BALLROOM. NIGHT. CLOSEUP KARL AND SIMONE.

He coolly but politely touches her finger tips while he makes a formal bow without,however, kissing her hand. Simone,keenly enjoying his embarrassment,raises her hand slightly so that he is compelled to kiss it. Karl kisses it reluctantly.

139. INT.BALLROOM. NIGHT. CLOSEUP HAUSSMANN.

The old gentleman,who has been watching Karl nervously sighs with relief as he realizes that the danger mark is past.

140. INT.BALLROOM NIGHT. MEDIUM SHOT

Simone is very much at her ease and Karl is decidedly uncomfortable,becoming more so at the nonchalance of Simone. She coolly enjoys his embarrassment and now drops her fan intentionally. Karl notices it but deliberately turns to a lady guest,who is standing next to them, and speaks to her. Simone watches for a moment with an amused expression on her face and then taps his arm. She glances down at the fan with a spiteful smile. Karl pretends that he sees it for the first time,and, picking it up,returns it to her. She thanks him graciously and he becomes only the more grim. Haussmann,fearing a break,now enters the scene and,with a forced joviality,opens a conversation to relieve the strained situation.

141. INT.MUSIC ROOM. NIGHT. MEDIUM SHOT TOWARD THE PIANO

Finot and three other guests are escorting Yvette to the piano,having asked her to sing. A very dignified young man seats himself at the piano and asks Yvette what she would like to sing. Yvette replies:

TITLE: "DO YOU KNOW 'YOU TICKLE ME - I'LL TICKLE YOU?!"

142. INT.MUSIC ROOM. NIGHT. CLOSEUP OF THE DIGNIFIED YOUNG MAN AT THE PIANO.

He looks up quickly at Yvette,amazed.

143. INT.MUSIC ROOM. NIGHT. MEDIUM CLOSEUP OF YVETTE AND FINOT.

Finot, greatly mortified,nudges Yvette and gives her a dirty look. She realizes that her selection of a song is somewhat out of place in these surroundings. She pretends that she was only fooling and, then thinking a moment,says:

TITLE: "THERE WAS A SONG I USED TO SING BEFORE I --"

Finot gives her a quick look again, which Yvette notices,and then catches herself and continues:

TITLE: "--BEFORE I WENT TO THE CONVENT."

144. INT.MUSIC ROOM. NIGHT. MEDIUM SHOT AT THE PIANO

The dignified young man doesn't know the song and asks Yvette if she will accompany herself. She seats herself at the piano and starts to play.

145. INT.MUSIC ROOM. NIGHT. CLOSEUP YVETTE AT PIANO

She starts to sing Irving Berlin's specially composed love song. This is supposed to be an old song that she used to sing when she was a young and unsophisticated maiden, and before she became an entertainer in the Paris underworld. She sings it with an intense sincerity,and the song seems to change her whole being. Heretofore we have seen her only as a little spit-fire from the cabarets. Even in her role of convent girl she is only acting,but now her gentleness and sweetness become real,and for the first time she appears serious and thoughtful. There is almost a spiritual quality to her expression,and while she is singing "The Love Song" we can see in her the real woman within.

(The closeups of Yvette singing "The Love Song" are to be reproduced later in Movietone).

Lyric of "THE LOVE SONG"

Most of the world seems to be
List(ning to love's melody-
Each has a love song,divine
When will I listen to mine-

Where is the song of songs for me
Beautiful song of ecstasy
When will I hear the melody
When will I hear the words -"I love you".
Where is the one I long to see
Close to my heart in days to be
Singing the song of songs to me
Saying the words of words - "I love you".

146. INT.BALLROOM. NIGHT. MEDIUM CLOSEUP SIMONE AND KARL.

Hearing the strains of "The Love Song", Karl glances with interest toward the music room. Simone notices his glance and is pleased to find that he is attracted by Yvette's voice.

147. INT.DINING ROOM. NIGHT.
CLOSEUP OF YVETTE SINGING "THE LOVE SONG."

148. INT.BALLROOM. NIGHT. MEDIUM SHOT OF KARL,SIMONE AND HAUSSMANN.

Simone is secretly pleased to see that Karl is apparently charmed by the girl's voice. She deliberately turns to Haussmann to give Karl the opportunity to leave them and go to the music room. Karl,noticing that Simone is engrossed in conversation with Haussmann,again glances toward the music room and slips away.

149. INT.BALLROOM. NIGHT. MED.LONG SHOT TOWARD MUSIC ROOM

Surrounded by Finot and a small group of guests, Yvette is singing "The Love Song" at the piano. In the foreground Karl enters and stops at the archway.

150. INT.MUSIC ROOM. NIGHT. CLOSEUP OF KARL.

He sees Yvette and is impressed with her simple charm and beauty.

151. INT.MUSIC ROOM. NIGHT. CLOSEUP OF YVETTE

She sings the plaintive words of "The Love Song" as though lost in the mood of the melody.

152. INT.MUSIC ROOM. NIGHT. CLOSEUP OF KARL.

His nervousness and bitterness all seem to vanish as though lost in the mood of the melody.

152. INT.MUSIC ROOM. NIGHT. CLOSEUP OF KARL.

His nervousness and bitterness all seem to vanish as he listens to Yvette's song,and he is entranced by the spiritual beauty of her expression.

153. INT.BALLROOM. NIGHT. MEDIUM CLOSEUP OF SIMONE AND HAUSSMANN.

Simone watches Karl with a quiet satisfaction at the progress of her plan.

154. INT.MUSIC ROOM. NIGHT. CLOSEUP OF YVETTE AT PIANO.

She is lost in the song,but as she sings the words: "Where is the one I long to see" she sees Karl.

155. INT.MUSIC ROOM. NIGHT. CLOSEUP OF KARL.

He catches Yvette's eye and gazes at her steadily with an expression of tenderness.

156. INT? MUSIC ROOM. NIGHT. CLOSEUP OF YVETTE.

Still lost in the dreamy words of her song, she gazes at Karl with the same expression of love. But suddenly she notices the passion in his eyes and abruptly catches herself and becomes embarrassed.

157. INT.MUSIC ROOM. NIGHT. CLOSEUP OF FINOT.

He notices this interchange of glances between Yvette and Karl, and looking quickly from one to the other, in his sophisticated way,he archly raises an eyebrow.

158. INT.MUSIC ROOM. NIGHT. CLOSEUP OF YVETTE AT THE PIANO

She comes to the final words of the song - "Saying the words of words - I love you",-- she is becoming more and more embarrassed by Karl's steady gaze and now ends up her song in a quick flurry.

159. INT.MUSIC ROOM. NIGHT. MEDIUM SHOT TOWARD BALLROOM.

Karl and a group of guests about him applaud.Haussmann steps up to Karl and comments on Yvette's beautiful voice.

160 INT. MUSIC ROOM, NIGHT.

MEDIUM SHOT TOWARDS PIANO.

The guests are congratulating Yvette. Simone approaches Yvette. She graciously compliments her on her song, and says:

TITLE "I WANT TO INTRODUCE YOU TO SOME GUESTS WHO HAVE JUST ARRIVED."

Simone asks the group around the piano to pardon them. As these guests turn away Simone puts her arm around Yvette affectionately.

616 INT. MUSIC ROOM. NIGHT

CLOSE UP OF YVETTE AND SIMONE.

As Simone puts her arm around Yvette affectionately she says to her, in an undertone:

TITLE "WHEN YOU MEET HIM, I'LL SIGNAL YOU."

Simone pinches Yvette's arm, just above the elbow, indicating that such will be the signal when she is introduced to Karl. She leads Yvette off.

162 INT. MUSIC ROOM, NIGHT.

MEDIUM SHOT TOWARD BALL ROOM.

Karl is standing next to Housemann, who in turn stands next to a very unattractive, dwarfish little diplomat. Simone conducts Yvette to this group and the first in line is the dwarfish dimplomat. As Yvette is introduced to him she gives him a quick glance at her arm, fearing that Simone will pinch it. She breathes a sigh of relief as she gets past this homely little man and is introduced to Haussmann. Again she nervously glances at her arm in fearful anticipation of a pinch. Then Simone presents her to Karl. As the two gaze into each other's eyes, Yvette for a moment forgets about the signal.

163 INT. MUSIC ROOM. NIGHT.

CLOSE UP OF SIMONE'S HAND.

Pinching Yvette's arm just above the elbow.

164 INT. MUSIC ROOM. NIGHT

MEDIUM CLOSE UP OF SIMONE, KARL AND YVETTE.

As Yvette feels the signal she gives a quick look toward her arm and then back at Karl in amazement. She had expected that it would be some old dullard whom she was expected to dupe, and now she is staggered by the thought that it is the young handsome cavalier to whom she has already become attracted. She completely forgets to extend her hand to be kissed and Karl now glances toward her hand and reaches for it. Quickly recovering herself, Yvette extends her hand in a very dignified fashion, and Karl bends and kisses it. Yvette is so impressed that she unintentionally drops her fan. Karl quickly stoops and picks it up, returning it to her with a courteous bow.

165 INT. MUSIC ROOM NIGHT

CLOSE UP OF SIMONE

She notices, with satisfaction, how quick Karl was to pick up Yvette's fan.

168 INT. BALLROOM NIGHT

MEDIUM SHOT OF THE ORCHESTRA

They strike up a waltz.

167 INT. BALLROOM. NIGHT.

MEDIUM SHOT SHOOTING TOWARD MUSIC ROOM.

Karl, intensely impressed with the young convent girl, takes advantage of this situation to deliberately ignore Simone. He hears the opening bars of the waltz and asks Yvette to dance. Yvette accepts graciously and excusing himself to Simone, with a cool bow, Karl dances off with Yvette. Simone plays the part of one who feels slighted but now, as Finot steps up to her

167 Cont.

she drops her mask and with a malicious smile turns to Finot and says:

TITLE: "MY DEAR FRIEND, YOU ARRANGED THIS SUPERBLY."

Simone watches Karl and Yvette with keen satisfaction.

168 INT. BALLROOM. NIGHT.

MEDIUM CLOSE UP OF KARL AND YVETTE DANCING (as seen from the accompanying camera)

As they dance a certain feeling of restraint has taken hold of them. Only Karl's eyes glide discreetly over her figure. Yvette, nestles close to him as they dance then Karl sees:

169 INT. BALLROOM. NIGHT.

MEDIUM CLOSE UP OF FINOT AND SIMONE

Pretending to be conversing with Finot, Simone is glancing off at Karl, and now she catches his eye.

170 INT. BALLROOM. NIGHT

MEDIUM CLOSEUP OF KARL AND YVETTE DANCING

As he catches Simone's eye, Karl starts a vivacious conversation with Yvette and laughs rather boisterously as though both were having a wonderful time.

171 INT. BALL ROOM. NIGHT

CLOSE UP OF SIMONE

Simone pretends to look very chagrined.

172 INT. BALL ROOM. NIGHT

CLOSE UP OF YVETTE AND KARL DANCING.

Karl notices the effect of his gaiety on Simone and is satisfied. Again he becomes conscious of Yvette's face close to his shoulder and again becomes absorbed in her.

173 INT. BALL ROOM. NIGHT.

MEDIUM CLOSE UP OF FINOT AND SIMONE

Simone's chagrined expression changes abruptly to one of triumphant satisfaction as soon as she sees that Karl isn't looking. She says to Finot:

TITLE: "HE BIT!"

174 INT. BALLROOM. NIGHT.

CLOSEUP SIMONE

As her lips slowly curve in a subtly malicious smile, we FADE OUT.

175 INT. PRUSSIAN EMBASSY. DAY.
FADE IN ON CLOSEUP OF KARL'S HAND.

His hand is scribbling on a piece of paper, exactly as in the opening scene of the picture. He writes the name of Yvette a few times in quick succession, and then scratches it out again. LAP DISSOLVE TO:

176 INT. PRUSSIAN EMBASSY: DAY

CLOSE UP OF KARL AT THE CONFERENCE TABLE

Dressed in his military uniform, he is again absent-mindedly scribbling on the paper, and appears very restless and impatient. His actions should correspond exactly to the action of the first scene of the picture. The camera pulls back more quickly than in the previous scene and discloses the members of the legation seated about the table, and finally Haussmann at the head of the table.

177 INT. PRUSSIAN EMBASSY. DAY.

CLOSEUP ON HAUSSMAN.

He is finishing another speech, and evidently considers it his duty to sound another note of warning. He says:

TITLE: " -- AND ALTHOUGH BOTH GOVERNMENTS HAVE MADE CONCESSIONS, WAR WITH FRANCE IS STILL A POSSIBILITY."

He sighs then shrugs his shoulders as he continues; "But we must accept what Fate has in store for us." He glances off the scene, and notices Karl.

177-A CONFERENCE TABLE

A FLASH, showing the rest of the legation feel Haussmann is unduly worried, although the mere thought of what war would mean to Yvette and him makes Karl uneasy.

178 INT. PRUSSIAN EMBASSY. DAY.

CLOSEUP OFKARL

He is rather depressed for the moment by the talk of war, what it would mean to him and Yvette. Then he becomes the lover. He takes out his watch, and this time as he glances at the inside cover, he sees:

INSERT: PICTURE OF YVETTE IN KARL'S WATCH

Holding the watch in his lap under the table, Karl gazes at the picture very tenderly, oblivious of the legation meeting.

179 INT. PRUSSIAN EMBASSY' DAY

CLOSEUP of HAUSSMANN.

He glances at Karl as though saying to himself: "Poor boy, war would be a serious matter for him." Then he turns back to the meeting and tells the members that it is adjourned.

180 INT. PRUSSIAN EMBASSY. DAY

FULL SHOT OF CONFERENCE TABLE.

As Haussmann adjourns the meeting, all the legation members arise, except KARL, who remains seated, oblivious to everything save the picture of Yvette in his watch, at which he is gazing dreamily. Haussmann and the other legation members glance at him in amusement as they notice he is the only one seated.

181 INT. PRUSSIAN EMBASSY. DAY.

CLOSEUP KARL FINGERING THE WATCH.

He gazes dreamily at Yvette's picture. Then he looks up and notices that the meeting has been adjourned and he is the only one left seated. He jumps to his feet in embarrassment.

182 INT. PRUSSIAN EMBASSY. DAY

FULL SHOT OF CONFERENCE TABLE.

Karl is embarrassed as he jumps to his feet, to the amusement of the other legation members. He makes some excuse, and as the others form into groups, he approaches Haussmann.

183 INT. PRUSSIAN EMBASSY. DAY.

MEDIUM CLOSEUP HAUSSMANN AND KARL

Haussman looks sympathetically at Karl, who is now apparently quite anxious to get away. Haussmann's look of sympathy changes to one of sly understanding. He asks if Karl has an important date, and Karl answers:

TITLE

"I'VE BEEN INVITED ON A YACHTING PARTY BY THE DUC de FINOT."

He bids a hurried goodbye to Haussmann and exits, passing the camera. As he does so, the camera moves up to a closeup of Haussmann, who gazes after Karl with a sly affectionate squint of the eye.

FADE OUT.

184 EXTERIOR YACHT. NIGHT.

The deck of the yacht can be built on the stage with a miniature tank for the waters of the Seine, and a miniature of Paris at night, which must move slowly to give the effect of the yacht moving. The entire width of the yacht must be built. Near the railing in the foreground is a wheelhouse, about six feet high, and on top of which is built a sort of pagoda with canopied top. The sails are up and the yacht is moving. It is gaily decorated with paper accordion lanterns similar to our Japanese lanterns. The moonlight plays on the water, and in the distance we see the lights of Paris. Our first scene is a moving shot for which it will probably be necessary to construct a hanging overhead track.

FADE IN ON THE RIPPLING WATER, showing a ray of moonlight and the lights of Paris in the distance. The camera than slowly moves nack across the deck of the yacht. At first it takes in Bibi, a very fat sleepy old man, who is playing dreamy music upon a harp. (It will be reproduced later in Movietone.) As it continues to move back it discloses Finot and Simone, and six or eight guests. (Among these are the ultra-sweet old lady from the reception sequence and two young men .) All seem to be relaxed and chatting with quiet contentment. (The mood of the entire yacht sequence must be a dreamy, romantic one.) As the camera, in moving back, passes the opposite railing of the yacht, it discloses Karl standing near the wheelhouse and leaning over the railing, gazing sadly across the Seine.

185 EXT. YACHT. NIGHT

CLOSE UP OF KARL

Leaning on the railing, as he gazes across the water. He seems deeply disappointed. He is restless and unhappy.

186 EXT. YACHT NIGHT

MEDIUM SHOT.

Simone and a gentleman and the ultra-sweet old lady are watching Karl. Simone seems amused and satisfied at his forlorn expression, and the old lady thinks it is too sweet for anything because he must be in love.

187 EXT. YACHT. NIGHT.

MEDIUM SHOT AT RAIL.

As Karl gazes across the water, Finot joins him and remarks:

TITLE: "TOO BAD THAT MADEMOISELLE PAIVA WAS UNABLE TO JOIN OUR PARTY."

188 EXT. YACHT. NIGHT.

MEDIUM CLOSE UP FINOT AND KARL

Finot eyes Karl, with a slight smile of amusement, as Karl tries to be casual in agreeing that it is too bad. Finot asks him if he would like to join in a card game but it is obvious that Karl would rather be left alone. He excuses himself, and Finot leaves him.

189 EXT. YACHT. NIGHT.

CLOSE UP OF SIMONE

Watching Karl's lovelorn attitude with a malicious satisfaction.

190 EXT. YACHT. NIGHT.

CLOSE UP OF KARL

He is dreaming of Yvette. He looks down into the water and sees --

191 EXT. YACHT. NIGHT.

MEDIUM CLOSE UP OF YVETTE'S REFLECTION IN THE WATER.

It is quite dim but in the bright moonlight she is easily recognizable. She smiles.

192 EXT. YACHT. NIGHT

CLOSE UP OF KARL

He watches Yvette's reflection. He dreamily smiles as though he were seeing a vision of her, then suddenly he begins to wonder whether or not it is a vision.

193 EXT. YACHT. NIGHT

MEDIUM CLOSEUP OF YVETTE'S REFLECTION IN WATER.

A pebble is tossedin and shatters reflection.

194 EXT. YACHT. NIGHT

CLOSE UP OF KARL.

He sees reflection shattered by a pebble from above. He quickly leans further over the rail, looks up and sees -

195 EXT. YACHT. NIGHT.

CLOSE UP OF YVETTE FROM KARL'S ANGLE.

She is leaning over the railing of the pagoda, directly above Karl. She waves down at him and laughs gaily.

196 EXT. YACHT. NIGHT

CLOSE UP OF KARL

He is delighted to see Yvette and to realize that she is aboard the yacht after all, and that they were only playing a joke on him.

197 EXT. YACHT. NIGHT

MEDIUM LONG SHOT.

This angle takes in both Karl and Yvette on the pagoda above him. She hurries down the steps to the deck to meet him and he hastens enthusiastically to join her at the foot of the steps.

198 EXT. YACHT. NIGHT.

MEDIUM CLOSE UP YVETTE AND KARL

He joins Yvette and takes both her hands in his and kisses them ardently. She laughs gaily over the little joke, and their meeting is decidedly affectionate.

199 EXT. YACHT. NIGHT

MEDIUM SHOT

Simone and two other guests are watching Karl and Yvette and laugh over their little joke. It is quite apparent to everybody on board that Karl and Yvette are in love. All are pleased and amused to watch the development of the romance between the handsome young Prussian and the little convent girl.

200 EXT. YACHT. NIGHT

MEDIUM SHOT AT FOOT OF THE STEPS.

Karl is telling Yvette how very glad he is to see her, when two young men come into the scene and tell Yvette that they want her to sing. They take her away from Karl and lead her toward the old man, Bibi, with the harp. (They are going this deliberately in order to tease Karl.) Karl watches Yvette go and is somewhat perturbed to lose her immediately after finding her.

201 EXT. YACHT. NIGHT.

MEDIUM LONG SHOT TOWARD RAILING, AT WHICH BIBI IS PLAYING THE HARP.

The two young men bring Yvette to Bibi and insist that she sing. The other guests, in a group about her, applaud and ask for a song.

202 EXT. YACHT. NIGHT

CLOSE UP KARL

He watches Yvette, the center of the group, and wishes he could have her to himself.

203 EXT. YACHT. NIGHT.

MEDIUM SHOT NEAR RAILING

Yvette is asking the young men what they would like her to sing, but she seems somewhat absent-minded and glances wistfully toward Karl, showing that she, too, would far prefer a tete-a-tete with him.

204 EXT. YACHT. NIGHT.

CLOSE UP OF KARL.

He notices Yvette's glance toward him and takes the courage to slowly approach the group.

205 EXT. YACHT. NIGHT.

(same as 203)

The young men, who are deliberately keeping Yvette away from Karl to tease him, now make room for him as he enters the scene, and ask him what he suggests that Yvette should sing.

206. EXT.YACHT. NIGHT. MED.CLOSEUP OF KARL AND YVETTE

He looks into her eyes,hesitates a moment,and then says:

TITLE: "SING THAT MELODY YOU WERE SINGING
WHEN I FIRST MET YOU."

207 EXT.YACHT. NIGHT. MEDIUM SHOT

Yvette acquiesces and turns to Bibi to ask him if he knows the melody. With a few quick gestures she denotes the range of the melody while she hums a few notes. The old man doesn't recollect it, Karl eagerly hums a few notes himself, but still the old man cannot recognise it. Yvette,looking through a huge stack of tattered music sheets,suddenly finds the song.She places it on the music rack in front of the old harpist,who squints at it and plays the opening bars.

208. EXT.YACHT. NIGHT. MEDIUM LONG SHOT

The guests seat themselves in a group about the deck (some of the gentlemen standing), while Yvette takes her place at the railing near the old harpist, and starts "The Love Song". Karl,leaning over the back of a chair,is standing near her.
(The closeups of Yvette singing "The Love Song" are to be reproduced in Movietone later).
Yvette at first sings the melody to all the guests but gradually she turns to Karl.

209 EXT.YACHT. NIGHT. MEDIUM CLOSEUP YVETTE AND KARL.

Singing "The Love Song" with the same sweetness and sincerity as she did at Simone's reception, Yvette gradually forgets her audience and sings the words of love to Karl alone.

EXT. YACHT. NIGHT.

MEDIUM CLOSE UP OF KARL AND YVETTE

He looks into her eyes, hesitates a moment, and then says:

TITLE: "SING THAT MELODY YOU WERE SINGING WHEN I FIRST MET YOU."

210 EXT. YACHT. NIGHT.

MEDIUM CLOSE UP OF SIMONE AND FINOT

They are watching Yvette and Karl. Simone notices that they are oblivious to all the rest of the world, and she smiles with malicious satisfaction. She turns to Finot and says:

TITLE "MY DEAR JEAN, OUR PLAN IS WORKING WELL."

But Finot's manner is changing, he is beginning to realize that the young pair are really in love, and Simone's scheme of revenge is gradually becoming distasteful to him. He gazes toward Yvette with a serious expression that suggests a growing sympathy. He answers:

TITLE: "ONLY TOO WELL."

It is evident that Finot is beginning to repent his part in Simone's scheme.

211 EXT. YACHT. NIGHT.

CLOSE UP OF YVETTE ANDKARL.

He leans closer toward her, gazing fondly into her eyes, and she sings the words of love to him alone.

213 EXT. YACHT. NIGHT.

MEDIUM SHOT OF A GROUP OF GUESTS.

All are amused at the sight of Love's Young Dream before them. One of the young men suggests, with a sly wink and nod of his head, that they all slip away quietly, and all leave the scene, greatly amused at t the joke.

215 EXT. YACHT. NIGHT.

MEDIUM LONG SHOT

As Yvette and Karl are lost in her song, all the guests gradually slip away until only Bibi, the sleepy old harpist, is left.

214 EXT. YACHT. NIGHT.

CLOSE UP OF BIBI, the sleepy old harpist.

The dreamy spell of the music and the moonlight upon the water is too much for him and his hands now fall limp from the harp strings as he falls asleep.

215 EXT. YACHT. NIGHT.

MEDIUM CLOSE UP OF YVETTE ANDKARL.

Oblivious to the departure of the guests and of the fact that the music has stopped, Yvette continues her song as Karl gazes lovingly into her eyes.

216 EXT. YACHT. NIGHT.

MEDIUM SHOT AT DOORWAY.

A group of guests, including the ultra-sweet old lady, peer out from their hiding place and watch the lovers slyly; all are amused by the joke.

217 EXT. YACHT, NIGHT

MEDIUM CLOSE UP YVETTE AND KARL

Yvette now finishes her song. Karl breathes "Wonderful" and then suddenly remembering their audience, Yvette turns toward them and is startled to see--

218 EXT. YACHT. NIGHT

REVERSE ANGLE MEDIUM LONG SHOT OF DECK, FROM YVETTE'S VIEWPOINT.

The deck is absolutely empty.

219 EXT. YACHT. NIGHT.

MEDIUM CLOSE UP YVETTE AND KARL

They both realize that the audience has disappeared, unnoticed by them. They are embarrassed, then smile sheepishly at each other and glance toward Bibi.

220 EXT. YACHT. NIGHT.

CLOSE UP OF BIBI.

The fat old harpist is asleep.

221 EXT. YACHT. NIGHT.

MEDIUM SHOT

Yvette becomes more embarrassed and in her confusion quickly takes the sheet of music from the old man's music rack, but in so doing the lower corner of it sticks in the rack and is torn off. Karl notices this, and taking the torn piece of music from the rack, looks at:

INSERT OF TORN PIECE OF MUSIC WITH THE FINAL WORDS OF THE SONG "I LOVE YOU".

222

223 EXT. YACHT. NIGHT

CLOSE UP OF KARL AND YVETTE

Both read the words, "I love you" on the torn piece of paper. They glance at each other and then still under the spell of the love song and the dreamy moonlight, they slowly go to each other's arms. Karl wraps her tight in his arms and their lips meet ina prolonged kiss.

223 EXT. YACHT NIGHT.

CLOSE UP OF BIBI'

The sleepy old man wakes up. He is annoyed to find that he has fallen asleep. Then glances up and sees -

224 EXT. YACHT. NIGHT.

CLOSE UP OF KARL AND YVETTE.

He holds her in his arms and their lips are still pressed close in an ardent kiss.

225 EXT. YACHT. NIGHT.

CLOSE UP OF BIBI.

He blinks in amazement as he finds himself all alone on deck with the young pair of lovers.

226 EXT. YACHT. NIGHT.

CLOSE UP OF KARL AND YVETTEñ WITH THE MOONLIT WATER IN THE BACKGROUND

Karl holds her tight in a fond embrace and their lips are still sealed with a loving kiss.

FADE OUT.

227 INT. YVETTE'S BEDROOM DAY

This is a part of Yvette's apartment, rented for her by Simone, and very luxuriously furnished. Near the window in the bedroom is a canary bird cage. Adjoining the bedroom is the boudoir, which is a sort of conservatory, in so far as the whole front of the room is opened, forming sort of a balcony on the top floor of this fashionable apartment building. From this point of vantage a panorama of the house-tops of Paris will always be seen in the background of the intimate scenes to be played in this room. It is summer, and therefore, permissible for the room to be open in this manner. Many flowers give it the effect of a conservatory. At the other end of this room are two doors, one leading out into the hall, and the other to a sort of anteroom.

FADE IN

MEDIUM CLOSE UP OF YVETTE IN BED

She is lying on her side with a sublimely happy expression on her face. The bed clothes are bundled up in a little heap at her breast, and she is looking down at them with a joyous smile. She kisses her finger tips and places a kiss on the object which is covered up in front of her. The scene is a perfect illusion of a happy young mother with a new-born babe.

228 INT. YVETTE'S BEDROOM DAY

CLOSE UP.

Shooting over Yvette's shoulder, we see a large bouquet of roses which she is cuddling in her arms and fingering tenderly. In one hand she holds a note which came with the roses.

229 INT. YVETTE'S BEDROOM DAY

BIG CLOSE UP OF YVETTE

She fondles the roses and now presses them to her lips in ecstacy. She is very happy and very much in love and has completely forgotten all about her past and of her baragin with Simone. She looks at the note which accompanied the roses, and reads it again:

229 continued

INSERT OF NOTE FROM KARL

My dear Mademoiselle:

Since yesterday I have realized that life without you means nothing to me and I am determined to sue for your hand. I shall call upon you this morning.

Yours, in respectful devotion,

Karl von Hartz.

Yvette kisses the note several times and then stretches her arms wide in sheer ecstacy. As she glances toward the foot of the bed she sees - -

230 INT. YVETTE'S BEDROOM: Day.

CLOSE UP OF DOG SEATED AT THE FOOT OF THE BED.

This is a cute little dog, perferably a French poodle. It must be exactly the same type of dog as is used in the figure in front of the Smoking Dog Cabaret.

231 INT. YVETTE'S BEDROOM. DAY.

MEDIUM LONG SHOT OF THE BED.

Yvette;bubbling over with happiness, now puts aside the covers, and throwing herself prone on the bed with her head toward the foot of it, she shows the letter to the little dog. She is lying down on her stomach and kicking her toes in the air in gleeful delight, as she points out the loving words in the note to her pet dog.

232 INT. YVETTE'S BEDROOM. DAY.

CLOSE UP OF YVETTE AND DOG.

As she hugs the little dog she glances toward the bird cage.

233. INT. YVETTE'S BEDROOM. DAY.

CLOSE UP OF BIRD CAGE.

The canary in the cage starts to sing. (The singing of the canary will be reproduced later in Movietone)

234 INT. YVETTE'S BEDROOM. DAY.

CLOSE UP OF YVETTE AND THE DOG.

She waves to the little bird (Whose singing in Movietone will be carried intermittently throughout all the scenes in the bedroom) and holds up the letter for him to see then she jumps out of bed.

235 INT. YVETTE'S BEDROOM. DAY.

MEDIUM LONG SHOT OF THE ROOM.

Yvette jumps out of bed impulsively and her left foot touches the floor first. She stops abruptly as she notices this and gets back into bed again and then she deliberately gets out with the right foot first. She quickly dons a negligee, which was lying at the foot of the bed, and crosses to the window. The sunlight is pouring into the room and the canary is singing.

236 INT. YVETTE'S BEDROOM. DAY

MEDIUM CLOSE UP OF YVETTE AT WINDOW

As she stands in front of the open window she breathes deeply of the morning air. A summer breeze plays upon her and gently waves her negligee, and as she glances out of the window she sees --

237 EXT. STREET OUTSIDE YVETTE'S APARTMENT. DAY

(We are shooting straight down from Yvette's viewpoint, which is five stories above the street)

A carriage stops in front of the house and a man, dressed in afternoon clothes, steps out and enters Yvette's apartment building. It is really Finot, but from this height he cannot be recognized, as he looks just as much like Karl.

238 INT. YVETTE'S BEDROOM' DAY

CLOSE UP OF YVETTE AT THE WINDOW

She is delighted to recognise Karl and becomes very excited.

239 INT. YVETTE'S BEDROOM. DAY

MEDIUM LONG SHOT

As Yvette turns from the window, her chaperon enters from the boudoir: She is a chubby, motherly little person. Thrilled, Yvette tells her that Karl is here and delightedly dances her around the room.

240 CLOSEUP OF DOORBELL

A man's finger presses the button.

241 INT.BEDROOM. DAY. MED.LONG SHOT OF ROOM.

Hearing the bell,Yvette abruptly stops her dance with the chubby chaperon and excitedly hops about like a chicken without a head. The chaperon tells her she will ger her negligee and hurries out.Yvette seats herself at a dressing table and begins to primp up in delighted anticipation. The cahperon hurriedly returns from the closet with an elaborate negligee which she gives to Yvette,and then hurries out,saying she will have Karl wait in the boudoir.

343 INT.YVETTE'S BEDROOM, DAY.
MEDIUM CLOSEUP OF YVETTE.

She hurriedly takes off the simpler negligee which she is wearing and dons the very elaborate one.(This elaborate negligee must have almost the effect of a dress.) Then quickly completing her toilet,and hurriedly looking herself over in the mirror, she exits toward the boudoir to meet Karl.

343 INT. YVETTE'S BEDROOM. DAY.

MEDIUM CLOSE UP TOWARD THE DOOR TO THE BEDROOM.

Yvette comes to the door in anticipation of seeing Carl, but her expression changes.

344 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP OF FINOT.

He is seated on a chaise lounge and seems to be in a very serious mood.

345 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP OF YVETTE AT THE DOOR TO THE BEDROOM.

She is disappointed not to see Karl, but she has grown very fond of Finot and tries not to show her disappointment. As she greets him pleasantly, she crosses toward him.

246 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT AT THE CHAISE LOUNGE.

Finot arises as Yvette approaches him. She greets him in a friendly fashion and he takes both her hands and looks into her eyes. He seems to have something on his mind. He says to her.

TITLE: "MADAME DES GRANGES IS COMING TO SEE YOU TODAY --- AND I WANTED TO HAVE A CHAT WITH YOU FIRST."

Her asks her to sit down, which she does, and he seats himself beside her. Again he looks at her thoughtfully and Yvette seems a little restless and impatient. Although she likes Finot, she wishes he would make his chat with her very brief, so that she can see Karl sooner. As Finot gazes at her searchingly he notices the happy expression in her eyes as she smiles at him serenly. He leans toward her and says:

TITLE "YVETTE, YOU'RE IN LOVE."

247 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF YVETTE AND FINOT.

As Yvette's eyes meet his, she looks away, but then looks back and smiles sublimely. She regards Finot as an old friend, and there is no use pretending to hi so she nods her head "Yes" very vigorously, and impulsively throws a her arms around Finots neck and kisses him on the cheek. She then jumps up and crosses around the long open window across the front of the boudoir.

248 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT "IN" THE HOUSE TOPS OF PARIS IN THE BACKGROUND.

Yvette runs in, and turning back to Finot, in an ecstatic pose among the flowers, says:

TITLE: "HE WANTS TO MARRY ME --- WE'LL BE SO HAPPY!"

249 INT. YVETTE'S BOUDORI. DAY.

CLOSE UP OF FINOT.

He looks toward Yvette with understanding and sympathy. He says very seriously.

TITLE: "ARE YOU SURE?"

His brief words seem full of meaning.

250 - (Continued)
INT. YVETTE'S BOUDOIR. DAY.
Her ecastacy is sub
CLOSE UP OF YVETTE.

Her eccastacy is sybdubed a trifle as she notices Finot's serious expression and begins to wonder.

251 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM LONG SHOT.

Finot arises and crosses over to Yvette, where he looks at her kindly.

252 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF FINOT AND YVETTE.

His steady gaze worried her. He takes her hand and says:

TITLE: "YOU'RE HAPPY NO", I KNOW -- SO HAPPY YOU'VE FORGOTTEN - THE PAST."

253 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF YVETTE.

Finot's words gradually bring her down to earth. In her esctacy of love she had completely forgotten about her past and it takes a few moments for the memory of it to return. As she ponders she looks off and sees-

254 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF YEVETTE'S DOG.

The dog is seated ner the door to the bedroom, watching Yvette. Now it LAP DISSOLVE INTO the figure of the Smoking Dog, which stands outside the cabaret. The smoking dog winks his eye.

255 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF YVETTE.

She has now been brought down to earth with the tragic realization of the trick fate has played upon her. As she recalls her bargain with Finot we DOUBLE EXPOSE over her face a big closeup of Finots hands fingering the money that he offered her to complete the bargain. Now a full realization comes upon her and she is stunned.

256 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF FINOT.

His heart aches for Yvette, but he feels that he must go through with his warning to her. He says:

TITLE: "IT WOULD BE MOST UNFAIR TO MARRY HIM WITHOUT TELLING HIM WHOM YOU ARE."

257 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP OF YVETTE AND FINOT.

Yvette is frightened by Finots statement: "Do you think he would hate me if he knew who I really was? Finot shakes his head: "I Don't know, but I'm sure it would be a great shock to him."

258 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP AT THE CHAISE LOUNGE.

Yvette seats herself, staring into space straight ahead of her. She realizes that she has deceived the man she loves - that she is just part of a foolish practical joke which like most practical jokes means unhappiness for someone.

259 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT.

Finot crosses to the chaise lounge and stands in front of Yvette. He watches her sympathetically and then speaks:

TITLE "IF YOU DON'T ACCEPT HIM, YVETTE, HE MIGHT NEVER KNO".

260 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP YVETTE.

The thought of giving up her beloved is like the sting of a whip, but she realizes the truth of Finot's words.

261 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF FINOT.

He continues:

TITLE: "IT'S HARD, I KNOW- BUT A HEARTACHE IS BETTER THAN A BROKEN HEART."

262 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT OF CHAISE LOUNGE.

Finot watches Yvette, who tries to bear up under the tragic realization of the situation.

263 CLOSE UP OF DOOR BELL.

Karl's finger presses the buttom.

264 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF YVETTE.

Hearing the bell, she realizes that Karl has arrived and she must face the ordeal. Grimly coming to a determination she leaves toward Pinot.

265 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT OF ROOM.

Yvette arises and tells Pinot that Karl has arrived and he must leave immediately. She indicates the archway leading to the anteroom, through which Pinot will be able to leave without meeting Karl. Taking his hat and cane, Pinot hurries to the archway.

266 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP OF ARCHWAY.

Pinot hesitates at the archway and looks back at Yvette with a kindly glance of encouragement. He leaves.

267 INT. YVETTE'S BOUDOIR. DAY.

CLOSE UP OF YVETTE.

With a pathetic little gesture she tries to reassure Pinot that everything will be all right. Then she turns toward the other door, which leads to the hallway, and steels herself for a meeting with her loved one.

268 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT TOWARD DOOR TO HALLWAY.

Karl enters. He is full of eager anticipation but somewhat nervous. As he sees Yvette his eyes light up and he crosses to her impulsively.

269 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM SHOT.

Yvette is standing beside the chaise lounge as Karl approaches her. His heart is so full of love that he almost takes her in his arms impulsively but recovers himself in time and greets her in a formal manner instead. She raises her hand and he kisses it fervently. Then he becomes more nervous as he realizes that he mu must now make a formal request for her hand in marriage. Yvette, too, is nervous. Karl smiles rather sheepishly at her and then suggests that they sit down.

270 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP OF KARL AND YVETTE.

As they seat themselves on the chaise lounge, Karl clears his throat and nervously prepares to make his formal request for her hand. Yvettes knows very well what he is about to ask her and the answer she must give, and she tries to prepare herself for the ordeal. Karls hems and hams a little nervously; fingering his watch chain (or watch fob) he says:

TITLE "THERE IS -- ER -- SOMETHING ON MY MIND -- AS IT WERE --"

Yvette cannot stand the strain any longer and impulsively gets up and crosses toward the large window. Karl looks after her in mild surprise, but believes that her action is caused by the natural shyness of a convent maiden. He follows her.

271 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP AMONG THE FLOWERS AT THE WINDOW.

Yvette stands with her back to the camera as Karl enters and continues the terrific task of "popping the question". His mouth opens and closes several times without saying anything and he loosens his collar a trifle.

272 INT. YVETTE'S BOUDOIR. DAY.

MEDIUM CLOSE UP.

This is a reverse angle with Yvette facing the camera and Karl talking to her over her shoulder. Although Karl is exceedingly nervous, Yvette is being doubly tortured by the strain. Karl puts his hand on her shoulder and tries to turn her toward him but she is afraid to face him and closes her eyes. He says kindly:

TITLE: "PERHAPS I SHOULDN'T -- YOU'RE SO YOUNG -- JUST OUT OF THE CONVENT --"

Yvette winces as his well meant sympathetic words sting her. She can endure the strain no longer. Impulsively she turns to him.

273 INT. YVETTE'S BOUDOIR. DAY.

BIG CLOSE UP OF KARL AND YVETTE. (SIDE ANGLE)

As Yvette turns abrubtly to Karl, about to say something she meets his eyes and stops. His face is very close to hers. They hold the gaze for a moment and then he takes her impulsively in his arms and kisses her on the lips. For a moment Yvette is tense, and then she relaxes in his arms. Then, as they separate, Karl's expression is one of sublime happiness. He tenderly strokes her hair and kisses her eyes. All of which gradually terrifies Yvette as she realizes that she is not going through with her part. With his lips close to her ear Karl whispers:

TITLE: "WILL YOU MARRY ME, YVETTE?"

Yvette closes her eyes tight and struggles to be brave. Holding her close, Karl whispers loving words to her:

373 (Continued)

TITLE: "I LOVE YOU, MY DARLING -- I'LL LOVE YOU ALL MY LIFE."

Yvette is weakening under the ardor of these promises of happiness. She loves Karl. Clasped tight in his arms it is almost impossible for her to repulse him. Karl continues his fervent words of love:

TITLE "TO HOLD YOU IN MY ARMS IS HAPPINESS -- TO HAVE YOU FOREVER WILL BE HEAVEN."

His face is close to Yvette's and gently she caresses his cheek with her finger tips. She is beginning to forget her promise to Pinot -- to forget all save her love for Karl. Karl whispers to her:

TITLE "SAY YOU'LL BE MY WIFE."

274 INT. YVETTE'S BOUDOIR..SHOOTING TOWARD WINDOW... CLOSE UP OF KARL AND YVETTE (DAY)

As Karl tenderly whispers these words, his face is close to hers. Yvette, completely disarmed by the ardor of his love, is just about to surrender when suddenly she looks off as she hears her little dog bark.

275 INT. YVETTE'S BOUDOIR..CLOSEUP OF YVETTE'S DOG

The little dog is barking as though frantically trying to warn his mistress.

276 INT. YVETTE'S BOUDOIR..BIG CLOSEUP OF YVETTE OVER KARL'S SHOULDER

Karl pays no attention to the dog, and holds Yvette close, but over his shoulder she is staring at the barking dog which again recalls to her the Smoking Dog Cabaret and brings her down to earth with a terrific crash. It brings back the realization that she is deceiving Karl and that a marriage to him would only bring about a disclosure of her past. Her little dog has warned her just in time. Grimly she steels herself for the ordeal.

277 INT. YVETTE'S BOUDOIR..MED. CLOSEUP OF KARL AND YVETTE - SIDE ANGLE

Karl, who has been holding her close and tenderly whispering in her ear, now holds her at arm's length and repeats his question: "Say you will marry me, Yvette." As he gazes longingly into her eyes, she looks at him as though in a daze and slowly shakes her head in the negative. Karl is amazed. He asks what she means. Quietly, but with a very serious determination, she says, as she looks straight into his eyes:

TITLE: "I CAN NEVER MARRY YOU."

Karl is thunderstruck. Naturally he cannot help but feel that she returns his love and he cannot understand her words. Taken aback, he releases her and asks gently: "Why do you say that?" She pleads with him not to question her, but her distraught manner only betrays her love. Unwilling to give her up this easily, Karl again grasps her by both arms and pleads for an explanation. Yvette is desperately struggling to go through with her task. Frantically she says:

TITLE: "DON'T ASK ME WHY. JUST GO AWAY - FORGET ME."

But Karl holds her tight. Her frantic pleadings tell him all the more that she loves him. He holds her close and, looking straight into her eyes, he says:

TITLE: "YVETTE, YOU LOVE ME."

278 INT. YVETTE'S BOUDOIR..BIG CLOSEUP OF KARL AND YVETTE

Again she weakens under his steady gaze, but makes a desperate attempt to deny it. She starts to shake her head in the negative, but the expression in Karl's eyes stops her, and very slowly she nods her head, "Yes." She is helpless under the spell of his loving gaze and his lips move very close to hers. Just as he is about to kiss her, she makes a last desperate effort and breaks away from him.

279 INT. YVETTE'S BOUDOIR..CLOSEUP OF YVETTE (DAY)

Breaking away from Karl, she desperately pleads with him not to press her further. At this point, in utter distraction, she cries frantically:

TITLE: "DON'T URGE ME -- PLEASE! I CAN'T STAND IT!"

She is now becoming almost hysterical as she begs Karl to leave her.

280 INT. YVETTE'S BOUDOIR..CLOSEUP OF KARL (DAY)

He notices that she has almost broken under the strain and realizes that he should not further disturb her. He becomes quiet and gentle, and crosses toward her.

281 INT. YVETTE'S BOUDOIR..MED. CLOSEUP KARL AND YVETTE

Karl approaches her quietly. He gently takes her hand and puts it reassuringly. He is full of sympathy now as he sees that Yvette is completely unnerved. He says:

TITLE: "YOU ARE UPSET NOW. I WILL WAIT FOR YOUR ANSWER."

He takes a camellia which he has been wearing in his lapel and puts it in her hand, saying to her very tenderly and earnestly:

TITLE: "WHEN YOU'RE REA DY TO SAY YOU'LL MARRY ME -- JUST SEND ME THIS."

Yvette takes the flower as though in a daze. Karl takes her hand and kisses it. Then gazing at her with tender sympathy, crosses to the door.

282 INT. YVETTE'S BOUDOIR..MEDIUM SHOT AT DOOR TO HALLWAY

Karl enters and taking his hat, glances back at Yvette.

283 INT. YVETTE'S BOUDOIR..MEDIUM CLOSEUP YVETTE

Completely broken under the strain, she does not meet his eye.

284 INT. YVETTE'S BOUDOIR..MED. SHOT AT DOOR TO HALLWAY

Gazing tenderly back at Yvette, Karl quietly takes his departure.

285 INT. YVETTE'S BOUDOIR..MEDIUM CLOSEUP YVETTE (DAY)

As though in a daze, she stares after Karl. Then she glances at the camellia in her hand and she realizes that she must never send the flower to him. Then, as she sadly raises her eyes, her expression suddenly changes. Very rapidly the CAMERA MOVES BACK across the boudoir and into the anteroom, until it takes in the figure of Simone standing at the side of the archway and partially hidden from view.

286 INT. ANTEROOM..CLOSEUP OF SIMONE

She is gazing at Yvette, and her manner is enigmatical. In reality she has overheard the whole scene and has come to a decision.

287 INT. YVETTE'S BOUDOIR..MEDIUM CLOSEUP YVETTE

She is shocked at the sight of Simone and wonders whether she has overheard anything. Slowly she relaxes her grip on the camellia and lets it fall to the floor.

288 INT. YVETTE'S ~~KOMXEXR~~ ANTEROOM..MEDIUM CLOSEYP SIMONE

Still looking steadily at Yvette, and apparently unmoved, she crosses to her.

289 INT. YVETTE'S BOUDOIR..MEDIUM SHOT

As Yvette watches Simone approach her, there wells up in her heart a vicious hatred of the woman who has caused all the trouble. Confronting her, Simone stoops and picks up the camellia. Yvette eyes her steadily momentarily controlling the passion that surges within her. Quietly Simone places her hand on Yvette's arm; says: "My dear Yvette--" But Yvette's passion now breaks loose, and roughly brushing Simone's hand away, she frantically denounces her:

TITLE: "IT'S ALL YOUR DOING! IT'S ALL YOUR FAULT!"

Furiously she denounces Simone and then breaks away toward the chaise longue.

290 INT. YVETTE'S BOUDOIR..MEDIUM CLOSEUP AT CHAISE LONGUE (DAY)

Breaking completely, Yvette falls on her knees beside the chaise longue and buries her face in it, sobbing convulsively.

291 INT. YVETTE'S BOUDOIR..CLOSEUP SIMONE

Eyeing Yvette steadily, she gazes significantly at the camellia and then forms her plan. But there is something malicious in the sudden transition that comes over her. Her manner changes to one of sympathetic sweetness to Yvette.

292 INT. YVETTE'S BOUDOIR..MED. CLOSEUP AT CHAISE LONGUE

Yvette is sobbing with her face curied in the chaise longue, as Simone approaches her. Seating herself Simone gently touches Yvette on the shoulder and raises her head. She appears sweetly tender and sympathetic. Yvette glances up at her in expectation of a denunciation, but Simone puts her arm about her and says tenderly:

TITLE: "IT'S ALL RIGHT, MY DEAR --
I UNDERSTAND."

293 INT. YVETTE'S BOUDOIR..BIG CLOSEUP OF YVETTE

She looks up at Simone with tear-stained eyes and is surprised at her sudden sympathy.

294 INT. YVETTE'S BOUDOIR..BIG CLOSEUP OF SIMONE

Playing her part perfectly, Simone appears truly repentant. Tears come to her eyes as she nods toward the anteroom and says:

TITLE: "I OVERHEARD EVERYTHING -- AND
THE SACREDNESS OF YOUR LOVE HAS
MADE ME ASHAMED OF MY SILLY JOKE."

295 INT. YVETTE'S BOUDOIR..MED. CLOSEUP SIMONE AND YVETTE (DAY)

Simone tenderly strokes Yvette's hair and wipes the tears from her eyes. Yvette is bewildered at Simone's sympathetic manner. She can hardly believe that the woman has softened, but Simone holding Yvette in almost motherly fashion, smiles at her and says:

TITLE: "FORGET OUR RIDICULOUS BARGAIN AND MARRY THE MAN YOU LOVE."

296 INT. YVETTE'S BOUDOIR..CLOSEUP OF YVETTE

A gleam of hope comes into her eyes, but she is afraid to believe it is true.

297 INT. YVETTE'S BOUDOIR..BIG CLOSEUP OF SIMONE

With the utmost sincerity, she says:

TITLE: "I SWEAR TO YOU THAT FROM MY LIPS HE WILL NEVER HEAR A WORD OF YOUR PAST."

298 INT. YVETTE'S BOUDOIR..MED. CLOSEUP YVETTE AND SIMONE

Yvette looks up eagerly. It seems too much to expect but Simone solemnly repeats her vow. Yvette's countenance begins to light up and then she realizes she would be unfair. She has deceived Karl. It is too late now. She says:

TITLE: "IT ISN'T FAIR -- HE WOULDN'T LOVE ME IF HE KNEW HOW I HAVE DECEIVED HIM."

But Simone is quick to dissuade her. She must win the girl over while her heart is flooded with love for Karl. She says:

298 - cont.

TITLE: "HE LOVES YOU FOR YOURSELF -- YOU CAN START LIFE ANEW - WITH THE MAN OF YOUR DREAMS."

Her words are so full of cheer and hope that Yvette begins to take heart. She thinks it over eagerly, wanting to so much follow Simone's advice. "Do you think it would be all right?" she asks wistfully. Simone with her arm about Yvette lovingly, advises her:

TITLE: "ACCEPT HIM NOW, DEAR, BEFORE IT'S TOO LATE - BEFORE HE'S CALLED BACK TO GERMANY."

The thought frightens Yvette. Simone watching closely notices that she is weakening. She pulls a bell cord on the wall to summon the maid. Then she argues further with Yvette that everything will be all right.

299 INT. YVETTE'S BOUDOIR..MEDIUM LONG SHOT OF ROOM

The maid enters and approaches them. With one arm around Yvette's shoulders, Simone extends the camellia toward the maid, saying:

TITLE: "HAVE THIS FLOWER DELIVERED TO COUNT VON HARTZ."

Yvette, with one last feeble effort at protest, faintly reaches for the camellia, but lets it go as the maid takes it and departs. Then she turns to Simone.

300 INT. YVETTE'S BOUDOIR..MED. CLOSEUP YVETTE AND SIMONE

The die is cast. Yvette has made her decision and is happy. She looks up at Simone with gratitude and love. Thanking her effusively, she takes both her hands in hers and says, with wistful sincerity:

TITLE: "I'LL LOVE YOU ALL MY LIFE FOR THIS."

300 - cont.

She kisses Simone affectionately on the cheek, and Simone strokes her hair with a feigned feeling of devotion. She smiles at Yvette and as both become cheerful and happy, Simone says:

TITLE: "THERE IS ONLY ONE THING I ASK IN RETURN--"

Yvette tells her that she will do anything in the world to repay her for the happiness Simone has given her. Simone continues with a smile:

TITLE: "YOU MUST ALLOW ME TO GIVE YOU A WEDDING DINNER."

301 INT. YVETTE'S BOUDOIR..BIG CLOSEUP YVETTE AND SIMONE

Yvette agrees readily, and now becoming exuberant in the anticipation of her great happiness, she throws her arms about Simone's neck. As she hugs her, Yvette's back is to the camers, and over her shoulder we see Simone's face. As a subtly spiteful smile curves her lips we

FADE OUT.

301-A FADE IN: INT. CHURCH..CLOSEUP ON ALTAR

Yvette and Karl are being married by a priest, but in this spot we show none of the guests at the ceremony. A beautifully lighted scene, whichwe pick up at the point where Karl slips the wedding ring on Yvette's hand. She looks at him with eyes soft with love and happiness.

301-B INT. CHURCH..CLOSEUP ON SIMONE

Simone watches with a grim smile. Her work is at last finished, her revenge about completed.

FADE OUT.

302 FADE IN: INT. DINING HALL IN SIMONE'S MANSION (DAY)

This is a large luxuriously appointed dining hall with a long table. A large entrance arch is on one side of the room. Outside this arch is a corridor with a door leading to an anteroom which we shall use later. To the left of this entrance arch is the point where the orchestra from the Smoking Dog will be seated. It is a sort of large alcove with a piano and chairs for musicians. On the table there is a little favor at one side of each plate, in the shape of a small grotesque doll. The ones in front of Karl and Yvette represent a bride and groom. The one in front of Simone represents a king's jester -- or fool. It is a little hunch-backed figure with cap and bells and bauble. The other favors represent characters in the Italian comedies, suchas Pierrot, Columbine, etc.

The meal is over, expept for the coffee and wine. The major dome and keeper of the wines and butlers in full regalia are all in formal attendance. At the head of the table are seated Yvette and Karl, with Yvette at his right. On Yvette's right is Baron Haussmann. On Karl's left is Simone, and next to her is Finot. Karl is arrayed in his full dress military uniform, and Yvette wears a charming wedding gown. The other guests, all ultra-dignified types, are elaborately attired for the occasion. Among them is the sweet old lady from two preceding sequences. Also among those present are the members of the German legation whom we have seen before.

FADE IN: CLOSEUP OF HAUSSMANN

Very pompously he is making a speech, wishing happiness to the bride and groom. He raises his glass and proposes a toast:

TITLE: "-- TO THE BRIDE."

As Haussman holds his glass aloft very impressively, LAP DISSOLVE TO:

303 INT. DINING HALL..LONG SHOT OF ROOM (DAY)

As Haussmann proposes the toast, all drink to Yvette, the gentlemen standing and the ladies remaining seated. A spirit of happiness prevails.

304 INT. DINING HALL..MEDIUM CLOSEUP OF KARL AND YVETTE AT HEAD OF TABLE (DAY)

Standing, Karl drains his champagne glass and Yvette touches her to her lips. Karl is sublimely happy and Yvette, although she wants so much to be happy, cannot help but feel a vague trepidation. Karl puts his arm lovingly about her shoulder, and as she glances up at him and smiles, she tries to forget her worries.

305 INT. DINING HALL..CLOSEUP OF SIMONE (DAY)

She is watching Karl and Yvette. Her manner is cheerful and pleasant, and in no way suggests the diabolical plan she has contrived. But her hour has come, and she is enjoying it with a sardonic satisfaction. She fingers the figure of the Fool and glances at it significantly.

306 INT. DINING HALL..MEDIUM CLOSEUP KARL AND YVETTE

As Karl seats himself again he takes Yvette's hand and caresses it lovingly, gazing at her with his eyes full of love. Yvette smiles tenderly in return but is almost afraid to meet Karl's loving glances. As she looks away, she sees:

307 INT. DINING HALL..CLOSEUP FINOT

He is watching Yvette sympathetically and with a very serious expression which suggests that he fears her happiness will be short lived. As he catches Yvette's eye he looks away quickly, not wishing to reveal to her his worried state of mind.

308 INT. DINING HALL..CLOSEUP YVETTE (DAY)

She notices Finot's manner and it worries her all the more. She remembers that he has told her not to go through with it.

309 INT. DINING HALL..MEDIUM SHOT TOWARD HEAD OF TABLE

This takes in the four people at this end of the table. While Yvette was glancing at Finot, Karl was speaking to Simone in the sincere appreciation that it was she who brought him and Yvette together. Karl now rises and again putting his arm about Yvette, raises his glass to propose a toast. Glancing at Simone, he says:

TITLE: "--TO THE CHARMING AUTHOR OF OUR HAPPINESS, THE COUNTESS DES GRANGES."

310 INT. DINING HALL..MEDIUM LONG SHOT, TAKING IN THE WHOLE TABLE

Again the gentlemen rise and all drink a toast to Simone.

311 INT. DINING HALL..CLOSEUP OF SIMONE

She looks becomingly modest and smiles her appreciation of Karl. Again she is fingering the figure of the Fool.

312 INT. DINING HALL..CLOSEUP OF FINOT

He glances suspiciously at Simone. He cannot believe that she has abandoned her plan for revenge.

313 INT. DINING HALL..MEDIUM SHOT AT THE FOUR PEOPLE AT HEAD OF TABLE (DAY)

As Karl seats himself, the major domo approaches Simone and informs her that the orchestra has arrived. Simone instructs him to bring them right in, and he leaves. Simone then turns to the guests and says:

TITLE: "I'VE ARRANGED A LITTLE NOVELTY FOR YOUR ENTERTAINMENT - SOME ECCENTRIC MUSICIANS."

314 INT. DINING HALL..MEDIUM CLOSEUP OF KARL AND YVETTE

Karl is pleased and says to Yvette with youthful enthusiasm, "That's fine. Now we'll have some music." Yvette smiles, vaguely conscious of impending disaster.

315 INT. DINING HALL..CLOSEUP OF FINOT

He darts a quick look at Simone. He is sure that she is up to something.

316 DINING HALL..MEDIUM LONG SHOT

As the guests all turn toward the entrance arch, the major domo ushers in Papa Pierre and the orchestra from the Smoking Dog. They all seem rather bewildered in such elaborate surroundings. The guests are amused at the eccentric appearance of the orchestra members, who stop just outside the arch and starts to take their instruments from their cases.

317 DINING HALL..CLOSEUP OF YVETTE

As she recognizes her friends from the Smoking Dog, she is terrified. She darts a quick glance at Simone.

318 INT. DINING HALL..MEDIUM CLOSEUP OF SIMONE AND PINOT (DAY)

Pinot is shocked at what Simone has done. He glances at her with indignation and says impulsively: "Madame, you can't do this--" Simone looks at him as though in innocent surprise, and her subtly sardonic manner silences Pinot, who glances toward Yvette with the utmost sympathy.

319 INT. DINING HALL..CLOSEUP YVETTE

Despite Simone's apparent innocence, Yvette knows that she has deliberately brought Papa Pierre and his musicians to the wedding dinner. Her heart sinks with the conviction that Simone has double-crossed her. She looks quickly back toward the orchestra which is now entering the dining room.

320 DINING HALL..MEDIUM LONG SHOT

The major domo now ushers Papa Pierre and his orchestra to their place to the left of the entrance arch. They proceed to adjust their instruments and music racks.

321 DINING HALL..MEDIUM SHOT TAKING IN SIMONE, KARL AND YVETTE

Terrified, Yvette is trying to hide behind Karl's shoulder to avoid being seen by Papa Pierre. She darts a quick glance toward Simone, who is quite at her ease as though nothing out of the ordinary was happening. Karl is amused by theeccentric character of the orchestra. Simone says, laughing:

TITLE: "THEY'RE FROM THE SMOKING DOG CABARET -- ONE OF THE LOWEST DIVES IN PARIS."

Yvette winces and Karl nods with interest. Glancing fearfully toward Papa Pierre, Yvette tries furtively to hide behind her fan.

323 INT. DINING HALL..MEDIUM CLOSEUP OF ORCHESTRA (DAY)

All have now taken their places. As Papa Pierre takes his baton, he glances toward Yvette and is amazed to see:

325 DINING HALL..MEDIUM SHOT AT HEAD OF TABLE

Karl has been sitting in such a position that he covers Yvette from Papa Pierre's view, but at this point he leans over to speak to Simone, thus disclosing Yvette to Papa Pierre.

324 DINING HALL..CLOSEUP OF PAPA PIERRE

He blinks as he thinks he recognizes Yvette.

325 DINING HALL..MEDIUM CLOSEUP OF YVETTE AND KARL

Afraid to glance toward the orchestra for fear she will catch Pierre's eye, Yvette is snuggling close to Karl, in an attempt to hide herself from Pierre's view. He is chatting to her affectionately and she is trying to hide her horror.

326 DINING HALL..MEDIUM SHOT AT ORCHESTRA

Assured now that the girl in the elaborate wedding gown is actually Yvette, Papa Pierre excitedly points her out to the other members of the orchestra. However, he does this in a very furtive manner, not wishing the guests to be aware of his recognition. The orchestra members all glance off excitedly toward Yvette and chatter among themselves in bewilderment.

327 INT. DINING HALL..CLOSEUP OF YVETTE (DAY)

Darting a quick glance toward the orchestra, she sees that they have recognized her, and her agony of suspense is increased.

328 DINING HALL..MEDIUM SHOT AT HEAD OF TABLE

Simone, beaming on Karl and Yvette with a feigned affectionate smile, announces slyly to the guests:

TITLE: "I'VE ARRANGED TO HAVE THEM PLAY A MELODY SPECIALLY FOR OUR TWO TURTLE DOVES."

She smiles at Karl and Yvette as though coyly teasing them, and Karl gazes at her with a great appreciation of her kindness to him. Yvette forces a wistful little smile, as Karl gives her an affectionate hug. Simone, standing, now signals to Papa Pierre to play.

329 DINING HALL..MEDUM SHOT AT ORCHESTRA

The orchestra members are still chattering among themselves in amazement at finding their old friend in such luxurious surroundings. Papa Pierre is the most excited of all, but he receives Simone's signal and turns to his orchestra. He waves his baton and they start to play "The Love Song." (This will be produced later in Movietone, and the melody will be carried on through the following scenes in the dining hall)

330 DINING HALL..MEDIUM CLOSEUP KARL AND YVETTE

As they hear the strains of their song, Karl settles back in perfect peace and contentment. He holds Yvette's hand lovingly. She, on the contrary, is trembling with trepidation, tortured by the melody of her dream song in this moment of fearful foreboding. She glances furtively toward Papa Pierre.

331 INT. DINING HALL..MEDIUM CLOSEUP OF PAPA PIERRE (DAY)

As he leads his orchestra he is constantly glancing toward Yvette, anxious to greet his old friend. Now as he catches her eye for the first time, he waves a furtive little gesture of greeting with his left hand, while he keeps beating time with his right.

332 DINING HALL..MEDIUM CLOSEUP OF KARL AND YVETTE

Karl, lost in the melody of "The Love Song" is gazing dreamily into space and doesn't see Pierre. Yvette catches Papa Pierre's greeting. With a furtive and wistful little smile, she nods quick recognition, and then quickly turns away.

333 CLOSE SHOT OF SIMONE AT TABLE

She catches the greeting between Yvette and Papa Pierre and smiles. Now she gets a new idea. She looks about her brightly as she attracts the attention of those at the table. She looks toward Yvette, rises smilingly as she asks:

TITLE: "WON'T THE HAPPY BRIDE SING US A VERSE OF THIS SONG SHE LOVES SO WELL?"

334 LONG SHOT OF DINING HALL

Everybody at the table, with the exception of Yvette, applauds this idea, and Simone signals the orchestra to stop as she again looks at Yvette.

335 CLOSE SHOT OF YVETTE

Trapped, she looks off scene at Simone, hopelessly, then tries to smile.

336 CLOSE SHOT OF SIMONE

She nods a hypocritical encouragement back to Yvette.

337 MEDIUM SHOT OF YVETTE, KARL AND HAUSSMANN AT TABLE

Karl and Haussmann are both urging Yvette to sing for them. They can't understand her hesitancy. Haussmann with an air of benevolent bossiness, rises and offers Yvette his arm. Dazed and unable to extricate herself from the predicament, she accepts Haussman's arm. Karl smiles up at her affectionately as Haussman leads her out of scene.

338 LONG SHOT OF DINING HALL

Everyone applauds as Haussman leads Yvette toward Papa Pierre's orchestra.

339 MEDIUM SHOT OF ORCHESTRA

Papa Pierre and his musicians wait in confused expectancy. They don't know just what to do or say. Haussmann enters with Yvette. He pats her hand affectionately, says encouragingly: "Now, my dear -" and exits. Yvette gazes after him uneasily. The eyes of Papa Pierre and his orchestra are glued on her!

340 LONG SHOT OF DINING HALL

A FLASH, as Haussman makes his way back to the table and sits down. All eyes are fixed on Yvette as she stands beside the orchestra.

341 INT. DINING HALL..CLOSE SHOT OF ORCHESTRA (DAY)

Papa Pierre and his musicians are watching Yvette closely. They can hardly believe this beautifully dressed girl is their friend. They are wondering - Will she speak to them? They wouldn't dream of addressing her unless they knew she wished it. Yvette gazes about the room with a dazed expression then turns to the orchestra. She reads the expression on their faces. After all, they are old friends. She gives Papa Pierre a pathetic little smile as she says to him: "Hello, Papa Pierre." She nods to the others. They are overjoyed at her recognition and greet her enthusiastically. Papa Pierre seizes her hand and covers it with kisses.

342 ANGLE OF TABLE SHOWING SEVERAL GUESTS

They are all amused at what is happening, and slightly surprised. They do not know whether it is some sort of trick or not. No one suspects any serious note in the situation.

343 CLOSE SHOT OF KARL

A FLASH of him smiling amusedly, and we see he is wondering where Yvette met these funny people.

344 CLOSE SHOT OF SIMONE AND FINOT

Finot is resentful and angry. He looks at Simone as much as to say: "This is a dirty shame!" Simone who has been a little surprised at Yvette's recognition of the orchestra, pays no attention to Finot but continues to watch calmly.

345 MEDIUM SHOT OF YVETTE AND ORCHESTRA

They still smile at her - it is good to see an old friend again. But now it is time for Yvette to sing. She forces herself to meet this ordeal. She nods to Papa Pierre, who lifts his baton with a terrific flourish. He is going to put on everything he's got for his favorite protege. The orchestra starts to play - Papa Pierre acting as though he were directing 500 men. Yvette begins to sing waveringly.

346 INT. DINING HALL..CLOSE SHOT OF YVETTE AND PAPA PIERRE (DAY)

Yvette is aining as Papa Pierre keeps time but now, in spite of herself, Yvette's voice breaks. Papa Pierre turns to her with a smile of fatherly encouragement, pats her on the arm with his baton as he indicates: "Go ahead, my dear."

347 ANGLE OF TABLE, INCLUDING KARL

Everyone is watching curiously now. It is evident that something unusual is taking place, and we feel just the slightest tenseness in the atmosphere. Karl's eyes are fixed on Yvette.

348 CLOSE SHOT OF YVETTE AND PAPA PIERRE

Yvette is singing again. The melody and the words of the song give her a little confidence. As she sings she looks at Karl, her eyes moist with love.

349 CLOSE SHOT OF KARL

Yvette's pathetic little smile touches him deeply and he smiles back at her with great tenderness.

350 CLOSE SHOT OF YVETTE

Still singing, her eyes rove in Simone's direction.

351 CLOSE SHOT OF SIMONE

A FLASH of her, watching Yvette calmly.

352 CLOSE SHOT OF YVETTE AND PAPA PIERRE

She is still singing as her eyes return to Karl. She has now reached the last line of the song, "I love you," and she puts her very soul into these words as she sings them. As she reaches the last word of the song she realizes that her last respite is over. Her voice breaks - she is unable to check the sobs which well up in her throat. With a muffled little cry, she turns and breaks down in Papa Pierre's arms.

353 ANGLE OF TABLE, SHOWING KARL AND SIMONE AMONG OTHERS

Everyone is startled by what has taken place, and everyone realizes now that something is wrong. Karl jumps up quickly and exits. Simone apparently equally worried, follows him.

354 MEDIUM SHOT OF ORCHESTRA

Papa Pierre is petting Yvette as he wipes the tears from her face with a gaudy colored handkerchief. Other members of the orchestra are offering words of consolation and encouragement. Karl enters the scene, followed by Simone. Yvette shudders as she sees them and clings a little more tightly to Papa Pierre. Karl is very much upset. He doesn't understand why Papa Pierre should be holding Yvette. He takes her from him rather angrily. Simone, whose fingers play with the Fool which we have shown before, turns to Karl reassuringly as she says:

TITLE: "IT'S ALL RIGHT - THESE PEOPLE ARE EVIDENTLY HER FRIENDS."

Papa Pierre and the orchestra nod: "Yes, this is true."

355 MEDIUM SHOT OF TABLE

A FLASH of Haussmann and other of the guests, watching. They all sense some sort of denouement.

356 MEDIUM SHOT OF ORCHESTRA,,DINING HALL (DAY)

Karl realizes that Simone is right; these people are his wife's friends. He doesn't understand it, but is loyal to Yvette. He smiles at her encouragingly as he says:

TITLE: "WON'T YOU INTRODUCE ME?"

Yvette is startled at the request. She glances quickly at Simone, who returns the look quietly. Yvette realizes she must go through with the introductions and starts to present the members of the orchestra to Karl.
As this is happening, we see Haussmann, some of the German legation and other guests beginning to gather in the background.

357 CLOSE SHOT OF SIMONE

A FLASH of her watching Karl narrowly as he accepts the introductions.

358 MEDIUM SHOT, AS BEFORE

Yvette has introduced Karl to all the orchestra except Papa Pierre, whom she now presents. She again looks at Simone and then bracing herself, says steadily:

TITLE: "THIS IS PAPA PIERRE - I USED TO WORK IN HIS CABARET."

Papa Pierre nods proudly. We see that Karl and the others are overwhelmed by this statement, although they all try to cover their surprise. Karl accepts the situation gamely. He smiles atnPapa Pierre and nods as he says, "I see." Papa Pierre, aftera quick glance around, realizes something iswrong. He is anxious to make everything right for Yvette and tells Karl:

TITLE: "SHE WAS ALWAYS A FINE GIRL."

Karl agrees, "I'm sure she was." Simone smiles. On the faces of Haussmann and others of the legation we catch a look of angry consternation.

359 INT. DINING HALL..CLOSE SHOT OF FINOT (DAY)

He has been standing on the edge of the group, and we see that he is angry, and deeply sympathetic toward Yvette. With the one idea of helping her, if possible, he steps forward.

360 MEDIUM SHOT, AS BEFORE

Finot quickly makes his way through the crowd to Papa Pierre and says to him:

TITLE: "WON'T YOU PLAY FOR US IN THE BALLROOM?"

It is more of a command than a request. Finot indicates the direction, off scene, for Papa Pierre to take. Papa Pierre looks at Yvette and Karl, shakes his head in a troubled manner and summoning his orchestra, exits with them.

361 LONG SHOT OF DINING HALL

The orchestra is on its way out, and Finot aided by Haussmann who has grasped Finot's plan, is now herding the guests in the direction of the ballroom. Simone understands what they are doing, but offers no objection.
Yvette, still stunned, stands in the close foreground, and Karl beside her is smiling gamely as the guests exit, leaving Karl, Yvette and Simone alone.

362 thru to 367 ANGLE OF DINING HALL

Simone playing with the Fool, smiles at Karl pleasantly. He returns the smile. Yvette seems close to a collapse. Karl bows pleasantly to Simone and offers his arm to Yvette as though to lead her out, but Simone stops him, indicating she wishes to speak to Yvette, who looks at her helplessly, as Simone takes a small envelope from her bodice.

368 INT. DINING HALL..MEDIUM SHOT OF KARL, YVETTE AND SIMONE (DAY)

Karl and Yvette watch Simone as she deliberately tears open the end of the envelope and draws therefrom a number of bank notes. In a very businesslike way, she counts them.

369 DINING HALL..CLOSEUP OF YVETTE

She stares in horror at the money that Simone is about to pay her.

370 MEDIUM SHOT OF YVETTE, KARL AND SIMONE

Counting the money and assuring herself that the amount is correct, Simone looks at Yvette and then says very simply:

TITLE: "NOW THAT YOU HAVE TOLD THE COUNT OF YOUR PAST, I SUPPOSE YOU WANT YOUR MONEY."

As she offers Yvette the money, Yvette stares at it as though it were come evil thing, and slowly backs out of the scene.

371 CLOSEUP YVETTE

She backs into the scene against the wall, horrified at the sight of the money which she knows to be the last damning evidence of her guilt.

372 MEDIUM CLOSEUP OF KARL AND SIMONE

Simone watches Yvette calmly as though mildly surprised that she should back away from the money. Furiously Karl snatches the money away from her. Simone looks up at him in feigned amazement and says calmly:

TITLE: "BUSINESS IS BUSINESS, MY DEAR COUNT. IT IS SIMPLY THE WOMAN'S PRICE FOR POSING AS LA PAIVA."

(Cont.)

373 - cont.

She looks Karl in the eye with a note of defiance. He stares at her, unable to grasp immediately the horrible accusation.

374 INT. DINING HALL..CLOSEUP YVETTE (DAY)

Her nerves strain to the breaking point as she watches Karl and Simone tensely.

375 MEDIUM CLOSEUP KARL AND SIMONE

Now the full realization of Simone's accusation comes to Karl. It seems that she has bargained for money to trick him into loving her. He crumples the money in his hand and turns desperately to Yvette.

376 MEDIUM CLOSEUP

Agonized beyond measure, Yvette watches Karl as he confronts her. He looks deeply into her eyes, saying: "Yvette--?" His eyes ask the question for him and plead with her to tell him it is not true. She opens her mouth as though to speak, but no words come forth. Then Karl grasps her wrists passionately and says frantically:

TITLE: "IT'S NOT TRUE, YVETTE! TELL ME IT'S NOT TRUE- IT'S A LIE!"

As his eyes burn into Yvette's, she slowly drops her head. Trembling, Karl grabs Yvette's shoulders and shakes her, repeating: "Tell me it's a lie!" Then as Yvette's head continues to droop, realization of the truth dawns upon Karl. Shocked beyond measure, he gasps: "You -- you --" He almost hisses the words and Yvette looks up sharply, horrified at what he was about to say. Then he turns abruptly to Simone, realizing that it is all her doing and that she has had her revenge. Furiously he throws the money to the floor.

376 INT. DINING HALL..CLOSE UP SIMONE - (DAY)

She assumes a surprised manner and smiling at Karl says nonchalantly:

TITLE: "SURELY YOU DON'T MIND, COUNT, YOU TOLD ME YOU WOULD RATHER MARRY A WOMAN OF THE STREETS."

377 MEDIUM SHOT OF THE THREE

Yvette crumples, but Karl reacts sternly as he tells Simone threateningly:

TITLE: "REMEMBER, YOU ARE SPEAKING OF THE COUNTESS VON HARTZ."

378 CLOSE SHOT OF SIMONE

She smiles, bows and says:

TITLE: "--- FORMERLY OF THE SMOKING DOG CABARET."

379 CLOSE SHOT OF YVETTE

She has been standing brokenly, completely crushed by what has happened. But Simone's sarcastic words now arouse her. She looks up at Simone and as she notices her complacent triumph in the ruination she has caused, Yvette forgets both her grief and shame in the surge of bitter anger.

380 MEDIUM SHOT OF THE THREE

As Yvette confronts Simone bitterly and says:

TITLE: "FROM THE CABARET, YES! BUT AT LEAST NOT THE TREACHEROUS LIAR YOU ARE."

380 - cont.

Simone is rather startled by Yvette's unexpected fury. Yvette seems about to physically attack her and Simone takes a backward step as she realizes the situation, for the first time, is getting out of her control. Yvette with an effort suppresses a desire to choke Simone. She turns to Karl who is watching both women in cold disgust, and tells him desperately:

TITLE: "SHE TRICKED ME - TOLD ME IT WAS ALL A JOKE--"

381 CLOSE SHOT OF KARL AND YVETTE

She looks at him imploringly...if she could only make him understand. Her voice breaks as she says:

TITLE: "THEN WHEN I KNEW YOU REALLY LOVED ME, I WANTED TO RUN AWAY."

Karl makes no answer. It is evident he doesn't believe her, and Yvette's figure droops as she concludes pathetically:

TITLE: "I COULDN'T, KARL -- I LOVED YOU TOO MUCH TO GIVE YOU UP."

Bitter resentment sweeps over Karl. He says contemptuously: "You expect me to believe that?" Yvette looks at him helplessly. Simone sneers and this stings Yvette to a desperate fury. She wheels on Simone as she says:

TITLE: "YOU ARE PROUD OF WHAT YOU'VE DONE! WE SHALL SEE IF YOUR GUESTS AGREE WITH YOU!"

Both Karl and Simone are startled, and as Simone questions swiftly, "What do you mean?" Yvette replies: "I intend to tell them just what you have done!" She turns as though to leave. Simone tries to stop her and catches her arm, but Yvette in an excess of anger, hurls her off and exits.

384 LONG SHOT OF DINING HALL

Yvette runs to the entrance as she calls frantically: "Ladies and Gentlemen!" Karl, after a moment's hesitation, starts after her.

385 CLOSE SHOT OF SIMONE

She is considerably upset. This is the last thing she wanted to happen, as she realizes that a public knowledge of what she has done would disgrace her with the Emperor.

384 LONG SHOT OF DINING HALL

Karl has reached Yvette, but too late. The guests are already entering the room hastily and excitedly. Among them we see Haussman and members of the legation; also Finot. They all cluster around Yvette and Karl with a demand to know what is wrong. Instead of answering, Yvette turns and comes down toward Simone. Karl remains where he was and Haussmann stands beside him. As Simone sees Yvette approaching, she throws back her head and tries to meet the coming attack with all of the poise of which she is capable.

385 CLOSE SHOT OF YVETTE

A FLASH of her, bitterly and forcefully telling the guests of Simone's part in the plot.

386 ANGLE OF DINING HALL

A FLASH of the guests listening, in growing amazement.

387 CLOSE SHOT OF YVETTE

She is still indignantly telling of Simone's plot.

388 CLOSE SHOT OF SIMONE

She is listening contemptuously, but beneath her poise we see she is frightened.

389 CLOSE SHOT OF FINOT

A FLASH, as he looks off at Simone, rather relishing the predicament she now finds herself in.

390 CLOSE SHOT OF HAUSSMANN

His face is set and angry as he listens.

391 CLOSE SHOT OF YVETTE AND SIMONE

Simone still maintains her contemptuous air. She breaks in on Yvette with a gesture, as she says: "This woman is both a liar and a prostitute." Yvette pays no attention to her as she continues:

TITLE: "-- UNWORTHY OF HIS LOVE, SHE WANTED TO DESTROY HIM..."

392 CLOSE SHOT OF KARL AND HAUSSMANN

Karl is suffering silently. There is no way of escape. He doesn't know what to do.
Haussmann's anger is mounting. His eyes are fixed off the scene on Yvette, and it is evident from his expression that he intends somebody shall pay for what has happened.

393 LONG SHOT OF DINING HALL

Yvette finishes her denunciation of Simone. The guests stand for the moment spellbound, as Yvette leaves Simone and advances toward Karl.

394 MEDIUM SHOT OF KARL

He stands there stiffly, doggedly game. Yvette enters. She looks at him with despairing love and pity. He returns the look coldly. She has disgraced him forever. Yvette understands. She tells him:

TITLE: "I RELEASE YOU FROM YOUR VOWS. YOU WILL NEVER SEE ME AGAIN."

One last look at the man she loves, then she turns swiftly out of scene. Karl makes a half move as though to follow, but Haussmann's hand falls detainingly on his arm.

394-A LONG SHOT OF DINING HALL

Yvette runs blindly through the guests and off the scene. There is a moment of silence, then excited whispering, as they all look toward Simone.

394-B CLOSE SHOT OF GROUP OF GUESTS.

A FLASH of them looking at Simone disapprovingly and getting over the idea that this is an inexcusable thing to do.

394-C CLOSE SHOT OF SIMONE

She meets the looks of her guests defiantly. She shrugs her shoulders as mucha s to say, "Why all the excitement over a Prussian swine and a street walker?" Then she feels Haussmann's gaze and turns slowly in his direction.

394-D CLOSE ON HAUSSMANN

He regards Simone with stern contempt as he says:

TITLE: "COUNTESS, permit ME TO WISH
YOU THE HAPPINESS YOU DESERVE."

He bows with military stiffness as he adds: "Good night, Countess."

394-E LONG SHOT OF DINING HALL

Karl and other members of the German legation bow stiffly to Simone and exit with Haussmann. We see that the guests are worried and upset by this action. Pinot crosses toward Simone.

394-F MEDIUM SHOT OF SIMONE

We see she is badly worried. She realizes she has probably ruined herself with Napoleon. Pinot enters. He doesn't speak, but the look he gives her tells her plainly what he thinks of her. For the first time in the picture, a distracted look appears in Simone's eyes; she has the uncomfortable feeling that she is beaten.

394-G ANTEROOM, SIMONE'S HOME

Karl, Haussmann and the other members of the legation are ready to leave. All show silent sympathy for Karl. The other members of the legation exit. Karl is at the breaking point and Haussmann, understanding this, places a soothing hand on the boy's shoulder as he tells him: "I have something to show you." Karlwatches distractedly as Haussmann takes a telegram from his pocket. He opens it and reads it to Karl who shows a nervous interest as he asks: "It means--" Haussmann nods and replies:

TITLE: "IT MEANS WAR WILL BE DECLARED
WITHIN FORTY-EIGHT HOURS."

394-H INT. ANTEROOM..CLOSEUP ON KARL AND HAUSSMANN (DAY)

Karl reads the wire and tries to feel a grim soldierly interest. He should hate France and all in it, but his mind and heart are filled with the image of Yvette. In spite of what she has done he still loves her. Haussmann notices his condition and to help him, says sharply: "War - do you understand?" Karl looks at Haussmann and the latter repeats:

TITLE: "WAR! A CHANCE TO FIGHT AND FORGET!"

394-I CLOSE SHOT OF KARL

He straightens up and assumes a military pose as he tries to take it big. He says: "Yes, sir." He fixes his suffering eyes on Haussmann, and there is infinite pathos in his white, tortured face.

FADE OUT.

300 FADE IN: EXT. ROAD (DAY)

This is a long straight country road in France. The camera is on a moving truck and is followed by a long line of French soldiers which stretches almost as far as the eye can see. All are weary, bedraggled and listless in spirit.

FADE IN ON CLOSE UP OF MARCHING FEET

Their steps are dragging, denoting the weariness of the men. The camera MOVES AHEAD until we take in the whole line.

(The dull thudof their footsteps will be tricked and reproduced later in Movietone)

The line now separates as a small truck comes thru them approaching the camera.

(This truck is Yvette's "canteen". It is drawn by one horse and driven by a French soldier. The front part of the truck of covered but the back is open. Under the covered portion is stored Yvette's supply of cigarettes, wine, emergency bandages, etc. Yvette is a vivandierre, dressed in a semi-uniform worn by these girls during the Franco-Prussian war. At her side is strapped a small barrel of wine and a case for cigarettes. Two or three wounded soldiers are resting aboard the truck. Another soldier with an accordian (or one of the mouth organ orchestra) is squatted on the floor playing. Papa Pierre, in soldier's uniform, is keeping time with his baton and Yvette is singing the "Marseillais" as the truck passes the rear line of soldiers.

(NOTE: The covered portion of the truck should constitute a sufficiently large background to shoot CLOSE UPS of YVETTE, singing in Movietone, without necessitating a moving background)

As the little truck approaches the camera, we gradually hear (in Movietone) a girl's voice singing the "Marseillais". (The covered portion of the truck hides Yvette from the camera's view and we never see her in this angle). As the men hear Yvette singing, some of them look back eagerly.

Karl Alvarez

NOTICE

KINDLY INSERT THE ATTACHED IN YOUR PRESENT SCRIPT IMMEDIATELY FOLLOWING SCENE # 394-P. THIS IS THE ENDING WITHOUT THE WAR.

IMPORTANT!!!

KINDLY RETAIN THE PRESENT ENDING INTACT IN THE SCRIPT AS IS.

395 INT.DINING HALL DAY. CLOSEUP OF KARL

Seated at the table he is brooding bitterly. An arm comes into the scene and is placed affectionately on his shoulder. The camera now pulls back until it takes in Haussmann who is standing beside Karl. Karl glances up at his old friend and arises. Haussmann speaks no words of consolation; he knows that Karl is too deeply hurt for that. But he knocks Karl straight in the eye and Karl tries to smile in acknowledgment of Haussmann's heartfelt sympathy. Haussmann offers a suggestion, saying kindly:

TITLE: "IF IT WOULD HELP ANY, I COULD ARRANGE TO HAVE YOU TRANSFERRED TO THE DIPLOMATIC SERVICE !!! -----"

Karl nods his appreciation of the old man's offer to get him away from the scene of the tragedy. He pats him on the arm in gratitude, and then without speaking, follows Yvette.

395-A INT.DINING GALL. DAY. MED.LONG SHOT TOWARD THE ANTEROOM.

Karl leaves Haussmann and crosses to the anteroom which he enters.

396 INT.ANTEROOM. DAY. MED.LONG SHOT

Karl enters, expecting to find Yvette, but the room is empty.

396-A INT.ANTEROOM. DAY. CLOSEUP OF KARL

Still staggered under the blow he looks around for his wife and sees --

396-B INT.ANTEROOM, DAY, CLOSEUP OF A TABLE.

On the table is lying Yvette's wedding veil and a hastily scribbled note.

396-C INT.ANTEROOM, DAY, CLOSEUP OF KARL

He rubs his hand across his eyes, Gradually he realizes that this means Yvette has left. He crosses to the table.

396-D INT.ANTEROOM, DAY, MED.CLOSEUP AT TABLE

Karl crosses to the table and slowly picks up the wedding veil. Then he looks at the note and reads it:

INSERT: OF HASTILY WRITTEN NOTE:

Dearest:

I realize I have wronged you. I release you from your vow. You are free. I will never see you again.

Goodbye, my beloved. Forgive and forget

Yvette.

Karl reads the note over, and slowly realizes what its contents mean. Then as he again picks up the wedding veil, he sinks into a chair. Fingering the wedding veil, he stares into space. Now that she is gone he understands the truth of her explanation. It was her love for him that forced her to go through with the deception. And even though only a cabaret dancer, she has really been all that he thought her to be. He believes in her -- and now that she has left him, he realizes more than ever that he loves her. While pondering thus, he fingers the wedding veil, at first thoughtfully, and then tenderly. Now, as he feels the full force of his love for Yvette, he grasps it tightly and, raising it slowly to his lips, he kisses and caresses it tenderly and then buries his face on the table as we FADE OUT

397 EXT.SMOLING DOG CAB.RET. NIGHT. FADE IN ON CLOSEUP OF FIGURE OF SMOKING DOG.

Smoke is still curling from his pipe, his eye is winking and his tail wagging. LAP DISSOLVE TO

398 INT.SMOKING DOG. NIGHT. MEDIUM LONG SHOT TOWARD THE ENTRANCE.

The cafe is again filled with the most disreputable underworld type, mostly men. The cigarette smoke is thick and the atmosphere grim and foreboding. The patrons, half-drunk, and still drinking, are listening to a girl sing, off stage. (As we LAP DISSOLVE to this interior shot, Yvette's voice is heard in Movietone, singing the same snappy French song that she sang in the opening sequence. However, the voice is dull and spiritless and, without seeing Yvette, we know from the sound of her voice that she is forcing herself to sing this gay song, even though her heart is breaking.)

As the patrons laugh and gesture drunkenly toward Yvette, the camera moves back to take in Yvette, as she dances from table to table, like she did in the opening sequence. She is dressed in the same abbreviated costume.

399 INT.SMOKING DOG. NIGHT. MEDIUM SHOT AT ORCHESTRA.

Papa Pierre is back at his old post and leading the orchestra with the same majestic strokes of his baton.

400 INT.SMOKING DOG. NIGHT. MED.CLOSEUP YVETTE,

as she dances and sings. It is indeed a hollow mockery of a snappy number. Her attempt to be gay and flirtatious is pitiful in its insincerity.

401 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Two rough-looking underworld types throw coins to Yvette.

402 INT.SMOLING DOG. NIGHT. MEDIUM SHOT

As the coins fall at Yvette's feet she doesn't even notice them, but continues her snappy song, while it is apparent that her mind is far away. She now leans close to a drunken Apache to flirt with him, as she did in the opening sequence. As this repulsive creature reaches for her eagerly she breaks away and staggers to the piano, almost collapsing.

403 INT.SMOKING DOG. NIGHT. MED.CLOSEUP OF YVETTE.

She cannot go through with the farce and almost faints. Papa Pierre hurriedly enters and anxiously ask her if she is all right.

404 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Several underworld types gaze at Yvette in surprise, wondering what has happened to her.

405 INT.SMOKING DOG. NIGHT. MED.CLOSEUP YVETTE AND PAPA PIERRE.

Yvette is pretending to Papa Pierre that she is all right; but he realizes that she is in no mood to sing the snappy song. He is very tender with her and tries to reassure her.

406 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

The drunken patrons are clamoring for a song.

407 INT.SMOKING DEN, NIGHT, MEDIUM CLOSEUP YVETTE AND PAPA PIERRE.

Papa Pierre glances anxiously toward his patrons and then gently asks Yvette if she thinks she can sing. Realizing that she must go through with her job, Yvette nods. Then Papa Pierre gets an idea. He knows a song that she will be able to sing only too well. He wiggles his finger slyly at her and then crosses to the orchestra.

408 INT.SMOKING DEN, NIGHT, MED.SHOT AT ORCHESTRA.

Papa Pierre enters and instructs the orchestra what to play. He swings his baton and they play, "The Love Song." (This will be reproduced later in Movietone, and will be continued through the following scenes as an accompaniment to Yvette's singing.

409 INT.SMOKING DOG. NIGHT. MED.CLOSEUP OF YVETTE.

She hears the strains of "The Love Song". Slowly quietly, it brings back memories of her beloved. She smiles and then almost unconsciously starts to sing. (CLOSEUPS of Yvette singing, "The Love Song" will be retaken later with Movietone accompaniment.)

410 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Several of the half-drunken patrons stare at Yvette in surprise at this peculiar type of song. They glance at each other quizzically and then look back at her, impressed with her terrific sincerity as much as with the charm of the melody.

411 INT.SMOKING DOG. NIGHT. CLOSEUP OF YVETTE.

As she sings the words of "The Love Song" they bring tender memories of her romance. The tears well up in her eyes as the song comes straight from her heart. Although looking at the disreputable types all about her, she is dreaming of Karl.

413 INT.SMOKING DOG. NIGHT. MEDIUM CLOSEUP OF A HALF-DRUNKEN APACHE.

As he listens to Yvette's song he LAP DISSOLVES TO KARL, seated in the same position and gazing tenderly at Yvette.

413 INT.SMOKING DOG. NIGHT. CLOSEUP OF YVETTE.

As she sings she smiles wistfully at this vision of her beloved. Her gaze wanders to another table and she sees --

414 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Three rough-looking Apaches are seated at this table watching Yvette and are moved by her song. All three of them now LAP DISSOLVE TO karl, so that we now have three figures of Karl, all gazing tenderly toward Yvette.

415 INT.SMO ING DOG. NIGHT. CLOSEUP OF YVETTE.

As she sings her mind is full of Karl. Now she looks all about the cafe and sees --

416 INT.SMOKING DOW. NIGHT. MED.LONG SHOT TOWARD THE ENTRANCE.

All the patrons in the cabaret (about 10 or 12, are shown in this angle) NOW LAP DISSOLVE to Karl, until the room appears to be filled with figures of Karl listening to Yvette's "Love Song".

417 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

As she sings, she is lost in her dreams of her beloved.

418 INT. SMOKING DOG NIGHT
MED. LONG SHOT TOWARD THE ENTRANCE.

The ten figures of Karl are all listening to Yvette and now one of them who has been standing in the far background advances toward Yvette. Slowly this figure approaches her.

419 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

She finishes "The Love Song" and smiles tenderly at the approaching figure of Karl.

420 INT. SMOKING DOG NIGHT LONG SHOT TOWARD ENTRANCE

Yvette is in the immediate foreground with her back to the camera, and the ten figures of Karl are facing her. The approaching figure of Karl continues to advance toward her, and now stops before her. He raises his hand toward her and says:

TITLE: "YVETTE."

421 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

As she hears the voice of her beloved, she is startled out of her dreams. As she looks off she sees --

423 INT. SMOKING DOG NIGHT
MEDIUM LONG SHOT TOWARD ENTRANCE

Ten figures of Karl are still watching her, and the one who has approached is standing in the foreground. Now all the other figures except this one LAP DISSOLVE back to their original characters, leaving the one figure of Karl standing before Yvette.

423 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

As the other visions of Karl fade away, she stares with incredulity toward the real Karl.

424 INT. SMOKING DOG NIGHT CLOSE UP OF KARL

Smiling tenderly at Yvette again, he speaks her name!

TITLE: "YVETTE."

425 INT. SMOKING DOG NIGHT
MEDIUM CLOSE UP OF KARL AND YVETTE

As Karl approaches closer to her, Yvette stares at him, half dreaming, half realizing the reality. As he leans close to her, she slowly raises her hand and timidly touches his cheek. She cannot believe that he is actually before her. Tenderly her finger tips caress his eyes, his nose, his mouth -- and then she knows that it is he. Impulsively her arms go about his neck and he folds her tightly in a passionate embrace.

426 INT. SMOKING DOG NIGHT
MEDIUM CLOSE UP OF TWO UNDERWORLD TYPES

They stare in amazement at the unusual sight of this cabaret dancer in the arms of a handsome young cavalier in the full dress uniform of a military attache. As one of them gapes stupidly, his pipe falls out of his mouth.

427 INT. SMOKING DOG NIGHT
MEDIUM CLOSE UP OF KARL AND YVETTE

As they separate from their embrace Karl holds her in his arms and says:

TITLE: "FORGIVE ME, YVETTE -- I LOVE YOU."

He takes his cape from his shoulders and puts it about her. With his arm about her shoulder he starts to lead her to the door.

428 INT. SMOKING DOG NIGHT
MEDIUM LONG SHOT TOWARD ENTRANCE

All the bewildered patrons of the dive stare in amazement as Karl leads Yvette past them.

429 INT. SMOKING DOG NIGHT
MEDIUM SHOT AT ORCHESTRA

Papa Pierre is staring after Yvette, bewildered at this unexpected turn in events. Now he turns to the others in dismay, and with a pathetic shrug of his shoulder says:

TITLE: "SHE GO -- SHE COME -- NOW SHE GO FOR GOOD!"

He gazes hopelessly after Yvette.

430 EXT. SMOKING DOG CABARET NIGHT MED. LONG SHOT

Karl is helping Yvette into a closed cab. As it drives away with them, Papa Pierre and several of the patrons from the dive come up the steps and stand on the side-walk gazing after them.

431 INT. CAB NIGHT MED. CLOSE UP KARL AND YVETTE

Yvette is almost limp in Karl's arms. Even yet she doesn't seem to have grasped the reality -- that Karl has come back to her! But as he speaks tender words of love and holds her tight in his arms, she realizes that her dream has come true. Again he tells her of his love and that he wants her always as his wife. He kisses her tenderly on the forehead as he speaks, and with a sigh of happiness she nestles close into his arms.

432 INT. SMOKING DOG NIGHT MED. SHOT

Papa Pierre and several of the patrons are still standing on the side-walk gaping after the disappearing cab. Turning, Papa Pierre now "shoos" them back into the cabaret, and with a hopeless shrug of his shoulders and a funny little walk, turns back to the Smoking Dog. The camera follows him, and as he passes the figure of the dog the camera continues to move up until it takes in a CLOSE UP of the Smoking Dog. As the dog solemnly puffs at his pipe and winks his eye - FADE OUT.

396 EXT. ROAD..MEDIUM SHOT -- (MOVING CAMERA) (DAY)

A weary group of men hear Yvette's singing, as they trudge along. They glance back toward the passing truck and all brighten up a little as they nod to each other and say, "It's Yvette!" She is the idol of the regiment.

397 EXT. ROAD..LONG SHOT -- MOVING CAMERA (DAY)

The marching men brighten a little as the truck passes through them and exits foreground, passing camera. A few of the men point to Yvette and some wave to her.

(The steady monotonous thud of their footsteps continues through these scenes in Movietone. Yvette's voice also continues through these scenes in Movietone, growing louder as she approaches the foreground and then softer as she exits past the camera.)

398 EXT. ROAD..MEDIUM SHOT
(The camera is mounted on a moving truck, following Yvette's truck)

For the first time we see Yvette - she is standing in the rear of her little truck singing the "Marseillais," with a fine spirit while the soldier accompanies her on the accordian and Papa Pierre beats time with his baton.

399 EXT. ROAD..MED. LONG SHOT -- MOVING CAMERA

Gradually the men become pepped up by the strains of the "Marseillais". Their spirits rise and they march with a brisker step.

400 EXT. ROAD..MED. CLOSE UP OF YVETTE -- MOVING CAMERA

With eyes aglow and spirit high she sings with a magnificent enthusiasm.

401 EXT. ROAD..CLOSE UP OF FEET MARCHING -- MOVING CAMERA (DAY)

In sharp contrast to the earlier close up of marching feet, their step is now brisk and full of pep.

402 EXT. ROAD..MEDIUM SHOT -- MOVING CAMERA

As Yvette finishes the "Marseillais" with a splendid flare of patriotism, she urges the soldiers to take up the song themselves. Papa Pierre turns to the men and with magnificent waves of his baton, leads them in the song.

403 EXT. ROAD..LONG SHOT -- MOVING CAMERA (DAY)

Now marching with a fine martial air the soldiers join in the singing of the "Marseillais". They join in gradually until, in Movietone, we hear the singing of hundreds of voices as the men swing along to the martial strains of the melody.

404 EXT. ROAD..MEDIUM SHOT AT YVETTE'S TRUCK -- MOVING CAMERA (DAY)

Papa Pierre, with wild gesticulations with his baton, and almost going crazy with enthusiasm, is leading the singing. Now that the men have all been aroused Yvette stops singing and watches them. She glances toward Papa Pierre with affection and then looks dreamily out toward the men. It is apparent that the rousing spirit she displayed in singing the "Marseillais" was forced and that in reality her mind is filled with a lingering memory of her romance with Karl.

405 EXT. ROAD..MEDIUM SHOT -- MOVING CAMERA (DAY)

Swinging along with a fine martial stride, the men finish the "Marseillais" and cheer enthusiastically.

406 EXT. ROAD..MED. CLOSE UP AT YVETTE'S TRUCK -- MOVING CAMERA (DAY)

Tired and sad, she leans against the side of her truck and trying to smile, waves back at the cheering men. She gazes wistfully out toward them as thoughtfully she fingers her wedding ring.

INSERT: CLOSE UP - of YVETTE'S HANDS. She fingers the wedding ring on the third finger of her left hand.

407 EXT. ROAD..CLOSE UP OF YVETTE

Thoughtfully she fingers her wedding ring. She thinks deeply and sadly of her beloved.

408 EXT. ROAD..MED. CLOSE UP OF A SOLDIER MARCHING -- MOVING CAMERA (DAY)

As he swings along he catches Yvette's eyes and throws her kisses in a wild display of affection. As he is doing so, LAP DISSOLVE to KARL, who continues to throw kisses.

409 EXT. ROAD..CLOSE UP OF YVETTE

Dreamily watching her vision of Karl, she tenderly throws a kiss back to him.

410 EXT. ROAD..MED SHOT AT GROUP OF MARCHING SOLDIERS -- MOVING CAMERA

As they march, three soldiers wave affectionately at Yvette. As they are so doing, all three of them LAP DISSOLVE to KARL, who smilingly waves at Yvette.

411 EXT. ROAD..CLOSE UP YVETTE -- MOVING CAMERA (DAY)

Deep in her dreams of Karl she weaves back wistfully at her visions of her beloved.

412 EXT. ROAD..MED. LONG SHOT -- MOVING CAMERA

Gradually all the soldiers LAP DISSOLVE to FIGURES OF KARL, until the screen is filled with hundreds of marching Karls, all waving and throwing kisses at Yvette.

413 EXT. ROAD..CLOSE UP YVETTE -- MOVING CAMERA

She is haunted by the visions of Karl all about her, as she sees her beloved in the faces of all the soldiers following her. She stares wildly.

414 EXT. ROAD..MED. SHOT AT YVETTE'S TRUCK -- MOVING CAMERA

Haunted by the visions Yvette emits a little scream and turns from them, collapsing in hopeless deapair on the floor of the truck. Papa Pierre abruptly stops his gesticulations with his baton and hurries to her side.

415 EXT. ROAD..MED. CLOSE UP YVETTE & PAPA PIERRE -- M.C.

Anxiously and affectionately he kneels beside her and puts his arm about her, asking excitedly what's the matter. Yvette tries to pull herself together and to protest that she is all right. She smiles wistfully at Papa Pierre in grateful appreciation of his solicitude. He is holding her left hand as as he does so, fingers thewedding ring. He glances at it and then back at Yvette - and understands. He realizes that she hasn't forgotten her loved one. In an almost motherly fashion he puts his arm about her and draws her head closer until it rests on his chest. Stroking her hair gently with his left hand and mechanically waving his baton with the right, he tries to console her. The camera MOVES CLOSER until we get a BIG CLOSE UP OF YVETTE, gazing with a wistful sadness into space, as she dreams of her beloved.

416 EXT. FRENCH VILLAGE..LONG SHOT AT VILLAGE (DAY)
417
418 (All the following scenes right through the entire
419 battle which follows and, in fact, to the very end
420 of the war sequence, are played in a very fast
421 excited tempo)
422
423 The village is alive with activity in anticipation
424 of an attack. Old men, women and children are
425 hurrying to shelter. Soldiers are hurrying toward
426 the foreground with wagons, bales of hay, large
427 pieces of furniture, chests, etc. They rush past
the camera with these things and we do not know what
they are doing with them until the camera MOVES BACK
sufficiently to show a huge line of breastworks
composed of wagons, trucks, sacks, chests, boxes,
bales of hay, etc. Soldiers are hurriedly dragging
them into position. Throughout the action the village
is being shelled by the German artillery.

428 CLOSE SHOT FRENCH OFFICER

He is looking through a field glass in the direction of the German battery. He turns and looks anxiously in another direction, then leans forward eagerly as he sees:

429 ROAD NEAR FRENCH VILLAGE

A FLASH of reinforcements we have seen before, singing the Marseillais, hurrying forward at a rapid walk. A shell or two bursts along the road and the soldiers break into a run toward the village.

430 MEDIUM SHOT OF BREASTWORKS

The French officer is still looking through the field glass. He now turns excitedly and tells those about him that the reinforcements have arrived. The defense is renewed with increasing vigor. A wagon is dragged on and tipped onto its side. Sacks and boxes are piled on it to make a more effective barricade. We get the effect of shell fire throughout this scene.

431 TOP OF HILL

A FLASH of several German batteries, probably twenty guns in all, laying down a thick shell fire on the village below.

432 WOODS

A FLASH of the German cavalry lined up and awaiting the word to charge, as soon as the artillery fire stops.

433 MEDIUM SHOT OF FRENCH BREASTWORKS

Shells are exploding. As the scene goes on, the French soldiers send up a loud cheer for the reinforcements which are arriving, off scene.

434 thru to 442 FRENCH VILLAGE, SHOWING STREET CORNER

The French reinforcements pour on around the corner and make a rush for the barricade. As the soldiers scatter in all directions the truck with Yvette and Papa Pierre dashes around the corner and stops. Yvette jumps out excitedly, followed by Papa Pierre.

443 INT. FRENCH VILLAGE..MED. CLOSEUP OF YVETTE & PAPA P.

Looking about her, Yvette realizes that the battle is on. As she looks toward the breastworks, she sees:

444 EXT. FRENCH VILLAGE..MEDIUM SHOT (DAY)

Some men wounded by the bursting shells, are being dragged to safety behind the breastworks.

445 EXT. FRENCH VILLAGE..MED CLOSEUP OF YVETTE AND PAPA PIERRE (DAY)

Yvette rushes out toward the wounded men. Papa Pierre excitedly follows her.

446 EXT. FRENCH VILLAGE..MEDIUM LONG SHOT

The wounded men are in the foreground at the breastworks. Yvette hurries to them and administers to them, giving them a drink of liquor from her flask. Shells are still bursting about.

447 ANGLE OF GERMAN BATTERY

The guns are still firing. In f.g. an officer is looking through a field glass as though waiting for a signal. He now discovers it.

448 SUMMIT OF ADJACENT HILL, AS SEEN THRU ROUND VIGNETTE

Two signal flags show over the top of the hill. They are wig-wagging.

449 ANGLE OF GERMAN BATTERY, AS BEFORE

The guns are still firing. The officer with the field glass now turns and gives the command: "Cease firing!" The guns stop.

450 WOODS

We go back to the German cavalry waiting for the signal to charge. They now get it and move forward on the gallop.

451 ANGLE OF FRENCH BREASTWORKS

Four machine guns which at this time are only about a year old, are being lined up by the French soldiers commanding the field in front of the village. They see the German cavalry moving out and are waiting till they get within ranges.

452 THE FIELD BETWEEN WOODS AND VILLAGE

A spirited FLASH of the German cavalry charging toward the camera.

453-454 ANGLE AT FRENCH BREASTWORKS

At the command of the French officer the machine guns now open fire. The infantry also opens fire with rifles.

455 EXT. FIELD WITH WOODS IN BACKGROUND (DAY)

As the German cavalry men ride into the fire of the machine guns, several fall.

456 EXT. FRENCH VILLAGE..MEDIUM SHOT ALONG BREASTWORKS

Showing profile of four machine guns, all of which are firing.

457 EXT. FIELD WITH WOODS IN BACKGROUND -- MOVING CAMERA

The cavalry charge still surges forward. Again some of them fall. They turn and retreat.

458 ANGLE OF FRENCH BREASTWORKS

A FLASH as a squad of French soldiers go over the top of the breastworks in pursuit of Germans tragglers.

459 HILLTOP..ANGLE OF GERMAN ARTILLERY

A German artillery officer is watching the flight of the German cavalry through a glass. The artillery guns are silent.

460 WOODS, AS SEEN THROUGH ROUND VIGNETTE

A FLASH of the German cavalry returning, battered and disorganized.

461 GERMAN ARTILLERY, AS BEFORE

The officer gives the command to open fire, and the guns start in again.

462 thru to 496 FRENCH VILLAGE..ANGLE AT BREASTWORKS

French soldiers are wildly cheering the repulse of the Germans. Among them we show Yvette working with the wounded, and also Papa Pierre who is intensely excited. He jumps up on the breastworks and shakes a triumphant fist in the direction of the Germans. At this moment a shell explodes close to him. He is hit by a flying fragment and falls back onto the ground. Yvette rushes to him.

497 EXT. FRENCH VILLAGE..MED. CLOSE UP AT BREASTWORKS OF PAPA PIERRE AND YVETTE

As Yvette frantically kneels beside her old friend, Papa Pierre opens his eyes and recognizes her. He is dying, but he smiles and pats her hand as Yvette throws her arms about him and pleads with him not to die. Papa Pierre says to her:

TITLE: "GOODBYE, YVETTE -- KISS YOUR PAPA PIERRE."

Tears well up in Yvette's eyes as she covers his face with kisses.

498 WOODS

A FLASH of the German cavalry reinforced by fresh squadrons, rapidly reassembling under the command of two or three officers.

499 EXT. FRENCH VILLAGE..MED. CLOSEUP YVETTE AND PIERRE (DAY)

As she holds him in her arms, he looks up at her lovingly and trying to smile, whispers:

TITLE: "WITH YOU BESIDE ME, LITTLE YVETTE, DEATH WILL NOT BE HARD."

500 MEDIUM SHOT OF FRENCH OFFICER

He is directing the French defense and keeps looking through his glasses in the direction of the Germans. A soldier enters hastily and salutes. He shows the officer two German officers' pouches as he says crisply:

TITLE: "ENEMY OFFICERS' POUCHES, SIR, PICKED UP BY OUR RAIDING PARTY."

The officer opens one. There is nothing in it. He tosses it aside. He opens the second pouch and discovers some folddd papers. Much interested, he opens these papers and starts to look at them, at the same time tossing the second pouch, off scene.

501 EXT. FRENCH VILLAGE..MED. CLOSEUP YVETTE AND PIERRE

Yvette is holding her dying friend in her arms, when the empty pouch is tossed into the scene right beside her. As she glances at it, she sees:

INSERT: CLOSE UP - of the EMPTY POUCH, on which is inscribed the name: "CAPTAIN KARL VON HARTZ."

502 CLOSE SHOT OF YVETTE AND PAPA PIERRE (DAY)

Yvette reads the name of her lover on the empty pouch. It stuns her. For a moment she cannot believe this belongs to Karl....that Karl is either dying or dead. Her eyes dilate with horror. Her arms holding Papa Pierre freeze. He realizes something is wrong. He looks up into her face and then wists out of her arms to see what she is staring at. He discovers the pouch.

INSERT: CLOSE UP - FLASH OF THE POUCH

Papa Pierre looks at Yvette with sympathy and understanding. The full horror of the situation strikes her now. She jumps up, exits blindly.

503 ANGLE OF BREASTWORKS -- MOVING CAMERA

Yvette picks up the pouch and rushes frantically forward, the CAMERA FOLLOWING HER as she goes. She rushes up to a soldier as she demands to know where the puch came from. The soldier tells her he doesn't know. He has his hands full and turns away from her. Yvette, still carrying the pouch, rushes on, followed by the camera.

During this scene the war action is maintained; effects of exploding shells, etc.

504 SECOND ANGLE OF BREASTWORKS

The French officer shown before, in charge of the defense, is in f.g. Yvette rushes on; seizes him by the arm and whirls him about so that he faces her. She shows him the pouhh as she pantomimes: "Where did you get this?" The officer takes the pouch, glances at it and then throws it aside. He points out over the breastworks to the battlefield and replies: "It came from out there. Whoever owned it is dead." Yvette stares a moment at the officer and then her eyes go out over the breastworks. The thought dawns on her that the officer is right - Karl is somewhere out there! With a wild cry she turns and starts to climb frenziedly over the breastworks. The officer seizes her and pulls her back.

505 EXT. FIELD WITH BREASTWORKS IN FOREGROUND..MEDIUM CLOSEUP YVETTE AND FRENCH OFFICER (DAY)

She tries to break away from the officer, who holds her back. She thumps him on the chest, screaming:

TITLE: "MY HUSBAND IS OUT THERE SOMEWHERE! LET ME GO!"

506 EXT. FIELD WITH BREASTWORKS IN FOREGROUND..MED. SHOT

Shells are bursting perilously near. The French officer holds Yvette back, trying to tell the frantic girl that it is folly to go out to certain death when her lover is already dead. He throws her back and she sprawls on the ground; but again she dashes for the breastworks and again is held back.

507 EXT. FRENCH VILLAGE..CLOSEUP OF PAPA PIERRE

Dying, he feebly calls for Yvette to come to him.

508 EXT. FIELD WITH BREASTWORKS IN FOREGROUND..MEDIUM CLOSEUP OF YVETTE AND FRENCH OFFICER

As she struggles to get away from him, Yvette hears Papa Pierre's call. She is torn between two forces. Distracted, she does not know which way to turn. The French officer grabs her by the shoulders and shouts at her:

TITLE: "IF YOUR HUSBAND IS OUT THERE, HE IS DEAD - BEYOND YOUR AID."

Yvette abruptly stops struggling, stunned by the words. The officer points to Papa Pierre - "He is dying -- he needs help."

509 EXT. FRENCH VILLAGE..CLOSEUP PAPA PIERRE (DAY)

He struggles feebly to raise himself on one elbow and calls pleadingly for Yvette.

510 EXT. FRENCH VILLAGE WITH BREASTWORKS IN FOREGROUND.. MEDIUM SHOT

Stunned by the thought that her lover is dead, Yvette looks at Papa Pierre and slowly crosses to him.

511 EXT. FRENCH VILLAGE..MED. CLOSEUP YVETTE AND PIERRE

She kneels beside her old friend and again takes him in her arms, but she is staring out toward the open field, thinking of her lover. She repeats the officer's words as though pondering the thought and trying to realize that it is actually true:

TITLE: "--DEAD--"

As she stares blankly toward the open field, Papa Pierre tugs feebly at her sleeve and now she looks down at him. Dying, he whispers:

TITLE: "SING TO ME, YVETTE -- JUST ONE LITTLE SONG --"

Yvette smiles at the old man and gently strokes his hair. She nods her head and says she will sing. She thinks a moment and then glancing out toward her lover she begins to sing, "The Love Song," in memory of him.

(Yvette's singing of "The Love Song" will be reproduced later in Movietone, and her singing will be carried through the following scenes of Karl crawling toward the French lines. The voice will be softer in the scenes of Karl, and louder in closeups of Yvette. Also the sound of shells bursting in the distance will be tricked and reproduced in Movietone)

As she sings, Papa Pierre picks up a twig or small branch which he uses as his beloved baton. Dying - smiling - he keeps time feebly as Yvette sings.

512 BATTLEFIELD..MEDIUM CLOSEUP OF KARL

He is lying face downward, apparently dead. He is dressed in the uniform of a German cavalry officer. Now he regains consciousness and slowly lifts his head as he hears a girl's voice singing. As he gazes dazedly into the camera, we discover for the first time, it is Karl. His cheek is bleeding from a wound.

513 EXT. VILLAGE..MEDIUM CLOSEUP YVETTE & PIERRE (DAY)

Papa Pierre feebly beats time as Yvette, with tears rolling down her cheeks, sings "The Love Song," dreaming of the loved one she will never see again.

514 EXT. BATTLEFIELD..CLOSEUP OF KARL

Half in a daze, he thinks he recognizes the voice. He listens.

515 EXT. FRENCH VILLAGE..CLOSEUP YVETTE

Her whole heart and soul are in the song, she is singing in memory of her beloved.

516 EXT. FIELD..WOODS IN BACKGROUND..MED. CLOSEUP OF KARL

He recognizes the words of the song that he knows so well. It must be Yvette! His eyes open wider and he gasps:

TITLE: "YVETTE!"

He raises himself on one elbow and reaches an arm toward her. He staggers to his feet and starts blindly forward.

517 EXT. FRENCH VILLAGE..MED. CLOSEUP PAPA PIERRE & YVETTE (Day)

Although singing to Papa Pierre, her mind is far away, and she stares straight ahead of her as she sings the words of "The Love Song."

518 EXT. FIELD..WOODS IN BACKGROUND..MEDIUM SHOT (DAY)

With great difficulty Karl is staggering forward. Shells burst in foreground but he pays no attention to them. He falls, but pulls himself up and goes onward.

519 to 522 EXT. FRENCH VILLAGE..MEDIUM CLOSEUP YVETTE

As Yvette finishes the song with the words, "I love you," she makes a move as though gently laying Papa Pierre's head on the ground -- the old man, who is not in the scene, has passed on. Yvette closes her eyes and almost collapses.

522 WOODS

A FLASH of the German cavalry again ready to attack.

523 ANGLE OF FRENCH BREASTWORKS

The French are again under a heavy shell fire. The French officer is evidently waiting for something. A cavalryman now dashes on, jumps from his horse and reports: "The cavalry has arrived." The officer looks eagerly in the direction indicated.

525-A VILLAGE STREET, SHOWING CORNER (DAY)

We get a spirited scene of a French cavalry regiment massed for a counter-charge. Squadron after squadron thunders around the corner to join those already halted. The French cavalry officer in charge signals off scene that he is ready.

524 EXT. FRENCH VILLAGE..MEDIUM SHOT AT BREASTWORKS

The French officer is receiving the signal from the cavalry officer that they are now ready. Yvette, kneeling beside Papa Pierre, now rises and looks over the breastworks. She stops abruptly as she sees:

525 EXT. FIELD..WOODS IN BACKGROUND..MEDIUM LONG SHOT

Karl frantically staggering toward the French lines.

526 EXT. FRENCH VILLAGE..BIG CLOSEUP YVETTE

She sees her lover coming toward her. He is alive! He is coming to her calling, "Yvette!" She stares almost with incredulity.

527 EXT. FIELD..WOODS IN BACKGROUND..MEDIUM SHOT OF KARL

Staggering toward the camera with a dazed expression.

527-A ANGLE OF BREASTWORKS..MED. CLOSE SHOT OF FRENCH SOLDIER

The soldier spots Karl, takes a quick aim with his musket and fires.

527-B BATTLEFIELD..MEDIUM SHOT OF KARL (DAY)

He is hit by the French bullet and falls prostrate.

528 EXT. FRENCH VILLAGE..MEDIUM SHOT

Seeing her lover fall, Yvette utters a cry of despair and frantically starts toward him, but as she does so, trying to climb over the breastworks, the French officer again grabs her by the arm and points toward the woods.

529 EXT. WOODS..MEDIUM LONG SHOT

The German lieutenant gives the signal to charge, and the cavalry rush madly forward.

530 EXT. FRENCH VILLAGE..MEDIUM LONG SHOT

The French captain gives the order and the French cavalry charge forward to meet the German attack.

531 EXT. FRENCH VILLAGE..MED. CLOSEUP YVETTE AND FR.OFFICER

Yvette frantically tries to break away from him, but he holds her back, as the cavalry charge has started. But Yvette wrenches herself away from him and climbs over the breastworks.

532 EXT. FRENCH VILLAGE..LONG SHOT

Yvette climbs over the breastworks and rushes toward Karl. The charging French cavalry are all about her and she is almost run down by the horses.

533 EXT. FIELD..WOODS IN BACKGROUND -- MOVING CAMERA (DAY)

The German cavalry with drawn swords are charging toward the camera.

534 EXT. FIELD..SHOOTING TOWARD WOODS..MED. CLOSEUP KARL

He lies on his side, unconscious, blood still covering his face from the wound in his head.

535 EXT. FIELD..VILLAGE IN BACKGROUND..MEDIUM SHOT -- MOVING CAMERA

Yvette is trying to get to Karl, but the charging cavalry are all about her. Dodging between horses she advances toward the camera. She is knocked down by one horse, but scrambles to her feet and keeps on going.

536 EXT. FIELD..WOODS IN BACKGROUND..LONG SHOT

The French cavalry and the German cavalry clash. With drawn swords they battle madly, as Yvette dodges in and out betweem the prancing horses, trying to get to Karl who lies prostrate on the ground, in danger of being trampled on by the horses.

537 EXT. FIELD..WOODS IN BACKGROUND..MEDIUM SHOT

Yvette battles her way between the horses to get to her lover.

538 EXT. FIELD..VILLAGE IN BACKGROUND (DAY)

Karl's prostrate body is in immediate f.g. Horses are prancing all about him. Yvette is approaching closer. Now she reaches him and drags his limp body to one side, just as two horses gallop over the spot where he was lying.

539 EXT. FIELD..WOODS IN BACKGROUND..LONG SHOT (DAY)

The cavalry clash is on in full force, a s Yvette drags the limp form of Karl to a place of safety in a shell hole.

540 EXT. FIELD..MEDIUM SHOT AT SHELL HOLE

As Yvette drags Karl into the shell hole the c avalry are battling all about them. But in this declivity they are at last safe from being trampled on. Frantically Yvette kneels beside her lover and raises his head.

541 EXT. FIELD..SHEEL HOLE..MEDIUM CLOSEUP KARL AND YVETTE

Eagerly Yvette raises her lover's head. But his eyes although wide open, are glassy. He stares right at her b ut do sn't recognize her. Yvette is shocked. "Karl," she cries frantically, "Karl!" She shakes him by the shoulders. Desperately she pleads with him to speak to her. Passionately she covers his face with kisses. She has finally found her lover, only to have him stare her straight in the face without r ecognition.

542 EXT. FIELD..MEDIUM LONG SHOT AT SHELL HOLE

In the shell hole Yvette is pleading with Karl to speak to her, while all a bout them the cavalry is clashing. A German and a Frenchman a re duelling right above the shell hole and one horse almost falls in on top of Karl and Yvette.

543 EXT. FIELD..CLOSEUP OF KARL AND YVETTE IN SHELL HOLE (DAY)

Now Yvette realizes that Karl, although conscious, doesn't remember her. She stops pleading with him and looks into his eyes lovingly. She is calmer now and whispers quietly: "Karl, my beloved. Karl - don't you know me?" Still no trace of recognition.

TITLE: "IT'S YVETTE!"

Pleading - pleading - she strokes his hair gently. Then she thinks of a way to rouse him.

TITLE: "OUR LOVE SONG, KARL -- YOU'LL REMEMBER THAT!"

Softly she hums the melody of "The Love Song." Then, half whispering, half singing, she sings snatches of the song in his ear.

(In this scene Yvette doesn't deliberately sing "The Love Song" as a whole, as she did while singing to Pierre, but intermittently singd a few bars of the song, half humming the melody, half singing the words. This will be reproduced later in Movietone. The clash of the cavalry all about them during the singing of "The Love Song" will be tricked and also reproduced later in Movietone, so that in sound as well as on the screem there will always be the atmosphere of battle all about them)

As Yvette sings her song, her eyes plead with Karl to recognize her. Her face is close to his. She kisses him very gently between the bars of the melody. Very, very slowly recognition dawns in his eyes. They become clearer. As Yvette sees this, she sings with a more tearful pleading in her voice. Karl raises his hand, and with his fingertips, touches her hair, her nose, her lips. Yvette sings more frantically. Karl's vision is clearing. He sees his loved one. Just as Yvette comes to the final words of the song - "I love you," he fully recognizes her and whispers, "Yvette." His arms go about her and they are folded in a passionate embrace. Very slowly we

FADE OUT.

T H E E N D

Dft. Sue. Jay

THE OTHER ENDING FOR "THE LOVE SONG"
WHICH IS TO BE USED

SCE

THI

KINDLY RETAIN THE PRESENT ENDING INTACT
IN THE SCRIPT AS IS.

395 INT.DINING HALL DAY. CLOSEUP OF KARL

Seated at the table he is brooding bitterly. An arm comes into the scene and is placed affectionately on his shoulder. The camera now pulls back until it takes in Haussmann who is standing beside Karl. Karl glances up at his old friend and arises. Haussmann speaks no words of consolation; he knows that Karl is too deeply hurt for that. But he knocks Karl straight in the eye and Karl tries to smile in acknowledgment of Haussmann's heartfelt sympathy. Haussmann offers a suggestion, saying kindly:

TITLE: "IF IT WOULD HELP ANY, I COULD ARRANGE TO HAVE YOU TRANSFERRED TO THE DIPLOMATIC SERVICE IN -----"

Karl nods his appreciation of the old man's offer to get him away from the scene of the tragedy. He pats him on the arm in gratitude, and then without speaking, follows Yvette.

395-A INT.DINING GALL. DAY. MED.LONG SHOT TOWARD THE ANTEROOM.

Karl leaves Haussmann and crosses to the anteroom which he enters.

396 INT.ANTEROOM. DAY. MED.LONG SHOT

Karl enters, expecting to find Yvette, but the room is empty.

396-A INT.ANTEROOM. DAY. CLOSEUP OF KARL

Still staggered under the blow he looks around for his wife and sees --

396-B INT.ANTEROOM, DAY, CLOSEUP OF A TABLE.

On the table is lying Yvette's wedding veil and a hastily scribbled note.

396-C INT.ANTEROOM, DAY, CLOSEUP OF KARL

He rubs his hand across his eyes. Gradually he realizes that this means Yvette has left. He crosses to the table.

396-D INT.ANTEROOM, DAY, MED.CLOSEUP AT TABLE

Karl crosses to the table and slowly picks up the wedding veil. Then he looks at the note and reads it:

INSERT: OF HASTILY WRITTEN NOTE:

Dearest:

I realize I have wronged you. I release you from your vow. You are free. I will never see you again.

Goodbye, my beloved. Forgive and forget

Yvette.

Karl reads the note over, and slowly realizes what its contents mean. Then as he again picks up the wedding veil, he sinks into a chair. Fingering the wedding veil, he stares into space. Now that she is gone he understands the truth of her explanation. It was her love for him that forced her to go through with the deception. And even though only a cabaret dancer, she has really been all that he thought her to be. He believes in her -- and now that she has left him, he realizes more than ever that he loves her. While pondering thus, he fingers the wedding veil, at first thoughtfully, and then tenderly. Now, as he feels the full force of his love for Yvette, he grasps it tightly and, raising it slowly to his lips, he kisses and caresses it tenderly and then buries his face on the table as we FADE OUT

397 EXT.SMOLING DOG CABARET. NIGHT. FADE IN ON CLOSEUP OF FIGURE OF SMOKING DOG.

Smoke is still curling from his pipe, his eye is winking and his tail wagging. LAP DISSOLVE TO

398 INT.SMOKING DOG. NIGHT. MEDIUM LONG SHOT TOWARD THE ENTRANCE.

The cafe is again filled with the most disreputable underworld type, mostly men. The cigarette smoke is thick and the atmosphere grim and foreboding. The patrons, half-drunk, and still drinking, are listening to a girl sing, off stage. (As we LAP DISSOLVE to this interior shot, Yvette's voice is heard in Movietone, singing the same snappy French song that she sang in the opening sequence. However, the voice is dull and spiritless and, without seeing Yvette, we know from the sound of her voice that she is forcing herself to sing this gay song, even though her heart is breaking.)

As the patrons laugh and gesture drunkenly toward Yvette, the camera moves back to take in Yvette, as she dances from table to table, like she did in the opening sequence. She is dressed in the same abbreviated costume.

399 INT.SMOKING DOG. NIGHT. MEDIUM SHOT AT ORCHESTRA.

Papa Pierre is back at his old post and leading the orchestra with the same majestic strokes of his baton.

400 INT.SMOKING DOG. NIGHT. MED.CLOSEUP YVETTE,

as she dances and sings. It is indeed a hollow mockery of a snappy number. Her attempt to be gay and flirtatious is pitiful in its insincerity.

401 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Two rough-looking underworld types throw coins to Yvette.

402 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

As the coins fall at Yvette's feet she doesn't even notice them, but continues her snappy song, while it is apparent that her mind is far away. She now leans close to a drunken Apache to flirt with him, as she did in the opening sequence. As this repulsive creature reaches for her eagerly she breaks away and staggers to the piano, almost collapsing.

403 INT.SMOKING DOG. NIGHT. MED.CLOSEUP OF YVETTE.

She cannot go through with the farce and almost faints. Papa Pierre hurriedly enters and anxiously ask her if she is all right.

404 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Several underworld types gaze at Yvette in surprise, wondering what has happened to her.

405 INT.SMOKING DOG. NIGHT. MED.CLOSEUP YVETTE AND PAPA PIERRE.

Yvette is pretending to Papa Pierre that she is all right; but he realizes that she is in no mood to sing the snappy song. He is very tender with her and tries to reassure her.

406 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

The drunken patrons are clamoring for a song.

407 INT.SMOKING DOG. NIGHT. MEDIUM CLOSEUP YVETTE AND PAPA PIERRE.

Papa Pierre glances anxiously toward his patrons and then gently asks Yvette if she thinks she can sing. Realizing that she must go through with her job, Yvette nods. Then Papa Pierre gets an idea. He knows a song that she will be able to sing only too well. He wiggles his finger slyly at her and then crosses to the orchestra.

408 INT.SMOKING DOG. NIGHT. MED. SHOT AT ORCHESTRA.

Papa Pierre enters and instructs the orchestra what to play. He swings his baton and they play, "The Love Song." (This will be reproduced later in Movietone, and will be continued through the following scenes as an accompaniment to Yvette's singing.

409 INT.SMOKING DOG. NIGHT. MED.CLOSEUP OF YVETTE.

She hears the strains of "The Love Song". Slowly quietly, it brings back memories of her beloved. She smiles and then almost unconsciously starts to sing. (CLOSEUPS of Yvette singing, "The Love Song" will be retaken later with Movietone accompaniment.)

410 INT.SMOKING DOG. NIGHT. MEDIUM SHOT

Several of the half-drunken patrons stare at Yvette in surprise at this peculiar type of song. They glance at each other quizzically and then look back at her, impressed with her terrific sincerity as much as with the charm of the melody.

411 INT.SMOKING DOG. NIGHT. CLOSEUP OF YVETTE.

As she sings the words of "The Love Song" they bring tender memories of her romance. The tears well up in her eyes as the song comes straight from her heart. Although looking at the disreputable types all about her, she is dreaming of Karl.

413 INT.SMOKING DOG, NIGHT, MEDIUM CLOSEUP OF A HALF-DRUNKEN APACHE.

As he listens to Yvette's song he LAP DISSOLVES TO KARL, seated in the same position and gazing tenderly at Yvette.

415 INT.SMOKING DOG, NIGHT, CLOSEUP OF YVETTE.

As she sings she smiles wistfully at this vision of her beloved. Her gaze wanders to another table and she sees --

414 INT.SMOKING DOG, NIGHT, MEDIUM SHOT

Three rough-looking Apaches are seated at this table watching Yvette and are moved by her song. All three of them now LAP DISSOLVE TO karl, so that we now have three figures of Karl, all gazing tenderly toward Yvette.

415 INT.SMO ING DOG. NIGHT. CLOSEUP OF YVETTE.

As she sings her mind is full of Karl. Now she looks all about the cafe and sees --

416 INT.SMOKING DOW. NIGHT. MED.LONG SHOT TOWARD THE ENTRANCE.

All the patrons in the cabaret (about 10 or 12, are shown in this angle) NOW LAP DISSOLVE to Karl, until the room appears to be filled with figures of Karl listening to Yvette's "Love Song".

417 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

As she sings, she is lost in her dreams of her beloved.

418 INT. SMOKING DOG NIGHT
MED. LONG SHOT TOWARD THE ENTRANCE.

The ten figures of Karl are all listening to Yvette - and now one of them who has been standing in the far background advances toward Yvette. Slowly this figure approaches her.

419 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

She finishes "The Love Song" and smiles tenderly at the approaching figure of Karl.

420 INT. SMOKING DOG NIGHT LONG SHOT TOWARD ENTRANCE

Yvette is in the immediate foreground with her back to the camera, and the ten figures of Karl are facing her. The approaching figure of Karl continues to advance toward her, and now stops before her. He raises his hand toward her and says:

TITLE: "YVETTE."

421 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

As she hears the voice of her beloved, she is startled out of her dreams. As she looks off she sees --

422 INT. SMOKING DOG NIGHT
MEDIUM LONG SHOT TOWARD ENTRANCE

Ten figures of Karl are still watching her, and the one who has approached is standing in the foreground. Now all the other figures except this one LAP DISSOLVE back to their original characters, leaving the one figure of Karl standing before Yvette.

423 INT. SMOKING DOG NIGHT CLOSE UP OF YVETTE

As the other visions of Karl fade away, she stares with incredulity toward the real Karl.

424 INT. SMOKING DOG NIGHT CLOSE UP OF KARL

Smiling tenderly at Yvette again, he speaks her name!

TITLE: "YVETTE."

425 INT. SMOKING DOG NIGHT
MEDIUM CLOSE UP OF KARL AND YVETTE

As Karl approaches closer to her, Yvette stares at him, half dreaming, half realizing the reality. As he leans close to her, she slowly raises her hand and timidly touches his cheek. She cannot believe that he is actually before her. Tenderly her finger tips caress his eyes, his nose, his mouth -- and then she knows that it is he. Impulsively her arms go about his neck and he folds her tightly in a passionate embrace.

426 INT. SMOKING DOG NIGHT
MEDIUM CLOSE UP OF TWO UNDERWORLD TYPES

They stare in amazement at the unusual sight of this cabaret dancer in the arms of a handsome young cavalier in the full dress uniform of a military attache. As one of them gapes stupidly, his pipe falls out of his mouth.

427 INT. SMOKING DOG NIGHT
MEDIUM CLOSE UP OF KARL AND YVETTE

As they separate from their embrace Karl holds her in his arms and says:

TITLE: "FORGIVE ME, YVETTE -- I LOVE YOU."

He takes his cape from his shoulders and puts it about her. With his arm about her shoulder he starts to lead her to the door.

428 INT. SMOKING DOG NIGHT
MEDIUM LONG SHOT TOWARD ENTRANCE

All the bewildered patrons of the dive stare in amazement as Karl leads Yvette past them.

429 INT. SMOKING DOG NIGHT
MEDIUM SHOT AT ORCHESTRA

Papa Pierre is staring after Yvette, bewildered at this unexpected turn in events. Now he turns to the others in dismay, and with a pathetic shrug of his shoulder says:

TITLE: "SHE GO -- SHE COME -- NOW SHE GO FOR GOOD!"

He gazes hopelessly after Yvette.

430 EXT. SMOKING DOG CABARET NIGHT MED. LONG SHOT

Karl is helping Yvette into a closed cab. As it drives away with them, Papa Pierre and several of the patrons from the dive come up the steps and stand on the side-walk gazing after them.

431 INT. CAB NIGHT MED. CLOSE UP KARL AND YVETTE

Yvette is almost limp in Karl's arms. Even yet she doesn't seem to have grasped the reality -- that Karl has come back to her! But as he speaks tender words of love and holds her tight in his arms, she realizes that her dream has come true. Again he tells her of his love and that he wants her always as his wife. He kisses her tenderly on the forehead as he speaks, and with a sigh of happiness she nestles close into his arms.

432 INT. SMOKING DOG NIGHT MED. SHOT

Papa Pierre and several of the patrons are still standing on the side-walk gaping after the disappearing cab. Turning, Papa Pierre now "shoos" them back into the cabaret, and with a hopeless shrug of his shoulders and a funny little walk, turns back to the Smoking Dog. The camera follows him, and as he passes the figure of the dog the camera continues to move up until it takes in a CLOSE UP of the Smoking Dog. As the dog solemnly puffs at his pipe and winks his eye - FADE OUT.

Feb 1928 Jan

"THE LOVE SONG"

DIALOGUE

SCRIPT

PROPERTY OF: D. W. GRIFFITH

[redacted]

SCENE

INT. [redacted] CABARET

PART II - LONG SHOT

The cabaret is filled with noisy crowd. Orders, gay chatter, snatches of semi-ribald songs in French. PAPA PIERRE directs his orchestra, even while he welcomes and seats arriving guests. HENRI, stupidly hurries about taking orders.

VOICES: Garcon, two beers!
Garcon!

PAPA PIERRE: Oui Messieurs!
(Calling)
Henri!

HENRI: Oui! Oui!

FEMALE VOICE: To this table!

P. PIERRE: In moment, Madame!

VOICE: Let Manon sing!

VOICES: Oui! Oui!
Manon!

P. PIERRE: Oui! Oui!

S-61 INT. SMOKING DOG CABARET

MEDIUM SHOT

Papa Pierre hurries to table where Nanon is seated, while an artist draws a crayon sketch of her. Her head is draped and she patiently affects the attitude and resignation of a Madonna.

S-61-A INT. SMOKING DOG CABARET

CLOSE UP FIRST

He is seated alone at a table; he seems vastly bored, yet searches the faces of most of the women present; he finds them totally unattractive.

S-61B INT. SMOKING DOG CABARET

MEDIUM SHOT - PAPA PIERRE NANON & ARTIST

As in S-61.

P. PIERRE: Nanon, let the picture be finished after you sing!

NANON: Si, Papa Pierre.

(She gazes at the drawing; is not pleased.)

Mi dios! I not that ugly.

ARTIST: It is very true!

NANON: You make me a fright! Tear up, I say!

P. PIERRE: (Placating her)
He will make it fine after the song! Come!

S-62 INT. SMOKING DOG CABARET

2. MEDIUM SHOT - NANON AND ARTIST.

(As Nanon starts to turn away.)

ARTIST: My cape, please, Mademoiselle.

NANON: Comm?

ARTIST: Give me my cape.

NANON: I keep the cape as pay for pose.

ARTIST: No, no, no!

NANON: (As he grabs the cape-)
Carramba! You rude donkey!
(She pulls down his cap and buffets him)
Tonto!

ARTIST: Sacre! You are mademoiselle, the devil!

NANON: (Laughing, all her anger instantly vanishing)
Si, si! That is Nanon!

S. 63 INT. SMOKING DOG CABARET

CLOSE UP PINOT

He has been arrested by Nanon, and appraises her with some critical interest.

C-64 INT. SMOKING DOG CABARET

MEDIUM CLOSEUP - NANON & PAPA PIERRE

P. PIERRE: (Appealing) Please, the song!

NANON: (Reaching playfully for the bow) Give the bow----I play the orchestra!

P. PIERRE: No, no! They anger for you to sing!

C-65 INT. SMOKING DOG CABARET

MEDIUM SHOT NANON & PAPA PIERRE

(Nanon takes the bow from him and draws it across his stomache.)

NANON: Swell up!

P. PIERRE: Mon Dieu! You are terrible infant!

NANON: Silencio! (Peremptory)

(She draws the bow back and forth across his stomache, and hums the scale)

Do, re, mi, fa, so -- la! Ah, you have the musical stomache!

S-66 [illegible]

[illegible]

The crowd laughs, she surrenders the bar with a caress to P. Pierre, showing a great affection, between them. He pats her cheek forgiving.

VOICES: Nanon! Nanon!

S-67 [illegible]

[illegible]

(Gaily to the crowd)
NANON: Ola! Ola! Friends of me!

S-68 INT. SMOKING DOG CABARET

M. LONG SHOT CAFE

VOICES: Hello, Nanon!
Vive Nanon!
Sing the Spanish song!

S-69 INT. SMOKING DOG CABARET

MEDIUM SHOT

NANON: Si, si! Little song! In Spanish -- so you not know how naughty eet is!

The crowd laughs and applauds; the orchestra is playing, and she sings a Spanish song, passing about and flirting with the male guests, as she sings; to man, at table who reaches for her.

NANON: Keep yourself the cool!

S-69 (Cont.) (To another who grabs her)

HANON Sin Verguenza!

(She slaps him, and continues her flirtatious song)

S-70 INT. SMOKING DOG CABARET

MEDIUM SHOT AT TABLE

Hanon teases a man at a table with a woman.

HANON: Take share of dance with me, hein?

WOMAN: No, no!

HANON: (Laughing)
Please excuse!

S-71 INT. SMOKING DOG CABARET

MEDIUM SHOT

(Hanon sings another bar and hops up on a table and twirls a man's mustache)

S-72 INT. SMOKING DOG CABARET

CLOSE UP MAN

MAN: A kiss, hein?

SS-73 INT. SMOKING DOG CABARET

MEDIUM SHOT

HANON: Dios, no! You have mustache like mould on slice of cheese

(She hops down finishing her song; the guests applaud)

S-74 [illegible]

[illegible]

VOICES: Brava, brava!
Viva Manon!

(A number of the guests toss coins at her feet; she picks them up gratefully)

S-75 [illegible]

[illegible]

MANON: Gracias! Gracias!

(She notes a gold coin which Pinot has tossed her; she picks it up surprised, sees him and smiles; he nods; she carries the coin over to his table.)

MANON: Monsieur, you make mistake maybe when you toss me the gold coin?

PINOT: Oh, no!

MANON: Ah, gracias.

(She puts the coin in the valley bank.)

I be glad to have you hit me with gold lous till I black and blue!

(Smiling)

PINOT: Won't you sit?

S-76 [illegible]

[illegible]

(Ramon sits down at table with Pinot)

RAMON: My feet say: Please feel

S-77 [illegible]

[illegible]

(Pinot appraising Ramon)

PINOT: Not French, hein?

S-78 INT. SMOKING DOG CABARET

MEDIUM SHOT OF BOTH

RAMON: No! Me no 'oui, oui! Me 'Si, si!' - from Barcelona!

PINOT: (Critically)
Um---um---

RAMON: For why you 'um' at me?

S-79 INT. SMOKING DOG CABARET

C. U. PINOT AND RAMON

PINOT: I'm studying you.

(Shrugging)
RAMON: Bueno! I am quite good for the eyes!

PINOT: You are very -- volatile.

S-61 INT. SMOKING DOG CABARET

CLOSE UP NANON

Uncertain whether to be offended or not.

NANON: I shall?

S-61 INT. SMOKING DOG CABARET

MEDIUM SHOT OF BOTH

(Indicating)

PINOT: As you sat over there you were quite sedate.

NANON: Ha! It while artist draw picture of me as Madonna! Mo! Ha!

PINOT: It may be that my long quest is ended---

(breaking off and picking up menu)

Pardon!

(Tendering menu)

Won't you have a bite?

S-62 INT. SMOKING DOG CABARET

S. LONG SHOT

NANON: Ah, I have no appetite --- still --

(taking menu and calling, and gazing at menu)

Garcon! Garcon!

S.83 INT. SMOKING DOG CABARET

CLOSE UP PAPA PIGEON

PAPA PIGEON: Henri!

S.84 INT. SMOKING DOG CABARET

MEDIUM SHOT

(Hurrying to Manon)

HENRI: Oui! Oui!

(Pinot studies her as she orders)

Creme of mushrooms epicure -- Hors d'Oeuvre Parisian --- Beefsteak Parmentier --- French Fry potatoes --- and ---

(Writing hurriedly)

HENRI: Oui! Oui!

(Searching menu)

MANON: Um -- um ----

S.85 INT. SMOKING DOG CABARET

CLOSE UP PINOT

(Smiling)

PINOT: No, appetite, hein?

S-86 INT. SMOKING DOG CABARET

MEDIUM SHOT

MANON: Ha! I store up for the time when I have appetite -- and nothing to fill him!

(Continuing to order)

Souffle au Fromage -- Salads Imperial -- Patissirie --- fruit and nuts --- and a bottle of champagne!

HENRI: Oui, oui!

MANON: Hurry~~up~~ I starve to death fast!

S. 87 INT. SMOKING DOG CABARET

MEDIUM CLOSE UP - FINOT & NANON

(As Henri departs with the order)

FINOT: Tell me of yourself.

NANON: (Shrugging)
Ma Nadal Papa he wish me to marry autodriver --- I say please excuse --- I wish to see life --- so, away I run to Paris!

FINOT: You have seen life?

NANON: Oh, mi dios! What one not see in Paris!

FINOT: How would you like to leave this low place for the world of fashion --- where you could have fine dresses and money?

S. 88 INT. SMOKING DOG CABARET

CLOSE UP NANON

NANON: (Puzzled)
Say again!

S. 89 INT. SMOKING DOG CABARET

CLOSE UP FINOT

FINOT: They shall be yours --- if you'll come with me.

8.00 **INT. SMOKING DOG CABARET**

MEDIUM SHOT NANON AND PINOT

NANON: Ah, monsieur! Naughty, naughty! You set trap for my little virtue!

PINOT: No, no --- you misunderstand me -- it's only a sort of Cinderella affair---um---you know the Cinderella story?

NANON: Ha! Nice lie! No, thank----the slipper not fit my foot!

8.01 **INT. SMOKING DOG CABARET**

MEDIUM SHOT

(Henri places some food on the table; Nanon begins to eat)

PINOT: I'm no trifler ----I'm the agent of a titled lady -- She will pay you handsomely if ---

(Breaking off)

Can you make a man fall in love with you?

NANON: Ha!

PINOT: -------As a sort of joke?

8-02 **INT. SMOKING DOG CABARET**

CLOSE UP NANON

Nanon: It joke the way all the men fall for love of me now! That my trouble. They say: 'Nanon, mi querida -- my heart she crack for love of you --- please come be my bliss and sin!' I slap, I hit, I kick them away! Say: no, thanks, --- I keep my virtue little while more!

S. 92 INT. SMOKING DOG CABARET

CLOSE UP PINOT

(A bit ironic)

PINOT: Indeed?

S. 94 INT. SMOKING DOG CABARET

MEDIUM CLOSEUP MANON & PINOT

MANON: (Very earnest)
But, mi dios, senor, you know what I fear? That some day my virtue she desert me at critical moment!

PINOT: A daresay!

(Henri has opened bottle of champagne and it spatters on Manon)

MANON: (To Henri)
Stupid! You asleep above the eyes!

S-95 INT. SMOKING DOG CABARET

CLOSE UP PINOT

(Resuming business as Henri departs)

PINOT: If you'll agree to help the countess with her little joke ---
(He takes sheaf of bills from his pocket)
I am authorized to pay you five thousand francs in advance ---

S-96 INT. SMOKING DOG CABARET

CLOSE UP MANON

(Her eyes popping out at the sight of that much money.)

MANON: Five thou ----? Mi dios!

6. 97 INT. ENGLISH 400 CABARET

MEDIUM SHOT OF BAND

PIROT: And sure, if you succeeded.

BARON: (Taking the money and gazing at it awed)
I-----is real money?

PIROT: Indeed.

BARON: (Eager)
Say on, senor! You have my curiosity on the thrill

FADE OUT.

S285 MED. SHOT NANON & DIANE:

(After Karl goes out, Nanon sinks to her knees and sobs; a pause and DIANE enters softly, by another door. She pauses, observes her, a slight sneer on her face, then speaks with apparent sincere solicitude.)

DIANE: Child!

S286 CLOSE SHOT NANON & DIANE:

(Nanon lifts her face; is surprised. She rises with something of dignity, attempting to control her emotions in the presence of another woman. She gazes at Diane a moment, and replies with something of wistful scorn.)

NANON: I have now serve your joke purpose--I want to be alone.

DIANE: Dear little Nanon! I understand--I came in--I--overheard.

S287 MED. SHOT NANON & DIANE

DIANE: Forgive me.

(With apparent earnestness, as she goes to Nanon.)
(Nanon gazes at her wonderingly)

DIANE: I never dreamed that you might come to love <u>him</u>!--- might suffer! Forgive me please.

8285 CLOSEUP NANON & DIANE

NANON: (Bewildered)
Oh----you do have the human heart.

DIANE: (Putting her arms about Nanon with hypocritical affection)
I could cry with you! Forget our foolish bargain! By all means marry your---Karl!

NANON: Mi Dios! How my heart beg for that!

S 289 MED. C. U. NANON & DIANE

DIANE: Send him the message flower!

NANON: (More to herself)
It never be.

S 290 C. U. NANON & DIANE

DIANE: But he loves you!

NANON: He not love the lie I am!

S 291 MED. SHOT NANON & DIANE

DIANE: (Scouting)
Pouf! All women tell little lies for love. It is our right---our defense.

NANON: It is my -- shame -- oh --- but ---

(With utmost earnestness and pleading)

Please---never tell Karl the truth of me---please say another lie. that---that I have go back to the convent---for all the time.

S 292 MED. C. U. NANON & DIANE

DIANE: Ah, now, now ---

NANON: ---I so wish him to think sweet of me always.

DIANE: (Gaily)
He will.

s 293 CLOSEUP NANON

(With simplicity)

Adios.

S 294 CLOSEUP DIANE

(As Nanon starts)

Wait, little silly!

S 295 MED. CLOSEUP DIANE & NANON

NANON: (With firmness)

I go now.

DIANE: (As Nanon starts)

Where are you going?

S 296 MED. SHOT NANON

NANON: Maybe to the --- the ---

(She breaks, sobs, and hurries impulsively from the room)

Oh---oh, valgame dios!----

S 297 MED. SHOT DIANE

DIANE: (Surprised, unable to detain her)

Nanon! Come back! I command!

(But Nanon has closed her door with a little bang; Diane is furious; she snarls)

Fool! Gutter-cat! Oh, you shan't wreck my --

S 297 (Cont.)

DIANE: (She breaks off and viciously rings for a maid)

Ohhhh

(She gives silent vent to her rage until the maid enters hurriedly)

S 298 CLOSE SHOT OF MAID

MAID: Madame?

S 299 CLOSE SHOT OF DIANE

DIANE: (Peremptory)

Instruct the footmen to lock the doors! To prevent that little ingrate from leaving the house!

BEDROOM

(As the Maid hurries out we LAP DISSOLVE TO Nanon's room; five to ten minutes have elapsed. Nanon is almost dressed in her own simple little dress; her shabby bag is there, also her hat; she sobs in a subdued, hopeless fashion as she completes her dressing. DIANE is with her; she is argumentative, forceful, spirited, as she continues:)

S 800 MED CLOSEUP DIANE:

DIANE: You shall not go!

(Shaking her)

Oh, must I shake sense into you! Listen to me!

(Nanon half listens, while she works, her sobs are broken)

I am older than you! I know the world ---love--men! If you had squandered yourself on other men, Karl would despise you! But you have not!

S 801 MED SHOT DIANE & NANON

NANON: (With ut utmost earnestness)

Oh, no, no, never! But---it is-- hopeless the same.

DIANE: (Provoked)

Oh, you're a little fool!

S 802 CLOSE SHOT DIANE & NANON.

NANON: I have known that always.

(A wail)

Oh, my God! Why somebody not drop a rock on my head and kill me while I was child!

(Diane starts to make an ironic retort; withholds it, then continues forcefully)

DIANE: I tell you, it isn't <u>who</u> you are -- or <u>where</u> you came from! It's your innocent mould that Karl loves!

NANON: (With wistful guilt)

Innocent with lies.

S 803 C. U. DIANE

DIANE: (Significantly taking another tack)

You have no right to break <u>his</u> heart!

S 804 MED. SHOT DIANE & NANON

DIANE: You <u>owe</u> him -- the happiness he longs for -- happiness with <u>you</u>.

NANON: But -- his happiness turn sick when he knows --

MED. CL. H. DIANE & NANON

DIANE: Oh, he'll be hurt for a moment, of course! Then, you'll kiss his hurt away -- and he'll forgive and love you all the more!

NANON: Oh---oh---you do think that?

DIANE: I know it!

MED. SHOT DIANE & NANON

NANON: (Almost a prayer)

--if it is that he loves just---the me that is in me.

DIANE: Of course, silly one!

NANON: (Yielding at last)
Mi Dios! You make me crawl out of the coffin!

(Eager, enthusiastic, having finished her dressing)

Oh! Oh! I must catch Karl quick and say to him my terrible truth!

S 807 C. U. DIANE & NANON

DIANE: (Quickly detaining her)

Not now!

(Superior, as she rings the bell)

There's a best time for everything. I will advise you when to tell him.

NANON: (Protesting)
Oh, but Countess, dear ---

S 808 MED. SHOT DIANE & NANON & MAID

DIANE: (To the maid, who has entered)
Have this rose despatched at once to Count Arnim.

NANON: (In a panic)
Mi Dios, no, no!

S 809 C. U. DIANE & NANON

DIANE: (Detaining her)
I'm thinking only of your happiness -- and --

(With a significance Nanon misses)

--and his.

(The maid goes out -- Nanon is very frightened)

NANON: Valgame Dios! I quake in my shoes like Fallen Angel at the Judgment Day!

Scene 809 (Cont)

DIANE: (Having triumphed, smiles radiantly, and puts her arm affectionately about Nanon)

Ah, you adorable child! You do forgive me now?

S 810 MED SHOT DIANE & NANON

NANON: Oh, I do -- you blessed friend!

DIANE: Then---after the marriage -- I wish --

NANON: Af --? -- Ah!

S 811 C. U. DIANE & NANON

DIANE: Oui, after --- please let me give the Wedding Dinner? ~~May I, little dear?~~

NANON: (Putting her arms about her neck)
Oh, I will thank you till the sun of my life go down!

FADE OUT

DINING HALL

S 303 (FADE IN ON DINING HALL: Diane, Karl, Nanon, Finot and guests at table. Baron Haussman is standing, with his glass in his hand, toasting)

HAUSSMAN: Diplomacy has gained by the victory of love

(Bowing to Nanon)

Countess Arnim, Prussia welcomes you.

(To the guests)

My friends -- I give you -- The Bride!

(The toast is drunk standing by the guests; Nanon is delighted, as is Karl; chatter as the guests resume their seats. Diane lifts her glass and toasts)

S 303 MED. C. U. DIANE

DIANE: I give -- the very Gallant and lucky Groom!

(Nanon is pleased and grateful; Karl glances suddenly at Diane; her smiling eyes are enigmatic; the toast is drunk)

s 304 MED. SHOT

NANON: (Grateful, sincere, naieve)

May -- may I give -- the most dear of friends -- the Countess des Granges!

DIANE: Merci!

VOIC: Bravo!

(The toast is drunk, and the guests are again seated; there is happy buzz and chatter. Diane gives a signal to a servant. Final, by her side, alone of the guests is sober and apprehensive.)

S 306 CLOSE UP DIANE

DIANE: Now, I dare a little novelty for your entertainment -- some eccentric musicians.

S 306 C. U. DIANE & PINOT

PINOT: (Sotto voice, with utmost earnestness)

Countess, have pity!

DIANE: (Pitiless)

Hush!

(Karl and Nanon, so engrossed in each other, that they have scarcely heard the announcement of Diane; she points her subsequent statement in a manner to attract Nanon's attention)

S 307 C. U. DIANE

The musicians are from the Smoking Dog Cabaret -- one of the lowest dives in Paris!

(Arrested, Nanon gazes at her, puzzled; a haunting question in her eyes. There is an expectant buzz from the guests as PAPA PIERRE and his musicians enter. They move to the music alcove. Nanon gasps and becomes frozen with apprehension when she sees Pierre and the other familiar faces. She swiftly searches Diane's enigmatic smile; she loses her nerve for an instant; becomes panic-stricken, and appeals sotto voce to Karl)

S 309 [illegible]

MANON: Chevalier!

KAHL: Darling?

MANON: (Trying to steal herself)
No-he-nothing.

S 310 (Cut to the Musicians crossing the room and taking their places; Pinot suffers silently with Manon; Diane smiles blandly, guilelessly; Manon endeavors to conceal her face from Papa Pierre)

S 311 C. U. DIANE

DIANE: The musicians are said to be excellent--even if they do come from so vile a place.

In the above the musicians tune their instruments. Pepa Pierre looks around.

P.PIERRE: (Surprised)

Mon Dieu!

(To one of his musicians clutching at him)

Martel, look (Indicating)

It's Manon!

MARTEL: (Seeing recognizing Manon)

Cheee---Monnnn---It is!

(Attracting attention of other musician)

Louis! Yonder!

P.PIERRE: (Striving to silence them)

Sshi Do not recognize her!

MARTEL: (To Louis)

It's Manon!

P.PIERRE: (Peremptory)

Ssssh---I command!

(Striking with baton preparatory to playing)

On moment!

S 312 [illegible]

(In the others, the musicians tune their instruments; Pierre, dancing about, recognizes Manon; is amazed; starts to speak, checks himself, and in pantomime indicates his discovery to the others, but restrains them from giving any outward evidence of recognition of Manon. Diane gives a signal, and the orchestra begins to play. GUY DE MANON, whitewashed)

S 313 CLOSEUP DIANE

Won't the charming bride sing us a bar of the song she loves so well?

S 314 CLOSEUP MANON

MANON: (Manon is beyond words)

Oh---

S 315 CLOSEUP HAUSSMAN

(Appealing)

Ah, do, little countess!

VOICES: Oui! Oui!

(illegible)

As Manon enters the misers sit down to play cards.

MANON: Oh, papa Bergo-ready (illegible)?

PAPA PIERRE: Only to play ----

(very amazed)

But it is (illegible)----

MANON: Oh, mi dios------

PAPA P.: (Interrupting)

MANON: No one shall know!

(Aloud, elaborately bowing)

PAPA P. Oui, Mademoiselle! I play it as you wish!

(The orchestra starts and Manon sings)

S 316 [illegible]

KAUL: (Also spreading, satin rose)

It's our song they are playing--just a verse and then we'll slip away.

S 317 MME. AMOT HAUSSMANN.

HAUSSMANN: (Having risen and tenders Manon his arm)

Countess, may I?

S 318 (Mechanically, hardly knowing what she does, Manon takes Haussman's arm, and the guests applaud as he escorts her to the alcove; Papa Pierre and the musicians give no sign of recognition of Manon; she is utterly grateful, though she feels instinctively that the sword hangs over her head. She starts to sing, then the memory of the song possesses her and she sings poignantly; her last notes are low sobs; the guests applaud; Manon staggers, great emotion overcomes her, she totters toward Papa Pierre and with a great sob buries her face on his bosom.)

S 319 Calls PAPA PIERRE & NANON

PAPA PIERRE: (Comforting Nanon)

Ah, little Nanon--do not cry!

S 320 Discover DEATH

DEATH: Mon Dieu! What strange friends for our pretty bride!

S 321 ENTR. SHOT KARL, NANON & PAPA PIERRE

(Karl, perturbed, puzzled, rushes into the shot, and pushes Papa Pierre away)

KARL: (Bewildered)

Nanon? You know this--fellow?

NANON: (Almost beyond words)

Karl--I--I one time sing in Papa Pierre's cabaret.

KARL: (The impossible)

Nanon!

s 323 SIGNEUR PAPA PIERRE

(With almost carnal ecstasy)

Oui, monsieur--but always one was a saint of goodness!

s 323 The guests are filing out of the dining-room; Nanon cries; Pinot has approached and touches Papa Pierre on the arm)

s 324 MRS. L. D. OF BOOM

PINOT: Into the ballroom. Hurry!

PAPA PIERRE: Oui, monsieur! Oui!

(He bundles his instruments and urges his musicians from the alcove. Karl, bewildered, strangely haunted, gazes inquiringly at Diane, who alone remains at the table; what he reads in her smiling eyes makes him begin to realize that he and Nanon are victims of some sort; he draws himself up and gazes at Diane)

3 320 [illegible]

(Endeavoring to control her emotions)

Oh, Karl--Karl--

3 324 [illegible]

(He puts her arm into his own, and with dignity escorts her from the alcove; as they start to pass Diane, she addresses them with sweet mockery)

DIANE: Going so soon, Countess?

KARL: (A curt nod)

3 327 MED. C.U. KARL, DIANE & NANON

DIANE: (Laughing lightly, detains Nanon, who shivers at her touch)

At least, not without your pay for posing as a lady.

(She produces sheaf of notes and tenders to Nanon)

KARL: (In greater bewilderment)

Countess? What - ?

S 328 [illegible]

[illegible]: (Mischievously)

I always pay my debts, sweet.

KARL: Nanon?

NANON: (As Nanon is pathetically dumb)

Isn't she a beautiful little mud-flower?

S 329 S.U. KARL, DIANE & NANON

KARL: (With resentment)

You speak of the Countess Arnim!

DIANE: (With a triumphant little laugh)

You said you preferred to marry a woman of the streets. Voila! You have!

NANON: (Moaning)

Oh--Oh.

KARL: (Taking her, desperately appealing)

Nanon! ~~Nanon!~~ Tell me it's a lie ~~Itsalie~~

S 330 [illegible]

(As Nanon is mute)

Forgive me, dear, for revealing your sinful little secret!

S 331 MED. SHOT OF THE THREE

KARL: (Realizing)

Oh! Oh!

(He pushes Nanon away from himself in loathing, and draws himself up in outraged scorn, which includes both the women)

Why!--You---twin harlots!

S 332 CLOSEUP DIANE

(Outraged, as Nanon moans)

DIANE: Oh, you dare!

S 333 MED. SHOT OF THE THREE

NANON: (Aroused to defensive fury)

Mi Dios! Not say that lie of me!

(She detains Karl, who would go)

Stop you! Stay!

KARL: (With loathing, endeavoring to free himself)

Aside!

s 333 (CONTINUED)

KARL: (As Diane's mocking laughter rings out)
You listen to the truth of me!

DIANE: No!

KARL: (Not to be denied)
You shall!

s 334 MED. C.U. OF THE PAIR

DIANE: (Laughing, starting to go, with irony)
Spare me the domestic scene!

NANON: (Quickly detaining her, also)
No!

DIANE: (With scorn)
Remove your hand!

NANON: (In a fury)
You <u>stay</u>!

(Diane is frightened at the menace in Nanon's voice, and at her fury, pales and remains, as Nanon addresses the arrested but sneering Karl, with all the earnestness of her aroused soul)

4 880 MAN. SHOT OF THE FIGURE

NANON: Sayi--I have the great guilt of let you love and marry without know the truth that I sing at the cabaret - I dance--I live by the coins toss me on the floor--I am from the place of mud, maybe---but now not by the Madonna,---

(She draws herself up in righteous pride)

there is no mud on myself!

(To Diane, a scornful challenge)

May you the same, Lady Hypocrite!

DIANE: Why, you little---

NANON: (Over-riding her)

The Devil should fly away with you! You very proud of what you do! We see if your fine guests are the same proud!

DIANE:)(Perturbed, as Nanon starts up)

Oh! Why--what are you---?

S 336 CLOSEUP MANON

MANON: (Calling off earnestly, importunely)

Baron, the Ambassador! Finot! Gather all those
rebels! She does not end! She just begins!

S 337 CLOSE MANON & DIANE

DIANE: (Aghast)

Oh, you are!

MANON: (Returning, taunting)

You pick me for little mud-rose! Maybe I have plenty
thorns!

S 338 SHOT OF ROOM

((The guests return in a buzz of expectancy; Haussman
and Finot are in the lead: both are gravely expectant)

S 339 CLOSEUP DIANE

DIANE: (Protesting)

No, no! Please return to the ballroom!

S 340 MED. SHOT OF ROOM

NANON: (Peremptorily)

Silence!

(To the puzzled guests)

She bring the mustache here to prove that I am dancer from low cabaret! For why she not tell she send the baron Finot to offer me money to masquerade---to try to make high gentleman fall in love with me--for joke, she say!

DIANE: (Protesting)

Ah, how absurd!

S 341 MED. SHOT OF ROOM

NANON: What you say, Finot?

(Finot is unhappily silent)

Ha!

(Continuing)

I very big fool--I say: Yes! The Countess take me--she teach me everything--how to hold fork--how to bow without fall over--she feed me, dress me, powder me--make me smell like lady! Ha!

(A little catch in her voice)

Then--then she acquaint me with the gentleman of the joke. It--it Count Karl---

VOICE: (Sotto voce)

Mon Dieu!

S 341 (CONT)

VOICES: Count

(Karl is a proud creature; Hausmann is a study in judicial attention; Finot is pale, uncomfortable, as is Diane; the guests hang on Nanon's words)

NANON: I not know the Countess hate the Count Karl

S 342 CLOSER SHOT OF GROUP

DIANE: (Touched to the quick, appealing)

Oh! Don't listen to such nonsense!

KARL: (With cold spirit)

Please do!

S 343 MED. SHOT OF GROUP

NANON: (Getting a clutch on her emotions and continuing)

But the joke--the joke she soonturn on me, myself--
I the one who go deep in love for him. Then--a great miracle--the count love me --my senses fly away--
I forget who I am--

(A sob in her throat)

Then--when he come to say: "Nanon, please marry with me," I remember! I say: No, no, no! I send him away!

(Earnestly to Finot, for corroboration)

BARON: Is true, Diane?

(First half inclines his head, more in shame than affirmation)

Si, si--but--but the countess, she say: Forget our silly bargain--marry the man you love. You have virtue--it is true--think he loves in you!

(She gulps back a sob)

I--I take life again. I wish to run quick to tell Karl the truth--the countess say: No, no! The way of ladies is not to tell the truth until after marry!

(A little pause; she tries to gain her control; the guests buzz)

She say: Leave all to me.. I think she know best--I walk blind in trust of her till --oh!

(A great sob; she is near a break)

Valgame Dios! I not know she just use our love for her trap of hate against Count Karl! Unworthy of his love - she tried to shame - to destroy him.

(Scornful to Diane)

Oh, for shame, you!

(To the guests, with utmost earnestness)

Hear me say: Count Karl is gentleman without shame!

(Humbly, guilty)

Me! Me! I so low in the dust for what I do!

DRUNKEN GUEST: (At rear, applauding)

Bravo!

S 344 [illegible]

DIANE: (Affecting a laugh, applauding)

Ha! What an entertaining little list!

NANON: (Turning and going slowly, menacing to her)

Tell them I have my instructions--

(With deadly fury)

I take your eyes out!

DIANE: Oh!

S 345 C.U. DIANE & NANON

(Nanon's fingers curve talon-like; Diane pales; she can already feel them on her throat; she is a coward)

NANON: (Pitilessly, to Diane)

Pronto!

DIANE: (Frightened to her soul, she gulps her admission)

S 346 SEE C.U. DIANE & MANON & KARL

(Karl gazes at Diane with silent, searing scorn; Manon laughs contemptuously at Diane)

S 347 MED. SHOT OF GROUP

MUSICIAN OUTSIDE: Gravel

(The guests buzz, then silence, as Manon humbly, pathetically, turns to Karl, the statue)

S 348 MED. C.U. OF GROUP

MANON: Karl--you are free from the vows--you never see me again--

(She tries to speak, does so with difficulty)

Maybe--maybe I not the first woman that love has made into great fool.

(Breaking her heart)

Adios--mi querida--adios!

(She tries to stifle back a great sob, turns swiftly and goes from the room; Karl, pale, impulsively turns, and instantly Haussman takes his arm in a vice-like, controlling grip. Karl then turns toward Diane, his face reflecting his infinite scorn)

S 349 [illegible]

KARL Why, yours--

S 350 MED. SHOT OF GROUP

HAUSMAN: (Instantly, suavely interrupting)

-- Charming Countess! May yours be the happiness you deserve!

(Peremptory to Karl, still maintaining his grip on Karl's arm)

Come!.

(He has bowed low, retains his grip on Karl's arm, turns, and with great dignity, escorts Karl from the room. Diane is not happy.)

S 399 PARIS IN OR INTERIOR SMOKING DOG CABARET

(The cabaret is crowded; Papa Pierre and Henri busy themselves with the guests; there is chatter, bustle, noise, music from the orchestra. Nanon, van, pâle, tonalessly bounds in and endeavor to sing a Spanish song; her effort is pathetic; the crowd hoots her)

S 399 MED. SHOT OF CABARET

VVOICES: Terrible!
Sacre!
Take her away!
She's drunk!

WOMAN'S VOICE: She must be ill!

ANOTHER: She suffers!

S 400 CLOSER SHOT IN CABARET

(Nanon sobs, breaks in her song, starts out; a man tries to detain her; she releases herself, sobbing, and runs out of cabaret, and sobs alone behind the screen. Papa Pierre, almost in tears himself, comes to comfort her; he takes her in his arms tenderly.)

S 401 — <u>CLOSE SHOT MARIE & PAPA PIERRE</u>

P. PIERRE: Ah, little Mamma! Do not cry! They do not know -- or would not be so cruel!

S 402 — C — <u>C. U. MARIE</u>

MARIE: (A hopeless wail)
Oh, for why have I die -- yet stay alive?

S 403 — <u>C. U. MARIE & PAPA PIERRE</u>

P. PIERRE: There, there, cherie -- sing your love song. It will go to their hearts.

(Persuasive as she sobs)

Oui, oui, please!

S 404 — <u>MED. SHOT OF CABARET</u>

(She endeavors to control herself; with his arm about her, he urges her back in to the cabaret. He starts the music; she begins the Love Song, and sings with such poignancy that the chatter is stilled, the crowd is attentive, rapt; as she concludes she is almost self-hypnotized; a pause and Karl walks into the closeup with her; she gazes at him; his smile is loving, forgiving)

S 406 BIG C. U. MANON

MANON: (Uncertain)
My phantom -- Karl ----

S 407 C. U. KARL

KARL Little wife, I've come to take you.

S 408 C. U. KARL & MANON

MANON: (Going into his arms with a great sob)
Oh -- oh--

(A prayer, as she lifts her face)

I thank you, Mister God!

FADE OUT

F16 1928 Gor

LADY OF THE PAVEMENTS

JOS. M. SCHENK
PRESENTS
D. W. GRIFFITH'S
LADY OF THE PAVEMENTS

Presents

A United Artists Picture

COPYRIGHT FEATURE PROD. INC 1928

Length — feet —
No of Reels Approximately —

Personally Directed by

D. W. G R I F F I T H

Story by

KARL VOLMOELLER

Adaptation

SAM TAYLOR

Photography

KARL STRUSS

assisted by

Billy Bitzer

Settings by

WILLIAM CAMERON MENZIES

-o-

Production Manager

RAYMOND KLUNE

CAST

Karl von Arnim.....William Boyd

Countess Diana des Granges.....Jetta Goudal

Manon del Mayen.....Lupe Velez

Ambassador Haussmann.....GeorgeFawcett

~~Chamberlain~~ BARON FINOT.....Albert Conti

A Pianist.....William Bakewell

~~A Dandy~~ MONSIEUR DU BRAY.....Franklin Pangborn

Papa Pierre.....Henry Armetta

Official Billing

JOS M SCHENK AS
PRESENTS

D. W. GRIFFITH'S 100%

[redacted]

LADY

LADY...OF.THE PAVEMENTS 100%

with

WILLIAM BOYD-----JETTA GOUDAL 80%

LUPE VELEZ 40%

George Fawcett and Albert Conti 20%

from the story by

KARL VOLMOELLER 15%

adapted for the screen by

SAM TAYLOR 7½%

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UNITED ARTISTS PICTURE

Synapses

SHORT SYNOPSIS

Karl von Arnim, military attache to the Prussian legation at Paris, discovers that the beautiful French Countess Diane des Granges to whom he is engaged is unfaithful to him and in a fit of anger he tells her that he would rather marry a woman of the streets.

Enraged by the deliberate insult, Diane sends for Finot, the chamberlain to Napoleon the Third -- over whom she has some hold -- and tells him of a plan to force Karl into marrying a woman habitue of one of the low drinking dives of Paris. The chamberlain objects to being an agent in this intrigue, but under pressure gives in and agrees to find such a potential mate for Karl.

Finot goes to "The Smoking Dog Cabaret" and discovers Nanon, a beautiful Spanish girl who dances and sings there. He attracts the girl's attention by flinging a golden coin her way and under promise of more money gains her consent to play a practical joke on "someone" by making him fall in love with her.

Nanon arrives at Diane's apartments and is instructed in the social virtues by the Countess until she is a nearly perfect example of what a demure, convent bred girl should be. Later Nanon, now called La Paiva, makes her debut to society and is presented at a formal ball where, she is made to understand, she will meet the man she is to beguile.

Nanon is introduced to many men - short, fat and ugly diplomats - and each one causes her to shudder for fear it is

the one she is to make love to. Bored and perhaps a little frightened by the pomp, she seeks to escape in the memories of her past, so she prevails upon a pianist to accompany her as she sings a happy little melody she learned when a child. The first few bars of the song revive her courage and she is but halfway through the melody when she sees Karl in a handsome military uniform before her, transfixed by her beauty and song. As she sings the closing words of the song, "I love you," Nanon finds the eyes of the young man boring into hers.

An introduction follows and Nanon learns from Diane that Karl is the man. She is astounded and almost a bit afraid of the consequences, but she advances the affair until, later, Karl begs her to marry him. Nanon who sincerely loves him in return, meanwhile has learned of Diane's plot through the sympathetic Finot and she puts Karl off, telling him she could never become his wife.

Disappointed, and not understanding the reason for his dismissal, Karl goes but leaves a rose in Nanon's hands with the plea that she send it to him in the event of a change of mind.

Diane enters later and persuades Nanon to marry Karl on the promise that she will never tell him of Nanon's past life at "The Smoking Dog" cabaret. Diane makes the one condition that for her silence she be privileged to give a wedding banquet to the newlyweds. Nanon consents happily and she sends for Karl and accepts him.

Later, at the banquet, Diane makes an announcement to the effect that she has a surprise and to the horror of Nanon the "Smoking Dog" orchestra comes into the magnificent room and gets ready to play. Diane then suggests that Nanon sing The girl realizes that she has been tricked and rising resolutely from her chair at the table, she joins her former associates and starts to sing. She falters and with a cry of utter despair she falls into the arms of Papa Pierre, proprietor of "The Smoking Dog" and leader also of the orchestra.

There is consternation among the guests. Karl rises perplexed and is about to go to Nanon when Diane stops him and says: "Evidently they are her friends." Pinot gets the guests and orchestra out of the room and the Countess calmly takes some bills out of a purse and holds them out to Nanon, while Karl astounded, looks on.

"This is your money," says Diane to Nanon, then turning to Karl she says, "You wanted to marry a woman of the streets. Well, you have."

Nanon thrusts the money from her and tries to tell Karl of her innocence in the plot to marry him, but she does not deny her former life at "The Smoking Dog." Karl blazes at her in hate and proceeds to walk away. At this moment Nanon, as a final gesture of desperation, halts him and calls the guests in from an adjoining room. When the elegant people are assembled she tells them of Diane's intrigue. A hum of disapproval wilts Diane and Nanon exhausted by the fury of her tirade, runs out of the room before Karl can stop her.

She sees the solace of Papa Pierre and the sakuret, and once more she sings there, but in a disspirited, heart-broken voice. Everywhere she sees visions of Karl; the gruff face of a sailor forms into the handsome features of him. She sings the love song once more and as she reaches the final words, "I love you," Karl comes from the far end of the room and takes her into his arms.

Putting a cape gently about her shoulders, Karl leads her past the benevolent Papa Pierre and acknowledges a blessing from the old man and passes out into the beyond of a new life.

######

LONG SYNOPSIS

Karl von Arnim is a romanticist in a Prussian military uniform. What matters it to him that his colleagues in the German Embassy at Paris are discussing the imminence of a war with France? What matters mere rumors of war when his thoughts are only for the fair Countess Diane des Granges to whom he is betrothed by special permission of his own Emperor?

Impatient to be gone to his lady, Karl scribbles sweet sentiments to her on the Embassy letterheads while his compatriots discuss vital things of state. But at this moment a messenger enters and gives Karl a note from Diane who pleads a headache and asks for a postponement of their meeting that night.

Karl, however, decides to see her and so he appears at her palatial apartments. He enters the dining salon and observes that the table has been set for two. Other evidence of an intimate party presents itself and Karl becomes suspicious. He turns angrily to Diane's boudoir and opensx the doors. A mirror in the room reflects the image of Diane in slight negligee ushering a man through a secret door in the wall panelling.

Shocked by this conclusive evidence of her infidelity, Karl pushes Diane aside as she protests her innocence and from a window he sees the man enter an elegant coach and drive away. Diane makes a dramatic pretense of innocence, but when it avails her little she declares with a great show of pride that the man

was the Emperor Napoleon, as if the fact not only justified her act but glorified it as well. Karl rose formally and indicates that a von Arnim does not marry the mistress of any man -- not even of the Emperor.

"I assure you, Madam," he says, "that I would rather marry a woman of the streets."

Karl leaves her meditating the insult. The Countess jerks a bell rope savagely and instructs her maid to inform the Emperor's Chamberlain that she wishes to see him immediately. After a brief lapse of time Finot enters. He hears, with disciplined suavity, Diane's version of the encounter with Karl and becomes genuinely amazed when the woman orders him to find a girl of the streets for her.

Diane then unfolds her plans. If the proud Karl von Arnim would rather marry a woman of the streets, then she will oblige him by providing the bride, the opportunity and the incentive. Finot demors but the vengeful Diane turns on him the full scope of her physical charms and he gives in.

Finot seeks out one of the lowest dives in the Bohemian quarter of Paris - The Smoking Dog Cafe - the habitat of tawdry women who ply their ancient trade among a clientele of drink-sodden men. Papa Pierre rules this iniquitous roost of his with a fine eye to business; he is also leader of his eccentric orchestra. As Finot enters Papa Pierre seats him, though characteristically he continues beating time for his musicians.

Finot views the actions of the woman with patrician disgust and is on the point of giving up his search in The Bugging Owl when he hears Manon del Bayon in an altercation with a drunken art student. The girl interests him because of her beauty and affected lady-like demeanor as she dismisses her companion. Finot is somewhat disappointed when Manon turns out to be one of the cabaret's entertainers.

She dances from man to man; flirts and tosses and trades unveiled promises for such small coins as they care to give her. Finot tosses a large coin her way and Manon, impressed both by the size of the gold piece and the distinguished man who threw it, comes to the Chamberlain's table and curtseys before him in a ludicrous attempt at the grand manner.

Sure that he has found what he was after, Finot pays for a sumptuous meal ordered by Manon and then asks her if she could make a man fall in love with her -- as a sort of joke. Manon replies that she can make any man fall in love with her, whereupon Finot smiles broadly and tells her of Diane's plans without specifically naming the Countess as the sponsor or Karl as the victim. Manon consents, accepts a large roll of bills and kissing Papa Pierre and his orchestra goodby leaves with Finot.

They go to Diane's apartment and the Countess, after some consideration, approves of Manon. It is agreed that after she has undergone a period of trainihg and refination Manon is to be known as Mademoiselle Paiva, a Spanish lady just come home from

a convent school. Nanon learns the gentle virtues quickly, though there are many amusing moments when she reverts back to type.

While Nanon's training is going on, Diane issues an invitation to Karl and the German embassy staff to attend a gala ball which she is giving. Though Karl protests to his ambassador that he cannot honorably comply with the request, he is prevailed upon to do so because of the strained relations existing between the Prussian and French governments.

The night of the ball comes round and Diane has Nanon in readiness. She has told the girl nothing except that she is to be given a signal - a pinch of her arm - when the man she is to make love to is introduced. Nanon is made known to the various guests as Mademoiselle La Paiva, newly arrived from a convent. Most of the men she meets are gouty diplomats and rheumatic roues and Nanon is in constant fear that it is on one of these that she will have to practice her wiles.

Becoming bored with mere social amenities and fearful lest she make some grave error that will reveal her past, Nanon seats herself before a piano where she is thoroughly at ease and sings a song she learned when she was a young and unsophisticated maiden.

As she starts the song, Karl, accompanied by Ambassador Hausmann, enters the huge reception room. Karl hears the singing and glances with great interest at Nanon. Diane sees this and

smiles to herself; her game is going better than she bargained for. Nanon catches sight of the handsome Karl staring at her just as she is singing the closing words of the song, "I Love You" and blushes.

At the conclusion of the song, Diane leads Nanon away and tells her that she is about to meet the man. The first one they meet is a dwarfed creature and instinctively Nanon withdraws her arm from within Diane's reach fearful that the Countess will give her the signalling pinch, but the signal is not given until Karl is presented. A great friendship springs up between Karl and Nanon later as they waltz.

Their friendship ripens into love. They meet quite often and one night find themselves members of a yachting party on board Diane's palatial houseboat on the Seine. The environment has been so arranged there that the young lovers, meeting in the night with soft strains of harp music filling the air, plight their troth and kiss.

Finot has observed the progress of his and Diane's intrigue with some worry. He is genuinely fond of Nanon and sorry for Karl so he calls on the girl just as she is reading a note from Karl asking for her hand in marriage. He explains that a marriage would be impossible; that Karl would sooner or later hear of her past and that the discovery would wreck his diplomatic career. Nanon is prostrated, but realizes the logic of his argument and consents to dismiss Karl when she next sees him.

Shortly after Flinot's departure Karl arrives and endeavors to persuade Nanon to marry him, but the troublesome memory of her past clouds the girl's mind and crying bitterly that she cannot wed him, she begs him to forget her and go away. Believing her upset by some feminine whim of which he has no comprehension, Karl presses a rose into her hand and says:"When you are ready to say you will marry me -- just send me this."

Unknown to the lovers, Diane has been listening to their conversation and when the door closes behind Karl she comes into the boudoir and simulating an air of innocence attempts light conversation with the stricken Nanon, who with a newly awakened sense of virtue, flies into a rage and accuses Diane of using her as a tool, and breaking her heart in addition. Diane smiles enigmatically and assures Nanon that everything will come out right in the end, and that as far as she is concerned Karl will never hear a word of Nanon's history at the Smoking Dog. The assurance somewhat appeases Nanon and Diane gives the rose to a maid to take to Karl. The girl says she will honor the Countess all her life for her kindness and Diane, with an enigmatic smile, says, "There is only one thing I ask in return -- you must allow me to give you a wedding dinner."

Karl and Nanon are married amidst much ceremony and at the feast Karl toasts Diane as the author of his happiness. Diane

smiles and indicates that she has a surprise in store for the turtle doves. At her command Papa Pierre and his ragged and abashed orchestra enter -- a strange contrast to the assembled nobility. "They're from the Gambling Dog Cabaret," announces Diane,"one of the lowest dives in Paris."

Nanon now knows that she is being made the victim of a diabolical plot and she tries to hide her agonized face behind a fan. Papa Pierre, however, recognizes her but makes no show of it. Diane then announces that the happy bride will sing and although she would rather have forfeited her life, Nanon consents, rises to her feet and dazedly joins the orchestra.

Papa Pierre and his musicians wait in confused expectancy and sensing the great sympathy they feel for her, Nanon smiles and gives her hand to Papa Pierre who kisses it. Karl looks on surprised; Finot is resentful and angry, while the imperturbable Diane smiles wickedly and says: "That's all right, they are old friends."

Nanon stands bravely erect and as Karl advances she introduces him to each member of the orchestra. When Papa Pierre's turn comes she says: "This is Papa Pierre, I used to work in his cabaret." As the embarrassed guests leave for the ballroom,Diane takes some money out of her purse and with Karl as a witness offers it to Nanon with the statement: "Now that you have told the Count of your past I suppose you want your money; business is business.

Turning to Karl, Diane reminds him that he should not mind this revelation of his wife's career since he had once expressed

the wish that he would rather marry a woman of the streets than herself. Karl turns pleading eyes toward Nanon and the girl passionately protests having willfully duped him. "I couldn't, Karl," she says, "I loved you too much."

Nanon senses that her husband is convinced of her guilt and throwing aside the mantle of gentility but recently placed upon her shoulders, flies into a wild rage, directed at Diane. Gathering the guests about her in the ballroom, she denounces the Countess and tells them of the intrigue to humiliate Karl.

As she finishes she sees Karl standing alone and she goes to him. In her eyes is a despairing love and pity. Karl hardly sees her and as she passes by she stops for a moment to say: "You will never see me again." Karl, uncertain what to do, pauses.

Broken hearted, ~~Nixx~~ Nanon goes back to her old haunts. She is attempting to sing the risque and jovial songs popular with the habitues of The Smoking Dog, but so listlessly does she do this that the patrons look at her aghast. A vision of Karl comes to her and for her next song she sings letting loose the repressed cry of her soul. The drunken apaches cannot understand this sentiment, but still she sings to her lost Karl who seems to fill the room with his presence. Almost blinded by her tears she sings on and then a loud, distinct "Nanon!" comes to her ears.

Her voice halts because she cannot believe this. She peers through the haze of smoke and sees Karl advancing towards her. "Hanna!" he calls, "I have come for you -- I love you." Frightened, the girl retreats into a corner and Karl follows her. They embrace, unmindful of their ragged audience, and pass into the beyond, to happiness and forgiveness.

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George Fawcett, who plays the role of the Russian Ambassador in D.W.Griffith's talking, musical production, is called the "grand old man" of pictures, not because of his age, which is mellow enough, but because of his more than two score years of dramatic experience.

Fawcett is a Virginian from Richmond, and as much a son of the old South as it would be possible to find. He graduated from the University of Virginia with high academic honors and somehow drifted onto the stage, beginning in Baltimore and ending in New York City on his twenty-first birthday.

The veteran stage and screen actor created many original stage roles, among them Rob Dowd, in "The Little Minister," with Maude Adams. After this association with the renowned actress, Fawcett leased a theatre in Baltimore and staged many of the more popular Shakespearian plays, among them "Othelo," "As You Like It," "Much Ado About Nothing," Midsummer Night's Dream," and "Romeo and Juliet."

He organized a stock company and from 1902 to 1905 toured the country playing the politician in "The Man of the Hour." From 1905 to 1908 he played "The Squaw Man," concluding a successful tour in London where he was widely acclaimed.

In 1914, when motion pictures were growing out of the cheap nickelodeon days, Fawcett turned his efforts to the new art and journeyed to the old Morosco Studios in Los Angeles where he worked in "The Majesty of the Law." His next venture was a starring role in a Thomas Ince picture, then a leading role in Douglas Fairbanks' "The Habit of Happiness."

Fawcett worked two years for D.W.Griffith, as a player mostly, but in one case as a director. Ever since he has been a free-lance actor with a record of steady work that no other character actor in Hollywood can equal.

Fawcett's most recent pictures include "The Enemy," "Captain Salvation," "Tillie the Toiler," "The Wedding March," "Helen of Troy," "Tempest," with John Barrymore, and now with William Boyd, Jetta Goudal, Lupe Velez, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta.

Born in San Luis Potosi, not far from Mexico City, Lupe Velez, singing star of D.W.Griffith's inherited a love for the stage and theatrical world from her mother, Josephine Velez, an opera singer. Her father was a colonel in the Mexican army with a name as long as his list of medals, so Lupe took her mother's name when she finally went into theatrical work herself.

As a child she accompanied her mother to the opera, delighting especially in watching the work behind the scenes. At home, when her mother was not looking, she "made up" with red peppers for rouge and flour for powder, standing before a long mirror "Making faces" as she had seen them do on the stage. At the age of fifteen she got a job dancing in a musical comedy, "Rataplan", in Mexico City. While at work in this show, an American woman noticed her, and when that woman came back to the states and they were casting "The Dove" in Los Angeles she suggested that the little Mexican dancer was ideal for the role. Lupe came north full of hope and enthusiasm, but the lack of experience and extreme youth barred her for the part.

In the Music Box Revue, Miss Velez found work, and soon after that appeared in some comedies for Hal Roach. From the Roach studio she went to United Artists to play the wild mountain girl in the Douglas Fairbanks picture "The Gaucho", and was signed after that as a contract player for United Artists.

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BIOGRAPHY - WILLIAM BOYD

Is it an indication that the "chair" type is considered to be passing that William Boyd, star of D.W.Griffith's first United Artists talking production.....is quite conspicuously an Anglican type?

At any rate the six foot, broad-shouldered son of a Cambridge, Ohio, civil engineer has now set his feet squarely into the shoes with which Wallace Reid, equally endowed, stepped to stardom.

Boyd can be counted as a "self-made" film celebrity for financial stringency forced him to leave the Tulsa, Oklahoma, high school before graduation. Somewhere someone had told him of San Diego, California, and he started in that direction. On arrival at Orange, California, one hundred miles from San Diego, he had but thirty five cents left in his pockets so he left the train and went to work in an orange packing house.

Often people had told him he would screen well, but a man must live and so Boyd worked for several years as a grocery clerk, automobile salesman, and oil driller before he felt himself in a position to try pictures. Left parentless he was forced to shift for himself and his striving towards pictures was a slow, dogged process.

Finally in 1919 he attracted the attention of Cecil B. DeMille and was given an "extra" job in "Why Change Your Wife."

since then he has progressed steadily through leads and featured roles in "Damned Hair," "Forty Winks," "New Wives for Old," and the leading roles in "The Vulgo Boatman," and "Two Arabian Knights," his first picture for United Artists.

D.W.Griffith, the pioneer producer-director, saw Boyd's work in this last picture and liked the appearance of the star so much that he borrowed him from the De Mille organization to play the leading role in.....

In.....Boyd portrays the character of a young German military attache at the court of France just prior to the Franco-Prussian war of 1870.

Boyd was a successful football player and mechanic. He was born June 5th, and is in his early twenties. He enlisted in the army June, 1917, and was discharged in August for athletic heart. He then ran the Post Exchange at March Field, Riverside, California.

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[illegible]

Lupe Velez may well be considered one of the most [illegible] stars. For there personality and fire as other screen [illegible] of screen years is like this young Mexican actress who [illegible] and plays in [illegible] Griffith's sound production, "The Lucky Lady" now at the.....theatre.

Miss Velez, a vampish baby star for 1928, was born at Mexico City, Mexico, eighteen years ago and early in life showed an aptitude for dancing. Her first stage appearance was in a church festival at the capital city where she did a number of folk dances so effectively that she was engaged by a professional theatrical company as ballerina.

She was in Monterey with the Mexican musical comedy, "Ha-ta-plan", when her vivacious talents were brought to the attention of Mr. and Mrs. Frank Woodyard who placed her under their personal contract and brought her to Hollywood.

Hal Roach, the comedy maker, was the first producer to see possibilities in the girl. After a few appearances in Roach comedies, Douglas Fairbanks who was looking for madcap type to play opposite him in "The Gaucho", gave Miss Velez her first screen test for a dramatic role. It is said that Fairbanks was so impressed with her then that he signed her to play the part before the tests were developed.

As aresult of her work in "The Gaucho", Miss Velez although only two months in the country, was placed in the enviable position of being constant demand by producers. She

went to the Hollywood Studio and played opposite Rod LaRocque in "Blood and Sand."

At the conclusion of that picture, Joseph M. Schenck, head of United Artists, placed her under a five-year contract to his organization. Miss Velez thus joins such noted stars as Charlie Chaplin, Gloria Swanson, Mary Pickford, Douglas Fairbanks, John Barrymore, Norma and Constance Talmadge, Ronald Colman, Vilma Banky, Dolores Del Rio and Buster Keaton in producing screen plays for release through United Artists.

Miss Velez has lived in San Antonio Texas, and was educated at the Convent of Our Lady of the Lake in that city. Her selection by the Hearst as a Baby Star is in recognition of the work she has all ready done and will do.

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~~HOW I BROKE INTO THE MOVIES~~

By

William Boyd

(Featured in D. W. Griffith's sound pro-
duction "The Lost Zeppelin", now at the
.....theatre.)

Possibly I would never have faced a motion picture camera if I hadn't arrived in Orange, California with but thirty-five cents to my name. My destination was San Diego, one hundred miles away, but one can't travel even a hundred miles on thirty-five cents.

My parents had died when I was in my early teens, and I was obliged to shift for myself. For some undefinable reason I had always wanted to go to San Diego, and I left high school in Tulsa, Oklahoma with the idea of doing so.

My first job in Orange was quite a natural one for a hungry kid. It was as a grocery clerk, and I got it when I was standing in front of a window filled with edibles, thinking how good any portion of the display would taste to me. The proprietor of the store placed a card in the window as I watched. It announced the need of a clerk. I went within and accepted the position.

While I was saving money to journey on to San Diego, I met some fellows working with a motion picture company on location near Orange. We struck up a friendship and they kept insisting that I would screen well and should come to Hollywood. I was

young and my ambitions easily diverted. Hollywood became my Mecca instead of Los Angeles.

However, it was more than a year before I tried to make the grade in motion pictures. I had sense enough to know that I probably would not set the world on fire overnight, so I determined to save enough money to keep me going for a while if I could not find work. I left the grocery store to become an automobile salesman. Then I found that I could make more money and swell my reserve fund in less time if I discarded the white collar and put my muscles into action. I got a job as an oil driller. If you ever see me play in a picture of the oil fields, believe me, it will be true to life. I acquired a vast store of atmosphere in several months I spent at this occupation.

I was still just a kid and considered motion pictures more in the light of a lark than a serious career. Possibly that was why I didn't find anything but occasional extra work--just enough to keep going without drawing too heavily on my savings.

Then the war broke out and I decided I'd far rather be a soldier than an actor. I enlisted in June, 1927, but alas for any dreams I might have cherished of eventually wearing gold stars on my shoulder, I was discharged three months later for athletic heart, a souvenir of the football I used to play in high school days.

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After my discharge I was the rest exchange at March Field, Riverside, California for some time. Finally I returned to Hollywood and again began to haunt the studios. I was a little older now and had begun to regard the possibility of motion picture work very seriously. So I was delighted when, in 1919, I was lucky enough to catch the attention of Cecil B. DeMille, who gave me a bit in "Why Change Your Wife". Other minor roles in various pictures followed, and Mr. DeMille gave me small parts in several of his productions. This fortunate of success whetted my ambitions and I was now afire with determination to land real parts in motion pictures.

I was finally placed under contract by Mr. DeMille and given a featured role in "The Road to Yesterday." Then came my big chance in "The Volga Boatman." This picture was a milestone in my life in another fashion for it was during its making that I met and married Elinor Fair.

I like working in motion pictures, particularly when I play such roles as I had in "The Volga Boatman" and now have in Mr. D. W. Griffith's "The Heart Song". Incidentally I think this picture is my best. My father was a civil engineer, and if my parents had lived and I had been able to attend college I would more than likely have adopted the same profession. But things didn't work out that way.

It's a great life if you don't weaken, this motion picture business. I'm certainly glad I had a try at it.

MY LIFE STORY

by

Jetta Goudal

(Co-star of D.W.Griffith's "The Heart Song")

It was on the other side of Versailles, France, my birthplace; the other side from the great palace which saw the glories of many kings. But though I was physically separated from those beautiful buildings what they meant to France, and particularly French society, was a thing which was dinned into my ears from earliest childhood.

I lived in the most famous suburb of all Paris, I was told. To live up to the traditions of Versailles I must be most circumspect, most conventional. My father was a well-to-do Parisian lawyer, my mother a woman brought up according to the strictest French dictates. I must be a lady -- and therefore all enthusiasms must be flattened out into one pattern with all the prim little girls who went to and fro under the eye of chaperons until such times as their parents might deign to make for them a "marriage of convenience".

Such acquiesence was never in Jetta Goudal. I delighted in being different, in acting and in being some one who was somebody! How I preened myself when, around my fifth birthday, some passerby on a bench in Holland said, "And who is that little princess?" And again there was the occasion of a quarrel with my mother over the question of a bright blue hairribbon. I would wear it. Mother thought it "undignified". I wore the hair ribbon!

Page 2

In America a little girl like that would get along famously but in France, my dears, she was a catastrophe. Neighbors just wouldn't let their children play with "that unusual girl" she was so hopeless. And so it is that my recollections of my childhood are memories of loneliness, lightened only by the phantom friends of the imagination; ghostly heroes and heroines from the pages of books far too advanced for such a little one.

Can you imagine an eight year old, arms-legged 'neath a lombardy poplar in our walled yard with its frame of trailing vines, rushing eagerly through the pages of Quo Vadis? Petronius- it was a lasting impression this aristocratic Roman hero made upon me. Distinctive, different -- and yet human.

Always I wanted to act ---and always my parents swooned in horror at the very idea. And I'm afraid that I told many a little lie in order to slip away from a governess to see Bernhardt in L'Aiglon", to marvel at Coquelin Rejane. And my fingers still ache when I think of the rule that fell across my fingers when my parents found me reading one of the plays of Zola, a marvelous dramatist but considered quite "au fait" for the cloistered adolescence of French girlhood.

It was not that my parents were too strict. Thousands of French girls have unresistingly submitted to discipline. Undoubtedly it works splendidly for many, but for me, no! Always in me there was something beating against the bars -- something creative, different -- and it was being cruelly confined.

dress.

I tried, tried, tried to make my parents understand me but I grew more and more lonely. Lessons in elocution at the Sorbonne (the University of Paris), telling me more of life as they did, only served to separate us more widely. I can remember coming home from the lessons one night with some jolly friends, strange but I've totally forgotten the name of the really very captivating French boy who was with me - who stopping for poetry at a little shop on the left bank. The proprietress of the patisserie wrapped the sweets in a copy of "Le Matin", a Parisian morning paper.

As I unrolled the paper my eye glanced idly over the print. "Wanted," said an ad, "players for a Provincial touring company!"

The way out!

That night I spent in preparation. At dinner I made one more effort. "Please", I said, "May I take lessons in acting?" "No", was the answer, "We do not wish to have the disgrace of an actress in our family."

It was my last overture. I must act! There must be some safety valve for the bubbling forces within me. And so it was that I packed a little bag, shedding a few tears, perhaps, over the pretty party dresses I had to leave behind, and the next morning - ostensibly going to classes at the Sorbonne -- I left the house and eventually arrived at a shabby address over one of the smaller theatres in Paris.

I walked my shaky steps into a stage office where a fat man was sitting. I knew I was going to work for him or was determined to get the very best there was. All my life I have walked with my head very straight, putting my feet down in a very decided and confident manner, so did this, my first "entrance" on to the more serious section of life's stage cause the theatrical entrepreneur to lay down his paper and look up with. I flattered myself, more than ordinary interest.

"What do you want?" he growled.

"I've come to be your leading lady", I said.

"Leading lady -- and what have you done?"

"Oh, Sapphi, L'Aiglon", I replied, airly. (Of course I did not state that these performances were all before my mirror -- after having seen the glorious Bernhardt.)

You have no idea what a strain it was to look "leading ladyish!" For you see I was just passing into sixteen -- and well, there is no French word that can express your picturesque American term --"bluff".

I talked this man, a really astute manager, into giving me leads in repertoire. I told him I knew the parts he mentioned -- but some of them I had never seen. He never knew how many rehearsals found me almost faint from lack of sleep. I would stay up all night in my cheap little attic room in Montmarte (Montmarte because it was so far from my parents) -- studying, studying, studying. I'm thankful memorizing has always come easy, for otherwise my white lie would have found me out.

Peeee

One leading man was a typical "heartbreaker" (I believe that is what you call the type in America). He was tall, quite handsome, and poor fellow. He had been on the professional stage since childhood and was oh, so funny, with his exaggerated gestures and actions. He was an actor, on and off. I'll admit his curled mustaches and wavy hair fascinated me -- but when he tried to make love, using word for word one of the greatest love speeches ever written by the dramatist, Rostand, my sense of humor over-powered me -- and I laughed right in the poor fellow's face.

A sense of humor is a marvelous thing for a girl who must make her way alone in the world. Of course an actress, being in the public eye, has many admirers, many men who want to meet her. This desire is not always sincere -- and how splendidly a sense of humor sorts the sheep from the goats! It is surprising how many men consider an actress the person they should marry --- because her trained wearing of clothes would make her such a splendid advertisement of their prosperity. If I could only tell you the tale of one such.....

Oh yes, --- I almost forgot to tell about my difficulties over a wardrobe. Of course the leading lady of even a provincial company must be well-dressed -- and it just wouldn't do to tell that my only possession was the smart suit on my back (it had a Rue de la Paix tag -- thank -- goodness -- and I took care to see that the tag showed when I took off my coat for rehearsals) -- and that all the money I had was a few lone francs in the bottom of a very pretty but equally empty purse.

9....

On one night I went back to rehearsing, picking on evening when I knew my old governess would be coming out to go to Nurin. I met her just around the corner from our house -- and persuaded her to smuggle out some of my pretty dresses. Of course these had short skirts for a young girl and many, many a night I sat in my room letting them down to leading lady length.

Oh those one night stands! I suppose they are much the same in the United States -- but perhaps in some respects not so picturesque. France, Belgium, Holland -- for we went to all three of these nations, are a conglomeration of nations within nations, little radical groups with quaint customs, dress and dialects. From the Basques to the Flemings is a long cry -- and within this distance was encompassed a continual string of small theatres. We were frequently in large centers like Lyons and Avignon but usually it was in smaller places where the advent of a travelling company was a real event and where Sarah Bernhardt would have no more cordial a reception than the little sixteen year old leading lady.

However things were not always so pleasant. One night in a small town, in a theatre no larger than a barn, a peasant, somewhat under the influence of alcohol, aimed an odorous bunch of garlic at the villian of the piece. Unfortunately his intoxicated aim was bad and the garlic struck me squarely in the face. A black-haired, brown-eyed boy in the front row sprang up and called for the police and afterwards came around to see me at the stage door -- to express regrets on behalf of the town. He was a very nice looking boy and perhaps, if we had stayed longer --

Peace

was we left on a very nice level that night we saw I never saw him again. Several years later, looking over the photographs of men "killed in action" I thought I recognized this boy's face -- but I cannot be sure. At any rate I have a very pleasant memory of a mysterious bit of gallantry inspired only by the natural instinct of men to protect women.

The war caught me on the seashore in Holland, a quaint little watering place which I loved because it was remote, restful. I had come from Liege, Belgium where I had spent a little of my vacation studying at the University. That lovely city of Liege. I can remember it now as I left it, its trees, its glorious old buildings, its forts, its happy people--- and only a few weeks later it was under the heel of a conqueror. Only those loathe war who saw its terrors!

In the little Holland resort I played out the opening scenes of a love idyll which ended -- tragically. There was a young Frenchman of excellent family whom I had come to admire very, very much. He was not an actor, he was studying for the diplomatic service. I grew very fond of him. I have never liked any man as much since that time. In fact I have foresworn love because I want to succeed as an actress and love is so distracting. Men, marriage, must wait until the screen has ceased to exercise its call. Acting is a cruel sweetheart, it will not tolerate divided affections!

Cccc

We were together, we sat long hours on the white sand dunes, or just looking out at the Atlantic, wrapped in our own thoughts. And then in the midst of all this sunk beyond the ocean the sound of guns came. A prince was killed in far off Sarajevo -- and in just a few days came the dread word that the German legions had torn up their "scrap of paper" -- and violated Belgium.

All day and all night long the trains poured in and the roads from Belgium were choked with people. These had to be clothed, fed, sheltered -- and even more important -- their drooping spirits had to be revived. We had to be bright, cheery, even though our hearts were breaking.

In the midst of all this my fiancee returned -- wounded, a leg badly shattered. A kind government attached him to the Embassy at the Hague during his convalescence and we had many hours together, fearful hours when the time grew near for him to return.

I am a fatalist. I believe that what must be, must be. But my life became very bleak and barren when the word came from Verdun -- that he had died for his country. I was terribly, terribly lonely. Remember that my parents had never forgiven my leaving home and that I had but few friends because of my travelling. Also I was so much "in the clouds" that I found but few people who really completely understood me. And when he died -- a curtain seemed to shut down over everything.

I had worked very hard. I was physically worn out. And now came this mental blow. There was not much more I could do in France to help my country so I came to America to forget it all.

Peeee

Coincidence is a very strange thing. Take for instance my meeting with Sidney Olcott, the director, during my first days in America. I met him in a bus in Dunedin Hall. We were introduced without any mention of my profession. Somehow or other our paths separated.

Then three years later we met again, in an apposite box in the same hall.. and the fact of my work was told. "Lord help me", said Olcott, "Am I needed an actress of your type so badly at that time.

But I'm getting ahead of my story. When I had rested awhile in America I decided to return to acting so one day I walked into a prominent manager's office, and seeing him at his desk beyond the door walked right past his secretary's gate, winding up before him! Nobody stopped me -- I suppose I really looked as if I had an appointment! At any rate this gift of confidence and assurance served me in good stead again. "The Hero" was my first stage part in America. This was followed by "The Alton Case" and later "Simon called Peter".

I won't go into details about my stage career. Critics were kind in saying I was "distinctive, different (I really shall have to quit acting when they decide these adjectives are no longer applicable). I was quite lonely in New York. I missed France, even though my people were still enstranged from me. But I made friends. I have grown very fond of Americans. Perhaps it is your comparative freedom from too overpowering conventions, from the

lifeee

ourism of years of hysteria inhibitions that had made me so fond of American and American people.

American men? They are good comrades. American men do not take love as seriously as Europeans. It is quite possible to have dozens men friends in America without eternal thought of sex. And it is pleasant, this habit of the American man talking to a woman as a complete mental equal.

How did I enter pictures? Sidney Olcott near drove me distracted one day when he called up and said that an actress for a small but very important "bit" had disappointed him and would I come down and play a tubercular slum mother for him in 'Timothy's Quest'? I didn't know what to do --I had never faced a camera. I was fearfully afraid I wouldn't photograph properly. But I went ahead -- and it really wasn't so bad! Then came "The Bright Shawl", "The Green Goddess", "Open All Night", Salome of the Tenements" and "The Spaniard".

Now I am permanently in. Life in France seems very far away. Some parts of it I have been very glad to forget. Some day I shall go back home. To stay? Never. I have grown to love acting before the camera with a great passion. I know I could never be happy away from the studios, from the glamor of making a story into something living, throbbing vital. The screen is so absorbing. It takes so much time and so much strength, that it is possible to forget past troubles and tragedies.

I enjoy to the full what success I have attained in pictures But there is a background of heartbreak. I wouldn't want any of the American girls who write to me to have to underfo the torment which has come to me along the way.

It's romantic, to have run away from home at sixteen, but it has its sadness.

Believing it to be a technical triumph as great as the close-up, soft-focus photography and the flashback -- all of which he pioneered -- D.W.Griffith now presents multiple exposures as his latest contribution towards the advancement of the motion picture art.

The director of ..... showing at the..... theatre has achieved what studio technicians declare to be the most astounding camera feat of the past five years -- the showing of thirteen representations of a single figure in one scene, at the same time.

William Boyd, upon whom the trying experiment was made, is made to merge into the personalities of thirteen characters seated about tables until the room is literally filled with him. At the end of this truly remarkable scene, Boyd's thirteen selves rise and merge into one.

It took nine hours to accomplish this camera illusion of exactly seventy-five feet of film. The negative was exposed through the camera thirty-six times in the taking and required more than four hours to develop in a slow chemical mixture.

Ned Mann, who succeeded four other "effects directors" in attempting this difficult shot, was paid the sum of $1,000 for his day's work; the highest amount ever paid a cameraman for a single scene.

with William Boyd, Jetta Goudal, Lupe Velez, Albert Conti, George Fawcett, William Bakewell, Franklin Pangborn and Henry Armetta is a Griffith special with the intrigues and

pensions of the Third Empire for a background.

In this picture Miss Velez makes her debut as a singer before a motion picture microphone. Synchronization of Miss Velez' songs and an orchestra composed of talented musicians has begun.

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If demand is any criterion of an actor's worth, then William Boyd, who plays the romantic young Earl von Armin in D.W.Griffith's at the.....theatre this week, should be more than ordinarily proud.

So marked was Boyd's success in "Two Arabian Knights" for which he was borrowed from Cecil B. DeMille that Mr. Griffith and United Artists again contracted for his services to play the leading role in the pioneer director's first talking production since he synchronized "Dream Street" eight years ago.

Borrowing some actors is easy. Borrowing Boyd took approximately two months of time before conflicting picture schedules could be altered.

In Boyd forsakes comedy roles for the first time in twelve months to portray a vivid, romantic characterization -- that of a German staff officer at the Paris legation.

Lupe Velez who shares with Jetta Goudal one of the principal parts opposite Boyd, will appear in as a singer of the streets who marries Boyd as the result of another woman's intrigue and plot. Miss Velez makes her screen debut before a movetone microphone. She sings a number of popular American and Spanish songs.

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D.W.Griffith is by no means a spendthrift, yet he insists that one of the most economical expenditures made on the current attraction at the.....
theatre, was giving Ned Mann a thousand dollars for a single scene.

Mann, who is an "effects director" otherwise known as a trick cameraman, worked eighteen solid hours and ran his film through a special camera thirty-six times to make a sequence seventy-five feet in length.

The result is a startling piece of camera work that is destined to rival the close-up, the flash-back and soft-focus photography -- all Griffith discoveries.

The cost of the sequence, including salaries of stars, electrical current and rental on "properties" was in excess of fifteen thousand dollars.

William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta are in the cast of a story from the pen of Karl Volmoeller, laid in the period of Napoleon the Third.

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A delegation of eight motorcycle cops from Mexico City who are on a good will tour of the United States, stopped for several hours at the United Artists studio recently to converse with Lupe Velez, their countrywoman, who is playing and singing in D.W.Griffith's sound production, at the..... theatre.

The squad brought a summons with them in the name of their municipal government commanding Lupe to appear in Mexico City in person or on the screen within six months' time.

Lupe says she must obey.

The officers explained that the vivacious young Mexican actress was an idol in their country through her work in pictures.

Others in the cast of are William Boyd, Jetta Goudal, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta.

#########

As inscrutable as a Sphinx; aloof and silent, shunning alike the clamorous praises of friends and the criticisms of rivals -- that is Jetta Goudal. The French "cocktail of emotion" appearing in D.W.Griffith's .....this current attraction at the.....theatre.

The motion picture profession has yet to solve the mystery of this enigmatic actress who, paradoxical as it may seem, is the best known and the least known of all the noted stars of the screen. Jetta Goudal shuns society.

What she does after her day's work is over, nobody knows, except that she retires to that mysterious something that lies vaguely beyond her stout front door; and what she does with her spare time is nobody's business and because it is nobody's business so many persons are interested.

So far as is known the French actress has a complete monopoly in Hollywood on the mystery business, which is her reason for being so mysterious about it. If she should let out that secret, she says, there would be a thousand motion picture stars who would copy her and become very able enigmas themselves. Jetta works very hard while on the set and at night she goes home, as all good stars do. What she does there is nobody's business but her own, and there comes the rub and the reputation for being a woman of mystery, which isn't such a bad reputation after all.

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Jetta Goudal has realized the greatest and most lasting ambition of her screen career to act for D.W.Griffith.

The star was placed under contract by the noted director for one of the three most important roles in.....
Griffith's sensational sound production running at the.....
theatre.

Ever since "Broken Blossoms" which she saw in France, Miss Goudal has wanted to play in a Griffith romance, but not until the present time did the famous director have a characterization so suitable to her exotic personality.

In .....the French star is assigned one of the most vivid and colorful roles of her varied career on the screen -- a Parisian demi-mondaine of the Napoleonic court of 1870.

Miss Goudal, who is somewhat of an authority on modes and customs of the period was of considerable aid to Griffith in working out many technical details of the production.

The picture attains epical qualities and is presented on the United Artists program as a Griffith special. The decadence of Napoleon the Third's riotous court; the affairs of nobles; the intrigues of the diplomatic corps and a series of songs by Lupe Velez, including Irving Berlin's.....are synchronized with Movietone effects supervised by Irving Berlin. Most of the picture is in dialogue.

William Boyd appears in a highly romantic role in this picture. Others in the cast are George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta.

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There must have been a strong desire, sixty years ago to make wives safe for the aristocracy - or the aristocracy safe for wives.

The premise for this is based on the discovery made by D.W.Griffith while filming the current attraction at the .....theatre, that hooped court dresses such as those worn by Jetta Goudal and Lupe Velez in the picture were intended more as a protection against the peering eyes of uncivil cavaliers than as a safeguard against the elements.

While the dictates of fashion and puritan modesty may have had something to do with the skirts popularity, Griffith holds to the belief that a more selfish motive can be ascribed.

"In the period of -- the France of sixty years ago-- hooped skirts as a whole were becoming passe because of the discomfort they caused and the rebirth of reason among women.

"Yet the male aristocracy persisted in forcing it on their women, according to contemporary satirical thrusts, for the sole reason that they were afraid the young gallants of the court would see their legs."

A further perusal of contemporary literature revealed, Griffith declares, that there was, perhaps, good cause why the nobles should have adopted their attitude; their women it appears, were beginning to wonder about the joys of a freed feminism.

is the first recent talking production by the man who make the first dialogue picture eight years ago. Griffith's "Dream Street" was the first synchronized picture to be presented before an audience.

William Boyd, with George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn, Henry Armetta and the Wiseau Gaudal and Velez are in the cast.

###

Henry Armetta, who appears as Papa Pierro in D.W.Griffith's talking production..... .....as the .....theatre was born in Palermo, Italy.

Arriving in the United States with his actor-parents while still a lad, Armetta's first position in this country was with the Garibaldi Theatre in New York where he did odd jobs between acting performances.

When this Italian stock company disbanded because of financial reverses, Armetta obtained work with the Lambs' Club as valet. He met Raymond Hitchcock there and toured the country with him for three years before he joined William Farnum.

Armetta came West with Farnum and had his first motion picture experience playing Joe White in "The Nigger." Since then he has progressed gradually.- His first big chance came when Frank Borzage selected him to play the circus owner in "The Street Angel."

It is interesting to note that Armetta came very near to getting an important role in Griffith's "Birth of a Nation," fifteen years ago.

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For those whose bent is scientific discovery, it is interesting to note that it takes exactly one and a half bottles of soda pop -- root beer -- to excite the artistic imagination of your typical Hollywood "extra."

It is too much to expect that this finding will be issued in pamphlet form by the Rockefeller Foundation or the Will Hays office, nevertheless, it is important insofar as it accurately reveals and measures the extent of the modern "extra" capacity as compared with the pre-Volstead species.

This momentous experiment was made at the United Artists studio when D.W.Griffith producer-director of..... at the .....theatre,(to use a censorable phrase) tried to get a host of his "extras" slightly parboiled on root beer -- a very difficult task.

and the trouble was this; the "extras" liked their soda water so much that they postponed and then prolonged the inevitable until the full bottle and a half each had been consumed and no more was forthcoming.

"The lesson gleaned from this experiment," Griffith commented, "is never to give your players what they want. I distinctly remember that in drinking scenes of the old days, "extras" demanded and got beer and light wines.

"It was one of the earliest instances of film realism, but the trouble was that disastrous results were often times obtained after three, four and sometimes five takes of the scene

ways made.

Eventually I substituted soda pop and the effect was memorable, because the thought of having to drink the stuff drove those old time players to do their best the very first time. Now, alas, they've learned to like root beer and kindred forms of refreshments."

The moral behind all this is that Hollywood "extras" like root beer. If they can't modify their appetites for it, Griffith will give them vinegar.

.....which is Griffith's first talking production since he made "Dream Street" eight years ago, features William Boyd, Jetta Goudal and Lupe Velez. The last named star sings three songs in the picture to the accompaniment of an excellent orchestra of eccentric players.

.....is a United Artists production.

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With all the wealth of the French Renaissance, the gilded palaces of the Third Empire and the almost medieval luxury of a decadent dynasty as his backgrounds, D.W.Griffith has made one of the most noteworthy pictures of his career in .....
now showing at the .....theatre.

With the exception of "Intolerance" with its acres of sets and thousands of "extras", the settings for ..... rival in magnitude and expense most of the things the pioneer-producer of epics has done in recent years. One ballroom scene alone accomodates four hundred dancers and rises to a height of one hundred feet with huge swinging doors twenty feet high.

Griffith does not rely solely on "properties" to make his production an outstanding one. Ever an exponent of that school of directors who believe in "hand-picked" talent, he selected William Boyd to play a role for which he was congenitally and artistically suited -- an idealistic romanticist in Prussian uniform.

Jetta Goudal -- she of the enigmatic countenance who is Hollywood's eternal maid of mystery -- fits naturally into the environment of regal splendour of Napoleon's court. Lupe Velez, whose talents turn to acting, dancing and singing is given the opportunity to display her mastery of the latter art in those sequences of the picture which are synchronized to her voice.

The rest of the cast includes such tried and true performers as George Fawcett, Albert Conti, William Bakewell (incidentally Bakewell does what Griffith considers one of the best bits of comedy in recent years), Franklin Pangborn and Henry Armetta who lately rose to fame for his personation of the circus owner in "The Street Angel."

.....is a United Artists picture.

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Advance

It is another well-earned personal triumph for the quiet, hard-working man who is D.W.Griffith, that his sensational talking-singing picture, which opens at the ..... theatre next .....is the tremendous success it is.

The picture stands as the latest vindication of Griffith's judgment, as against that of all the rest of the motion picture world. It is a further factual proof that there is no magical lamp more potent than genius and hard work to transform the inspiration of a moment into a masterpiece of art, to say nothing of commercial success.

The talking motion picture has come into its own; and the great lines of eager patrons that crowd those theatres which are equipped for exhibiting them are proof enough that the innovation has taken firm hold. But how many of those persons waiting in line to see their screen burst into vocal animation realize that Griffith was the first one to make this possible for them.

Very few! Yet Griffith made the first practical synchronization of a dramatic production eight years ago when he exhibited "Dream Street" at the Town Hall in New York City with the Kellum process. True, there had been showings of the Edison cylinder apparatus in dubious synchronous relation with the motion pictures fifteen years ago, but these early attempts were obviously crude, and presented no complicated scenario, but a continuous scene with no interposed action as at present.

In every single respect this early Kalium process of synchronization was superior to the methods employed today, yet it was the decree of an ironic Fate that the first rewards for this effort should go to others.

However, in , Griffith comes into his own and it must be with some satisfaction that he views this latest vindication of his ambitions and dreams.

Apart from the innovation of sound, is a strong dramatic production in its own silent right, with all the splendor of settings and rythmic, poetic beauty that characterizes Griffith's bigger things. The cast is composed of William Boyd, Jetta Goudal, Jupe Velez, who does the singing and some dialogue with Boyd, and George Fawcett, Albert Conti, William Bakewell and Henry Armetta.

An important feature of the picture is the remarkable orchestra of talented virtuosi the director incorporates into the story, and whose music furnishes a large portion of the enjoyment the picture affords.

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The sound fade-out and dissolve will make its first appearance here with the showing at the.....theatre of D.W.Griffith's the pioneer producer-director's first voice and musical production since he startled the world with his first talking film eight years ago.

The characteristics of the sound fade-out are the same as those of its photographic counterpart; the voice rises to its normal pitchs and then fades out as the scene dims and dissolves into another.

Lupe Velez, who makes her first appearance before a synchronizing device in sings seven times during the run of the picture. She is accompanied by an eccentric orchestra composed of talented virtuosi. This orchestra is responsible for much of the comedy Griffith has put into the story.

William Boyd, Jetta Goudal, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta complete the cast.

########

"What are the "talkies" going to do to our foreign players?"

The answer to this most disturbing problem was happily worked out by D.W.Griffith at the United Artists Studio when the dialogue sequences of .....the next attraction at the .....theatre were especially prepared for players of five distinct nationalities.

In order to compensate for the strong Mexican accent of Lupe Velez, the singing star of the production, Griffith changed her character in the picture to that of a Spanish girl.

Preliminary tests of Miss Velez' voice demonstrated that her accent could be made an important adjunct to the drama of the story and Griffith planned accordingly to have the star speak her lines as they would come most naturally to her.

Miss Goudal is French and fits the character of the French courtesan of the story. William Boyd, although he has a strong Southern accent was given only such words to speak as were least susceptible to his drawl.

Albert Conti is Austrian and Henry Armetta is Italian and they are ideally cast as to nationality. George Fawcett is an American actor of long stage service and, of course, has an excellent speaking voice.

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.....the first sound production by D.W. Griffith has been booked for an early showing at the..... theatre. William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell and Franklin Pangborn are in leading roles.

The picture is one of the most spectacular of Griffith's career. Sound devices record the voice of Miss Velez as she sings .....a song especially composed for the picture by Irving Berlin.

Boyd is in the role of Karl von Arnim of the German Embassy; Miss Goudal portrays Diane, mistress of Napoleon the Third; Miss Velez is cast as a cafe singer; Fawcett is chief of the German embassy, while Conti personates the French Chamberlain, and Pangborn plays an unusual comedy role.

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In the crush of those getting on the sound bandwagon, might is lost of the fact that D.W.Griffith, whose latest picture "[illegible]opens at the[illegible] theatre, was the first to introduce synchronized sound to motion pictures.

Ten years ago Griffith produced "Dream Street" and showed it at the Town Hall in New York City with the Kellem process---a method of sound synchronization similar in all major respects to the present Vitaphone.

The picture at the time was a sensational hit and scores of editorials prophesied a great career for it.

Griffith attempted at the time to influence capital in backing the process, but Wall Street appeared skeptical and the precursor of sound effects died away through lack of support and appreciation.

Almost ten years to the day of the presentation of "Dream Street," Griffith's shound production.....with William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta will be presented locally at the .....theatre. This romance of the Parisian diplomatic courts, incidentally, is one of the pioneer producers most spectacular works.

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Believing it to be a technical triumph as great as the close-up, soft focus photography and the flash-back -- all of which he pioneered -- D.W.Griffith now presents multiple exposures as his latest contribution toward the advancement of the motion picture art.

The director of .....the feature attraction coming to the.....theatre, next ..... has achieved what studio technicians declare to be the most astounding camera feat of the past five years -- the showing of 13 representations of a single figure in one scene, at the same time.

William Boyd, upon whom the trying experiment was made, is made to merge into the personalities of thirteen characters seated about tables until the room is literally filled with him. At the end of this truly remarkable scene, Boyd's thirteen selves rise and merge into one.

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pessions of the third Empire for a background.

In this picture Miss Yelen makes her debut as a singer before a motion picture microphone.

.....is released by United Artists.

Jetta Goudal and Lupe Velez can boast, if they want to, of the distinction of having worn the most expensive gowns ever shown on the screen.

The picture is D.W.Griffith's first recent voice and musical production.....which is to open at the .....theatre.....and the cost of the gowns are estimated exactly at $13,500. with accessories totally $4,650. -- not a cent of this was in stage money.

Miss Goudal's dresses cost $7,500 to make and are certainly the most distinctive creations ever screened. Jewelry amounting to $2,000, stockings and accessories costing $400. and shoes valued at $250. completed her wardrobe.

Miss Velez, who appears in ballet costumes during the early sequences of the picture, wears gowns costing $6,000. with jewelry, stockings and shoes valued at $2,000.

Costuming is one of the most elaborate items of cost in motion picture production, but the mere matter of fresh flowers sometimes rolls up huge charges on the cost sheets. Because of the intense heat of the studio lights in the more or less confined picture stages, flowers wilt and die in a few hours and must necessarily be replaced five or six times a day.

The bill for flowers alone in .....came to $1,137 on a contract which presumably accounted for a liberal discount.

The picture, with William Boyd, Miss Vaudal and Miss Velez in the leading roles and with George Fawcett, Albert Conti, William Boxwell, Franklin Pangborn and Henry Armetta in support, is one of the most elaborate films Griffith has made.

Synchronized to the songs of Miss Velez, and an eccentric orchestra of talented musicians, it sets an artistic pattern for sound productions of the future.

The picture is a United Artists release.

The Hollywood extras' delight -- a crowded ballroom sequence -- is one of the spectacular scenes in D.W.Griffith's .....Which is booked to open at the..... theatre next .....

Three hundred atmosphere players, decked out in the gaily flamboyant costumes of Napoleon the Third's court - with bustles, hoops and breeches -- appear in this colorful sequence.

Griffith, who revels in spectacular displays, has made this scene a memorable one because in it he uses, for the first time, a "mob" for its psychological effect on the actions of his leading players.

.....is a vivid story of the struggle of two women for the love of a man. Set in a background of Napoleon's brilliant, though decadent court, with its intrigues of passion and state, it will prove to be one of the really great pictures of the year.

William Boyd carries off the leading role as a dashing young attache of the German embassy in Paris, with Jetta Goudal and Lupe Velez struggling for possession of him. George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta complete the cast.

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Reviews

Magnificent sets -- replicas in many gauge of the historic halls in which the Third Napoleon held -- the full ecstacy of the decadent court of France with its daily costumed dames in their hooped finery, marbled halls of splendor and the Parisian divas -- all these are part of D.W.Griffith's voice production .....a romantic screen poem out of fancy's realms, which opened at the .....theatre last.....

For sheer beauty and spectacular display, lavishness of production and that elusive, indefinable quality best known as color, Griffith has set himself a standard of pictorial charm that even the massive aestheticism of "Intolerance," or the inspiration of "The Birth of a Nation" does not surpass.

Within this environment of beauty, Griffith weaves one of the most daring stories of his twenty years of effort in pictures. The picture unfolds the intrigues of a mistress of Napoleon who, thwarted in her selfish love for an officer of the Prussian legation, succeeds in marrying him off to a girl of the streets for the express purpose of debasing him.

Difficult though this subject is, the director has achieved a highly entertaining continuity of dramatic events and comedy which the excellent acting of William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta augment to a considerable extent.

The care and forethought which is the birthright of a Griffith picture is made easily apparent in "....

The cast was chosen with a sincere view to obtaining players whose natural characteristics resembled those of the story. For the good-natured, boyish Russian legation attache, William Boyd was the best obtainable type in Hollywood; Juliette Gouzal was born in France and acted on the French stage. There is no other actress who could portray the aristocratic bearing, the proud disdain, the aloofness and the enigmatic qualities of Napoleon's mistress as she can.

Lupe Velez, because of her training as a singer, her distinctive beauty is admirably cast. In "The Heart Song" the Mexican actress is required to dance and sing, one of her vocal numbers being the newest Irving Berlin hit, "The Heart Song," a contagious melody the music master conceived after he had been introduced to the vivacious star.

An eccentric orchestra of talented musicians is to be seen and heard in the picture. Much of the infectious comedy Griffith has woven into this romantic story is created by this orchestra, which is composed of an accordionist, violinist, pianist, flutist, bass horn and bass violinists.

"The Heart Song" might well be said to be the first musical operetta to come out of Hollywood. There have been "talkies" and occasional pictures with snatches of music, but Griffith's latest is the first production to present an artistic co-ordination of sound and action on the once silent screen.

The picture is released by United Artists.

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Proving at last to even the most skeptical that it can be done, D.W.Griffith has turned out a vocal production that combines the swift-moving charm and entertainment value of a musical comedy with the suspense of a truly great screen drama -- furthermore, he has assembled operatic orchestral music, vocal numbers and dramatic dialogue into a picture whole that is pleasing both to the eye and ear.

opened at the.....theatre ..... ., with William Boyd, Jetta Goudal and Lupe Velez in the leading roles, and each of these stars is deserving of considerable credit in making the picture as good as it is.

Lupe Velez, a comparative newcomer, conjures up a dreamer's vision of what romantic Spain must have been like when she sings. The star has a well-modulated, lyrical voice and her rendition of two Spanish airs and the new popular Irving Berlin song,

alone is worth the price of admission to the ....theatre.

The story of is typical of Griffith, the romanticist in his most spectacular moods. It opens up at the Court of Napoleon the Third, with all its pomp and decadent splendour where a Countess, (Jetta Goudal) conceives the idea of marrying a cabaret girl (Lupe Velez) to the man who had scorned her (William Boyd.)

She succeeds and the struggle of the gamuret girl to rectify matters once she has learned of the plot forms the main bulwark of an interesting and gripping story. Without the dialogue, the music of the gamuret artists and the songs of Miss Velez, would still be a distinctive picture; with them it is a great picture, clearly demonstrating to what heights the more fully developed "talkies" will arise.

In the cast also are George Fawcett, Albert Conti, William Haswell, Franklin Pangborn, Henry Armetta and an eccentric orchestra which furnishes some rare good fun and rare good music.

Incidentally, in Griffith's first "talking" picture since his "Dream Street," which was synchronized to dialogue as early as 1920.

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Features

ARE CURVES AND DIMPLES GOING BACK?

by

D.W.Griffith

(Producer-director of "The Heart Song")

The thin and curveless figure is unnatural for a woman. The flat body suggests a drooping, worn spirit, like a bored expression of the face. The very essence of womanly beauty is vitality; as for instance with the bride when her vital forces are naturally at the highest.

Anything that suggests weakness and weariness can never long prevail as a fad for womanly beauty. The thin bodies may be useful for a passing fashion in clothes, but no fashion can long deprive woman of her rightful and natural beauty. Not alone are curves more graceful, more beautiful, but they are also the rising lines of vitality, and as such express more than surface beauty.

If curves and dimples ever have really been away, I feel confident they are coming back. I fear motion pictures have been an unfortunate influence in emphasizing thinness, because the screen so exaggerates the human figure that a curve beautiful in life, becomes conspicuous when thrown upon the screen to triple and quadruple size.

But thinness is always associated with unwelcome things, as with Caesar's thin men; always suggesting weakness, sickness, exhaustion. So being unpleasant in suggestion, and not beautiful in fact, I do not see how this unnatural thinness can long survive as a standard for feminine beauty.

No matter how hard he tried, a man could never do anything that would please her so much as considering her his equal, says Jetta Goudal, the French actress who appears in D.W.Griffith's talking production at the.....theatre.

"This gruff sex takes itself so seriously, and women so lightly," declares the star, "that it is refreshing to meet a man who doesn't flatter but recognizes that women are on an intellectual level with men, and gives consideration accordingly. How often have all women been treated with a condescending attitude by some man who is so far beneath them that it would be laughable if it were not so aggravating!"

"It is true that women have been asserting themselves within the past few years. This tendency of independence is to me more than a fad. It means that women are recognizing in themselves for the first time a universal ability and intelligence that has been theirs always, but which is only now placing them on a level with men.

"The more intelligent men realize this," continues Miss Goudal, "and give women the same consideration and respect that they do their masculine friends. But there are still those who believe that when they have paid a woman a few compliments, sent her some flowers, as isted her into automobiles and held her coat for her that they have paid her all the polite attentions necessary.

those little superficial acts are pleasant, she believed, but not when accompanied by the "superior male" attitude. Most men pay no these small attentions, and also really believe that I am his equal, and I will say that he has -- what do you say? - 'made a hit with me.'"

William Boyd, Lupe Velez, George Fawcett, Albert Conti, William Boxwell, Franklin Pangborn and Henry Armetta are in the cast of "The Heart Song."

[illegible]

by

[illegible]

(Sensational Mexican actress playing and singing in D.W.Griffith's "The Heart Song.")

"Do I like these country? Sure! I love these United States! Here I am free. I can do what I like. In Mexico a girl must always go everywhere with her mother or her aunt or a duenna. If a girl goes out alone, everybody say she is no good -- she is bad. Here I can go anywhere by myself. In Mexico no nice girl can be on the streets after nine o'clock without a father or a brother. All the time we are watched. I don't like that --- being watched.

"My mother she always say to me when we live in Mexico, "I know you are not going to do anything bad, Lupe, but people 'talk--talk--talk." My mother she very -- what I say? Sen-si-ble But she knows what Mexican mens and womens think. I must do the way they say. My mother, she likes it here in Hollywood, too. She's glad I can be free and nobody say anything.

"Here I can smoke. In Mexico nice girls don't smoke -- only cabaret girls. You know how I learn smoke? My grandmother she teach me! She know my mother object, so she whisper to me, "You come to my room tonight, Lupe, and we smoke and talk. Many times I sit with my grandmother till two--three o'clock in the morning. She know a lot about life and what it is best for girls to do. She help me know about things right. Now I only

smoke two cigarettes a day. I want to sing -- and I don't mind if I smoke too much.

"All the time my mother she go to church. I never go to church enough when my mother make me. I get sleepy. She know she going to make me go with her I call on the phone my boy-friend. I say to him, 'I got to go to church today. You better go too. You see me there.'

"I think this way they do in Mexico make girls lie a lot. I don't want to lie, but what can you do? What fun is to talk to a boy-friend if all the time the mother or the aunt or the father sit there? You wish they go to sleep, but they never do. You must sit like this----"the big eyes drop demurely, the silk-clad legs are uncrossed and placed side by side on the floor, the active and expressive~~x~~ hands lie folded in her lap.

"You must not laugh and talk and say what you think. You say, 'Si, signor' -- that is all. He do all the talking. Here I laugh, I say what I like. The American boys understand."

"Do I like American men? Oh, yes. They talk with you like we are all friends. In little towns boys stand waiting long time just to see a girl get onto a street-car. Porque?--" with a shrug. "Here in Hollywood," Lupe's infectious laugh rang out, "no one cares about legs. They see so many."

"What fun is it to go to a beautiful dance and have to go home when it is early and you get having such fun! Always when I go to a dance in Mexico my mother say, 'Come on now, Lupe, it is ten o'clock and your father will want to go to bed. He must go home.' It is just when you most want to stay and dance and have a good time. Here I go to dances with my brother -- he is younger than I am but he loves to dance, sometimes some girls and we can stay late and nobody thinks we are bad. I have lots of fun with my brother. People think we are lovers. Sometimes, when we are at a cabaret, he say to me, "Lupe, give me a cigarette'. He likes to have people think he is a big man."

"In Mexico it is terrible to get married. Your husband can do anything he like and his wife afraid to say anything. He can go to dances and stay out all night and his wife must stay home with the children and say nothing. But if she go out and come home at seven o'clock, he very angry and say, "Where you been?' and make fight and everybody think he is right."

"Oh, yes, girls have parties in Mexico. They have teas. But who wants to go to teas with a lot of girls? You tell your folks at home you are going to one of these teas. Then you call your boy-friend on the phone and you tell him to meet you somewhere, where you can talk. Then you call up the girl-friend who gives the tea and you say to her, 'If my mother call you and ask if Lupe there, you say, 'sure'. See it is what I say -- that way we live make girls lie a lot. Lies, all the time, lies.

"How I tell my mother everything and she know it is all right. Here in Hollywood I go to dances with nice young men and she not care -- she knows naughty talk. I love to dance. In Mexico City we have beautiful suburbs. There I dance a lot - I dance on my toes. Here in these United States I dance everything - I dance the jazz, and the Black Bottom -- everything.

"In Mexico it is fun to dance for people. They get excited. The men throw their hats on the floor, if they like the way you dance. The women throw flowers. If they not no flowers they throw their bracelets -- their necklaces -- anything. Sometimes when I dance, I got my hands full with things like that.

"When I came first to Hollywood, I dance in The Music Box Revue. My mother and my sisters and my brother not come with me. I am afraid to go alone at night. Every night a lady friend take me to the theatre and then she come for me.

"Fanny Brice was the star. She was wonderful to me. She always take my hand and lead me onto the stage, and she say to the people, "You watch this little girl. She is a comer." She helped me a lot not to be afraid of people."

"One night Fanny come to me and say, 'Lupe, tonight I go to a big party given by Miss Norma Talmadge. You put on a pretty evening dress and take you along with me.' I was excited. Always I have loved Miss Talmadge's pictures. I say 'thank you, Miss Brice,' but I keep wondering what I shall wear. I have no nice dresses. I look at all I have and they are not nice enough to go to a party at Miss Talmadge's. What I shall do? I go to Miss Brice and I

show her my clothes. She say, 'Don't worry, Lupe. I loan you a nice dress.' I so so happy I could fly. After the show I go to Miss Price's dressing room and she put on a beautiful dress it looks terrible on me-- it is all wrong everywhere on me. Miss Price try to fix it. It get worse. Then she get the wardrobe woman; she pin and pin, but no use. I look terrible. It gets late and Miss Fanny have to go. I make a smile and say, 'That all right--I don't care.' But when she is gone, I cry and cry. I go home and cry all night.

"Now everything is wonderful. I get a contract with United Artists. I get a lot of pretty dresses. I can go to dances and I can see Miss Talmadge, Miss Swanson and Mr. Griffith every day. I day, 'hello;' and they smile and say,'Hello, Lupe' most every day. I get a big new car. I have a black boy, Narcisses, to drive for me. Yesterday a lady bump into my new car. How I get mad! I say to Narcisses, making my eyes big like this, "You bad, bad Narcisses! Why you let a lady bump my new car and make dents in my fender? Huh? Why you do this? I going to fire you -- pronto-- qhick--right off now.' He so scared he can't talk. Heis black like stove but he get white -- I tell you, he get white. He keep opening his mouth and not say anything. He look so funny I must laugh. Then he make explains. But I scold a lot more. But I don't fire him. He get me a nice new fender and the lady pay for it. So that's all right."

"Sure, I drive myself. And how! I jump into my car--

like this" -- leaping onto the back of a leather rocking chair, "and I take hold of the wheel--" and her eye falling on a yard-hanger, she seizes it, and using it for illustration, "and I go-- forty--fifty mile an hour. What you say? Oops! Oh, sure, sometime they chase me and they look out and say, "Hey, young woman who do you think you are?' Then I look and and make my eyes big at them and I say, 'Please, Mr. Officer, I am Lupe Velez from Mexico. I not mean to go so fast, please not give me a ticket. I be good all the time now.' He cough, and make very sad face and say, 'well, I let you off this time, but don't you do it again.' And I say, 'Oh, sure I don't.' Then I drove slow till I am far from him, and then---Burr-rr---rr--' and the Mexican madcap threatens to wreck the rocking-chair at a suggested speed of sixty.

"You like to see me dance--look"-- and she clears the chair at one leap and seizing a vase of flowers, proceeds to sing, "Hallelujah, Hallelujah," and executes a tortuous dance, flourishing the water-filled vase precariously and recklessly. Warnings of, "look out for your white coat, Lupe. That vase has water in it, " only cause more rapid dips and flourishes. The black eyes snap, the lithe legs twirl and twist -- water flies in every direction, and Lupe chants, "What I care? The coat can go to the clearners. I am happy. I love these United State. I love Hollywood. I am free! I am free!"

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WHAT I KNOW ABOUT VAMPS

by

Alma Whitney

(Miss Gould, who is the most noted of Hollywood's screen vamps, and who appears in such a role in D. W. Griffith's sound production "The Haunting" at the.....
theatre, explains the mechanism of the modern "vamp" in this intensely interesting article)

I do not think of vamps as bad women -- or good women, as well say that Frenchmen, Italians and Russians are bad, English and American good. Among the women who in various ways have earned for themselves the name of Vampires there are undoubtedly some great hearts and souls, and some very small, mean and warped ones, just as the same contrast and all the gradations between may be found in women whose outward virtue and reputation is above reproach.

Consider the different motives, and above all, the different conditions of life that produce vampires. I have known many kinds; I have listened to the outpouring of their hearts secrets. The woman whose fiery emotions drive her into that sort of living is as different as black from white; and far removed from the old, scheming creature whose very lack of emotion makes it possible and profitable for her to enter the vampire class. Between the two extremes runs a gamut of emotional degrees from fire to ice.

them in each of these types there are the weak and the strong. You can picture to yourself a woman so strong-willed, so independent of mind that, in spite of conventions and the fact that she has real love of humanity at heart, she deliberately embarks upon such a career. She would be of the emotional class; a combination of strength of character with an emotionalism that not only breeds her desire to live by adventure, but makes her great of heart, generous, tender and self-sacrificing.

Her opposite is the strong, cold type, in whom the desire for money or position is paramount. This sort of woman deliberately embarks upon her career with the most selfish of motives and sacrifices everything to it. She may even experience a natural revulsion toward the carnal experiences of her new life, but she enjoys the ruthless, fencing play of wits. She is the cheat; she is the one who never loves. She is the one who places upon the term "vampire" its greatest stigma, with no human redeeming qualities.

Fortunately for the world, she is not the sort who achieves the greatest success in her calling. Her cheating, her pretense, her schemes carry her only so far, whereas those emotion-swept geniuses of the demi-monde who have carved their places in history are in every way <u>real</u>. The difference is, I imagine, similar to that between different types of actress for the stage and screen. There are those who live their parts, and those who act them.

The type that most interests me is that of the strong emotionalist. She is often so human that she steps beyond the pale set by humanity and so good that she becomes what the world calls bad; so great of heart that she often sacrifices the very aims that motivate her in order to aid another who is in distress. She is willing to take from the rich and give to the poor. If she is the mistress of an Emperor and falls in love with the humblest of his subjects -- history records a few such instances and has overlooked the majority -- she discards the king. She often makes the right man a wonderful mate.

It is fascinating to me to consider the torrid emotional storm she carries insecurely locked in her breast. It is like a fire in the hold of a ship laden with explosives and combustibles. Her strength, intelligence and ambition may hold it in check and direct its force for a time, but eventually it is certain to be loosed in earnest, and then, for awhile, love is the only thing in her life.

If this love is directed toward the object that her ambition also desires, she is fortunate. If it chances to be counter to all her plans for progress it dominates, nevertheless, for the force that it exerts is the moving force of her very life, the source of all her strength -- and all her weakness.

A rather tragic part of her nature, however, is the fact that she is frequently swept into affairs of love, passion and aodration for a totally unworthy -- however virtuous -- object.

It has been said that such a woman as I have tried to describe loves so intensely that she cannot remain constant, that her passion subsides as quickly as it is kindled, and that many men rather than one must figure in her life. This I have always felt to be wrong, in the majority of cases. I believe that she may love as enduringly as she loves intensely, but that she so often builds the structure of her fascination upon the unstable sands of a weak and contemptible masculine character that she can only go from one love to another, seeking the right one -- and often in vain.

This is not only because her emotional side is so great that it blinds her, but because she is more tolerant of human weaknesses than the majority of her sex, and has a great mothering instinct. She tends to be attracted by the weak more than by the strong.

The mother is blind to the weaknesses of her favorite child. The demi-monde of the type I picture is blind to the weaknesses of her lover until his failure to hold her love restore her judgment.

Nationality as it effects the vampire introduces an interesting difference, but it is only a superficial one. The language of love and the psychology of emotion is the greatest common denominator of the human race. Yet external manifestations of love in races and nations differ sharply in many respects, and

as vampires present an aspect of love that is largely external and dependent upon surrounding conditions, they are quite different in various lands.

In America the vampire is distinct in her ways, lure for men and position in society from her type even in England; in Paris she differs from her sister in Italy. Imagine, then, the differences that enter when one finds her in such a country as Japan, where to western eyes morals are upside-down!

In films and modern drama she first triumphs, then meets her punishment or reforms. In life she is more apt to go her way as variously as do women in other professions, living and loving, buying and paying, succeeding and failing, doing good and doing evil.

I hold no brief for her. In her typical phase, she is a parasite. Yet she is perhaps the most colorful feminine figure of fiction and of history, and in her life is to be found, at times, a measure of glory, of greatness, of idealism and self-sacrifice, as well as sordidness.

D.W.Griffith today is praised by no one more generously than by other producers," said Mary H. Hallet in one of her American Magazine articles,"but those first years were a constant struggle against cynicism and ridicule. The methods and devices which he introduced have transformed the whole business of moving pictures photography. Yet everyone of them cost him a struggle before he could get it accepted.

"He was the first director to use the 'close-up' in which the face of an actor occupies the whole screen. At that time no one thought of taking a picture that did not show the entire figure. But this did not give the facial expression clearly or vividly, so Griffith determined to remedy the fault.

"'I want to see your faces, not your feet,' he said, and had the camera brought up close to the actors.

"Everybody balked. The actors said it was silly to stand there making faces into the camera. The photographer declared that they would look as if they had been to the hospital and had their legs cut off. But Griffith persisted, and the attempt was made. When the picture was shown in the projection room, not only had the legs been cut off, but the heads also! Everybody jeered and said, 'I told you so!' But Griffith kept on trying until he got the result he wanted. Then he had to fight the exhibitors. But he finally won; and today the 'close-up' is used in practically every pictureplay that is shown.

"It was the same with the 'switch-back' or the 'cut-back,' which he introduced in order to maintain suspense and to carry the characters in the plot along together. When he introduced '

'mist-photography' which provides some of the most beautiful effects on the screen, there was another chorus of dismay.

"'The picture is all out of focus,' everybody protested. But today all these 'everybodies' are using 'mist-photography' themselves.

"It was the same struggle when he proposed the now common device of 'long-shot.'

"Again he had his way, and the 'long-shot' was introduced with marvelous effect."

"Griffith is only fifty-eight years old; but his life has been crowded with effort. He was born in Louisville, Ky."

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It may be of interest to the saving housewife to know that it cost exactly $7,118.00 to supply electric light current for D.W.Griffith's remarkable talking picture.

How many pot roasts this amount of electrical energy would translate into terms of savory morsels is a problem to conjure with, but taking three cents as the average cost of current in cooking the roast,it will be seen that approximately 237,266 families might be well satisfied.

Then there is the problem of how many homes could be lighted; but why continue?

Electric lighting is, of course, one of the primary costs in picture producing and because of the extent and magnitude of its sets, had more than the normal share of this expense.

Considerable current had to be consumed in transferring the dialogue sequences, the songs of Lupe Velez and the music of an eccentric orchestra onto the film and disk processes used in synchronizing the picture.

A notable cast, headed by William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta appears in the picture.

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To listen to D.W.Griffith, whose sensational talking film ,

is to occupy the screen of the.....

theatre starting next.....is to comprehend something of the high ideals for which he strives in the new art for the growth and uplift of which he has already done so much.

"I believe," he said, "that one of the first duties of a man who deliberately tries to bring home a new form of art to the people is to emphasize the affinities of beauty which lie so deep in nature, and which reach so far back into the mysterious history of mankind.

"Literature can not wholly express these; nor music; nor sculpture; nor painting; nor even pottery; but all these arts, in some phases of their being may be used as aids in the new art of the photoplay, and bring it thus step by step nearer to perfection.

"It is by groping thus that I have been able to bring the musical score, which I hold to be an integral part of my production, and especially because it is in reality a light, musical operetta, into closer touch and harmony with the more obvious message of drama conveyed upon the screen."

So far, commented Griffith, producers for the screen have been following more or less closely the paths of a stern and often unlovely realism.

"I believe," he explained,"that if we are indeed to be artists our finished art-product must not only be true, but be lovable; we must not only be able to convince, but to enchant.

it is not only through the medium of the screen alone that any producer can hope to vision the wonders and beauties that are hidden in man's souls. All we can hope to do is picture such phases of life and nature as we may select, or be impelled by artistic promptings to use, so these things shall become more beautiful and precious to man's eyes; more thrilling and inspiring to the soul.

"You may remember what Stevenson said: 'We admire splendid views and great pictures; and what is truly admirable is rather the mind within us that gathers together these scattered details for its delight, and makes out of certain colors, certain distributions of graduated light and darkness, that intelligible whole which alone we call a picture or a view.' It is precisely in that way that all art speaks to us, by suggestion; by the stimulation and inspiration of our better qualities. The true realists are the artists, who devote their talents to searching out life's joys and pointing out to us the sacred places where those joys abide."

is the famous producer-director's first so-called talking picture since he made the first dialogue production in film history,"Dream Street", eight years ago. Lupe Velez, who shares acting honors in the production with William Boyd and Jetta Goudal, sings on seven different occasions snatches of Spanish songs and the new popular number

which Irving Berlin wrote especially for her.

An eccentric orchestra furnishes much of the comedy in the picture and most of the remarkably good music in which this special Griffith production abounds.

George Fawcett, Albert Conti, William Bakewell, Franklin Langdorn and Henry Armetta are also in the cast of this United Artists picture.

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.....You want to know how a picture is made? Now let's peep behind the curtain, penetrate some of the studio mystery, and see how they make a movie move.

Imagine yourself in a large barn-like structure. You might think you had entered a commercial warehouse. It is one of the stages at the United Artists' studio, solidly built; its spacious floor is cluttered with hundreds of articles, furniture, props, electrical equipment, odds and ends. But you sense in the atmosphere that here some creative activity is at work. There is a cathedral-like silence. Now you hear, at the farther end, an orchestra playing an old French melody, and a voice rising and falling in persuasive accents.

You thread your way through the shadowy place, and then you see, standing out in the semi-darkness, like soft, impressionistic paintings, the sets for a motion picture play - a sylvan garden, the exterior of an old-world cottage, a quaint kitchen, with all the atmosphere of another age, a stately doorway of an impressive mansion - all perfect in their design, decoration and furnishings and taking on an eerie beauty in the soft half-light.

But as you gaze, fascinated, you hear the music and the voice of the speaker more distinctly, and you approach a brightly-lighted set. You stop, held by the glamor of the sight. What you see, beyond the semi-circle of camera and electrical equipment, is an

ornate interior of a Parisian home, richly furnished. A beautiful woman sits on a cushioned sofa, stiff and imperious in her manner. She wears a feathered hat, a gown with a tight waist and flared flounced skirt, a striking example of the style of another day. You recognize her as Jetta Goudal. At her feet, kneels a young girl, in an attitude of supplication, beautiful in her wide-eyed appeal. None other than Lupe Velez. Beyond them, seemingly not at all interested, is William Boyd. All is silence now, save for the old French melody hauntingly played by the orchestra. The scene has been rehearsed. It is being photographed, or "shot", as studio parlance expresses it. It is gripping, dramatic, poignant in its tenderness, swift in its conflict.

D.W.Griffith is directing this scene for the current.....attraction - a story written by the noted author of "The Miracle." You see the famous director sitting in a battered chair beside the camera, watching, eagerly, tensely, every movement, every bit of facial play of the actresses. The scene ends. He is satisfied. He rises, relieved, relaxed. Preparations start for the next scene. You are impressed by the beauty, interest and thoroughness of it all. You see dozens of actors standing about in their Ninetteenth Century costumes, you observe all the equipment, the large staff of workers, you look back at the sets standing in the shadows, watch the activity as they make ready for the next scene, and sense something of the immensity of the undertaking.....

Nothing means more to D.W.Griffith than the medium of expression with which his name is linked the world over. He is a serious, sensitive type of man, especially when he is speaking of his life-work.

"Motion pictures," he said, "are a great creative development of our time, because they are a composite of the various arts and are so broad in their appeal and possibilities. They are vital as a dramatic vehicle, and they have power as an artistic and literary form of expression. They are destined to progress much within the next few years. We shall see screen epics which will rank with the finest masterpieces of world-renowned artists."

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It was D.W.Griffith, producer-director of the feature talking attracting at the .....theatre who made the slim and slender woman fashionable in the old Biograph days of twenty years ago when he introduced Mary Pickford and Lillian Gish to the world.

The director recalls that he had some difficulty with the Biograph officials because he insisted on giving Miss Pickford a leading role. The executives believed audiences would walk out on her and based their arguments on the successes of the Lillian Russels, the Eva Tanguays and the Lillian Langtrys--all plump and with well-rounded forms.

Griffith persisted and Mary Pickford rose to stardom and an eminent place in the world.

Since then, however, the slim and slender form of beauty has starved itself into what is generally termed a "boyish figure" -- an angular caricature of woman at her loveliest; even the dimple is going.

"This is all wrong," said Griffith, "because from the dramatic sense alone the thin and curveless figure suggests a drooping, worn spirit, like a bored expression of the face. The very essence of womanly beauty is vitality; as for instance with the bride when her vital forces are naturally at their highest."

Griffith believes that if curves and dimples have really gone away under the influence of an affected masculinity, they will shortly come back. He suggests that the world would be happier if they did.

"I fear motion pictures have been an unfortunate influence in emphasizing thinness, because the screen so exaggerates the human figure that a curve beautiful in life becomes conspicuous when thrown upon the screen, sometimes to triple and quadruple size.

Griffith doesn't lament his early experiment in exploiting slenderness at the old Biograph studios on West Fourteenth street in New York, because since then he has been largely instrumental in bringing fame to at least twenty of the most famous stars of the day -- all slender.

His latest "find" is Lupe Velez whom he and Douglas Fairbanks consider the most beautifully formed young woman in films. Miss Velez, who appears in is the physical representative of that large class of girls who came immediately before the era of the "boyish figure."

She has curves and dimples and is vibrantly alive -- all good photographic qualities. In addition she has a contract with United Artists which forbids her indulging in strenuous diets or reducing exercises.

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Hollywood, Calif. -- Thoroughness of detail in unessential things and a full realization of the broadness and scope of his media are two of the factors that have elevated D.W.Griffith to the very top most ranks of the picture dramatists.

Illustrative of this is his indulgence in the pet peculiarity of rehearsing his screen players sometimes three and four weeks before actual shooting starts. An expensive practice it is -- considering the current trend of salaries -- but to Griffith it is the very backbone of his economic independence as a producer.

"Rehearsal," he says, "acquaints the players with their parts and gives them an opportunity to study the characters so that there can be no wastage of time when actual production is under way with its huge overhead in lights and labor."

An actual instance in defense of rehearsals is given in the preparation for.....which is the feature "talking" attraction at the .....theatre, with William Boyd, Jetta Goudal, Jupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta. Miss Velez is Mexican and has but a beginner's knowledge of the English tongue. The rehearsals were vital to her understanding of the full emotional range required of her as a singer and dancer in a French inn. As she was carefully explained each scene in detail, with its dramatic import, she rehearsed it with prompt exactness. There was no delay. After three days of this she knew her screen personality, imtimately and was able to infuse into it some of her

own vivacious qualities as well. Summed up, the advantages derived from rehearsals," says Griffith, "are that they eliminate film wastage caused by retaking scenes three and sometimes four times because improperly acted out; that they are fair to actors because it gives them a preknowledge of what they are supposed to do; that it cuts down length of production schedule by half, with a consequent saving in overhead and that it lessens the labor of the director in production; and that it is necessary to them for a complete comprehension of their speaking lines.

Criticism points its accusing fingers at stars and extras alike; sometimes the accusations are merited and well-rounded; sometimes they are not, and the innocent players are supposed to bear their burdens with submissive calm and stand for all further ridicule that may be directed against them.

Occasionally they resent the calumnies cast upon them by an unknowing or malicious world and then there is a verbal explosion of indignant denial. This was the case when Jetta Goudal, featured player in D.W.Griffith's United Artists special.....
the current talking picture at the.....theatre, learned that the world finds she is exceedingly temperamental and fiery of character. The fact that she has a charming, retiring personality -- almost shrinking -- is lost sight of.

But the truth is far from what one hears it is. Jetta, contrary to her detractors, doesn't throw things at her directors, neither does she cry and stamp her foot in rage when things don't go as they should. This is how she feels about the criticism:

"The most absurd thing in the world for people to say is that I am temperamental. The opposite is quite the truth. This criticism gained impetus when some fellow heard me express perhaps loudly and excitedly -- just what I wanted to wear in my pictures. The man mistook zeal for temperament.

"I have never made unnecessary or impossible demands during my picture career and the only words I speak while working on

the set are the lines I have to recite and the orders I must give my wardrobe maids and seamstresses.

"Clothes are my stock in trade, and for this reason alone I will not go on with a picture until I am satisfied in my mind that I am looking my very best. This action benefits the producer who pays me, the public who must look at me and the little inner self that some call vanity.

"If that is temperament, then I am TEMPERAMENTAL."

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Hollywood calls William Boyd, ex-star of D.W.Griffith's .....showing at the .....theatre, "The Man Who Stuck."

And that very quality of stick-to-it-iveness, that ability to weather storms of discouragement and fight back when the world gave him clout after clout on the point of the chin won for William Boyd his present popularity.

There are those, of course, who call him Lucky Bill Boyd," who think that he just walked into the movies and leaped to sudden fame through his work in "The Volga Boatman." Where has he been all these years, they say. Why haven't we seen more of him? He is young. He is wholesome.

And if they were told that they had seen William Boyd in every picture that Cecil B. DeMille has made in the last seven years they would probably laugh incredulously.

William Boyd started with De Mille as an extra in "Why Change Your Wife?" And he has been everything, from butler to bystander, from carpenter to chauffeur. And all the time De Mille watched him out of the corner of his eye. Whenever he would get discouraged, his friends would advise him to stick. Finally, he was cast for a prominent part in "Fool's Paradise," but two days before starting the picture he broke his ankle and another actor appeared in his place. That was a terrific blow, but he stuck.

Don't call Bill an actor. He insists that he isn't, despite

what the critics say of his work.

"Anyone can be an actor," he asserts. "Give a man a gun and tell him the scene calls for him to kill a man. He will act the role mechanically. He is an actor.

"But give a man with brains a gun and describe the same scene to him. This man will immediately visualize the scene. He hates the man he is about to kill. He has been wronged. There is nobody on earth he hates more. He wants to see him die.

"You see? He lives the scene. He does not merely act it. It is part of his life. It is his crime. But it is not acting."

However D.W.Griffith, who ought to know, insists that William Boyd is a very great actor. He is a great actor, the director states, because he doesn't act.

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MY FIRST DAY BEFORE A CAMERA

By William Boyd

(Star of D.W.Griffith's.....
at the .....theatre.

"Remember my first scene before a movie camera? I should say I do -- most distinctly!

The whole movie business was new to me at the time, for I had never even been inside of a studio before. Donald Crisp directed me in my first appearance. The picture was "Love Insurance" and Wallace Reid was the star. The action called for me to run through a door into another room -- supposedly.

I made the run all right, but imagine my embarrassment when I discovered there was no room on the other side of the door -- just a four-foot drop from the edge of the raised set to the floor of the stage.

After I picked myself up I made up my mind that I would never make another scene without a rehearsal -- and to this day I never have."

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HATS OFF TO LUPE!

They toss them off in Mexico and throw them at her feet - the men. The women toss off their corsage bouquets and when they had no flowers they snatched off their ear-rings - their necklaces and bracelets, and tossed them at the twinkling feet of their own Lupe Velez, fifteen year old maid of Mexico.

I love theeze way they do in Mexico," and the black eyes flash, the white teeth gleam as Lupe smiles in recollection of her triumphs on the stage in Mexico City. "Sometimes I have my hand full of rings and brooches and necklaces. They call to me, 'Dance some more, Lupe' and I dance--HOW I dance! I love to dance. I don't care what she is, jus' so I dance. In Mexico when I play in 'Rat-a-plan,' I dance on my toes, so--" and the slender figure rises precariously on small street shoes. "I dance the Black Bottom, too. You like me to dance for you the Black Bottom?" and without more ado, Lupe starts singing, "Hallelujah, Hallelujah," and bends and contorts in the savage abandon of this American abortion of Terpsichore.

Lupe Velez, as she so ably shows in D.W.Griffith's "The Heart Song" at the.....theatre, is a darting flame, colorful, lurid, over-running with the joy of life. She is a born dancer. She puts into studied steps her own wild interpretation. Life - the life of bursting buds, of frisking, gambol-

ing young things - and Lupe are synonymous.

She was born in San Luis Potosi, a little Mexican town a short distance from Mexico City. Her father was a general in the Mexican Army. Her mother sang in grand opera in Mexico City, and it is from her that she inherits her rich voice. On very special occasions the little Lupe was allowed to go to the opera house with her mother, and there, in the dressing-rooms, she had her first glimpse of life behind stage. She watched, her big black eyes round with wonder, as fat ladies became fairer by the adroit use of powder and deftly applied rouge to cheeks and lips. Then she would go home, and stealing flour from the family barrel, would hopefully smear her small face thick with white. What to use for lips and cheeks? A string of red peppers caught her eye - the very thing! Crushing the peppers, she would redden the already red lips and top the white of her cheeks with round red smears.

Then she would stand in front of the mirror, "rolling the eyes and making the faces like I see the ladies do on the stage," to use her own words, adding, "I like myself so mooch that I keez and keez myself in the looking glass many, many times."

She danced from the time she was just a small child, and by the time she was ten years old, she was teasing her parents to let her dance in public. But this they refused. Then when she was fifteen, her father was badly wounded. The family needed

money and now Lupe saw a good reason for pressing her demand. She begged to be allowed to try to get work as a dancer in some of the musical shows. After a family conference, she was given permission to try to get into "Kataplan," a successful musical comedy on the boards of a theatre in Mexico City.

One try-out was enough. She was given a chance to make good. And how good she made! The shower of hats and bracelets and flowers tell the story.

An American and his wife, touring Mexico, saw Lupe in "Kataplan" and were so impressed with her personality and talent that they sought her acquaintance. They told her she should go to the United States where they felt sure she would be a sensation. But Lupe was only fifteen and her parents would not harbor the thought of their daughter adventuring in strange lands. Besides Lupe was making what seemed like a lot of money at home, so why take chances?

When the Americans got back to Los Angeles, they heard that Richard Bennett was having a hard time finding a suitable type for the title role in "The Dove." They spoke to Mr. Bennett about the little Mexican dancer and he said he would be glad to see what she could do. So they wrote Lupe's parents and offered to chaperone their daughter if they would allow her to travel to California to try for the part.

Several family conferences ensued. When at last, Lupe got the desired permission for the big adventure from home, she found she was badly wanted in Mexico City. After several weeks delay, she at last embarked alone and secretly terrified, for the big foreign city in a fabled land.

To her intense disappointment, by th time she arrived in Los Angeles, the role of "The Dove" had been filled. What to do now? Go back home? Not Lupe! It is true she was alone and with the exception of the Americans who had sponsored her trip, friendless in a strange city. Like all well-bred Mexican girls, she had never gone anywhere unchaperoned. But she found that American cities are not like those of her native Mexico. In her homeland, nice girls never go out ithout a male escort or an elderly companion. As Lupe naively says, "Only bad girls go alone anywhere in Mexico." But Lupe had no intention of going back home beaten because she failed to land the job she had come to Los Angeles to get. She went to Fanchon and Marco who stage their "Ideas" on the West Coast theatre circuit, and asked them to let her dance for them. They at once gave her a dancing part in one of their shows at two hundred dollars a week.

She was dancing in a Glendale theatre when she was seen by Mr. McClune of The Music Box Revue in Hollywood. He went back stage and was introduced to the little Mexican girl and offered her a part in his show at two hundred and fifty dollars a week. Needless to say, Lupe took it - pronto.

Fannie Brice was the star of the Music Box. She took the timid newcomer under her friendly wing, and each night would go out onto the stage when it was Lupe's time to dance and would say to the audience, "Watch this little girl -- she's a comer." And Lupe made good. Her success at the Music Box was instantaneous. She danced anything the audience demanded -- her native Spanish dances, the Black Bottom, toe-dancing - they were one to Lupe.

An incident occurred one night that Lupe smiles about now - but it was no laughing matter at the time. Fannie Brice said to her, "Put on your prettiest dress tonight, Lupe, after the show. I'm going to a party at Norma Talmadge's and I'll take you along." Rapture on Lupe's part! To see the lovely Norma Talmadge, her favorite screen star, and in her own home - a dream come true.

The moment the show was over, Lupe hurriedly took stock of her few dresses. None of them were good enough to wear to a party at Miss Talmadge's. She had been sending money home, keeping only enough for her own needs. She had had no social diversions and no need of party frocks. Finally, she went to Miss Brice and ruefully explained the situation. Miss Brice laughed at her sour expression and said, "I'll let you wear one of mine. I've heaps of them." The sun shone again for Lupe. The first dress didn't fit- either her figure or her personality. They tried another. This was worse than the first. Miss Brice hopefully pinned and unpinned, but Lupe only succeeded in looking impossible.

in looking impossible. They sent for the wardrobe woman. She labored valiantly but to no end. Fanny Brice's frocks simply did not fit Lupe Velez anywhere.

It was getting late so at last Lupe managed what she intended for a cheerful smile and said, "You go on, Miss Brice. I'm tired anyway. I go home to bed. I no care about the party." But after Miss Brice reluctantly left, the disappointed child began to cry. "I cry all the way home. I cry-cry-cry all night. Never have I felt so bad."

During Lupe's engagement at The Music Box, Harry Rapf executive at M.G.M. Studios, went to a performance. In the colorful Mexican dancer he saw screen possibilities. He met Lupe, and suggested that she come out to his studio and he would introduce her to Hal Roach and have a screen test made. This resulted in a dontract for Lupe Velez to make comedies under the Hal Roach banner.

Douglas Fairbanks of United Artists, was preparing to make a story of South America called "The Gaucho" and one of the principal characters was that of a wild mountain girl. He saw Lupe on the screen and decided he had found the type he desired. He sent for her to come to the United Artists studio for a test. Her personality and fresh young beauty screened perfectly. So she was given the important role opposite one of the greatest screen stars. In one sequence of this picture she did a tango with Fairbanks.

At the premier showing of "The Gaucho" in Hollywood, everyone asked, "Who is the girl?" Her vivacity, her naturalness, her wild abandon, made her the sensation of the Douglas Fairbanks picture. Joseph M. Schenck, sawvy head of United Artists Studios, immediately signed her to a long-term contract with his organization. While a suitable vehicle for her unusual talents was being sought by Feature Productions, she was loaned for one picture to De Mille, where she played the leading role opposite Rod LaRocque.

D.W.Griffith then selected her for one of the leading roles with William Boyd and Jetta Goudal in "The Heart Song". She sings, and dances in this with movietone accompaniment.

I am the happiest girl in the world," carols Lupe, joyously, "and why shouldn't I be? A few years ago I have the one pair of silk stockings that I wash out and hang on the window-shade and dry like this," illustrating with vigorous strokes, "with a fan. Now I have everything I want - I have all the silk stockings I can wear - every color. I have all the pretty dresses I want - I have a beautiful new car. My mother, she have all she want too. For long time we are ver' poor. I am not ashamed of that. I love theez nice people that call to me, "Hello, Lupe Velez" everywhere I go. Theez people they are like me a little while ago. Why do people get high-hat when they got money? I don't know. They get all they have because theez people like them. Me, I never going' get high-hat." So, trusting Lupe keeps her sensible resolve, all the more reason for "Hats off to Lupe."

You could no more write a history of the motion picture industry without narrating the story of D.W.Griffith, whose .....is playing to capacity audiences at the .....theatre, than you could describe the development of the automobile without mentioning Henry Ford. Griffith is to the movies what such men as Ford, Gary, Morgan and Wright are to the motor, steel, finance and aviation worlds. As a matter of cast-iron fact, he represents even more to the film industry than the others do to their respective fields, for the movies of today are largely dependent on their existence to the vision and creative ability of the famous director.

But even though Griffith has lately been passed over and practically ignored in the mad scramble for fame and fortune by film magnates, stars, writers and other more or less necessary appurtenances of the movies, it is pretty nearly safe to predict that D.W.Griffith will be one of the few names that will mean anything to posterity so far as the celluloid is concerned. Directors may come and directors may go, but the movies and D.W. Griffith are synonymous.

Consider that Griffith has made a total of 427 pictures during his twenty years of dominance in motion pictures at a cost of approximately $11,409,000; remember that these pictures have

earned - they are still piling up profits, some of them - a total of $84,003,000.

Perhaps, after all, his may be a more lasting glory, than that which will fall to the lot of any of the others. When he was a very young man and earned the princely sum of five dollars a day while acting for Biograph, he may have had the knowledge that the truly great are those that survive in the hearts of future generations.

He began to worry the executives of the Biograph to give him a chance to direct and make pictures. He didn't want to act. He didn't give a tinker's or plumber's damn about acting. What he wanted to do from the very beginning was to make pictures. He had inadvertently stumbled upon this wonderful medium of entertainment and he knew he could see possibilities in it that were invisible to others.

The movies in those days were just emerging from the most chaotic state. Hammerstein's New York Theatre was one of the first to show pictures. Among the earliest creations ever shown in New York was a few feet of film called "A Hard Wash," showing a negro mammy giving a little black boy a bath. The stories hadn't progressed very far from the ideal, when D.W.Griffith put over his first screen effort, which, by the way, was very quaintly entitled "The Adventures of Dollie," and which told with graphic detail of the kidnapping of Dollie by a Gypsy, and of her subsequent escape in a barrel through rushing torrent. To create suspense he created the "flash-back."

later, many years later, Griffith was to depict practically the same episode and although by this time he had mounted to the foremost rung of the celluloid ladder, the satisfaction he must have felt in putting over the first rescue could have been no less than he experienced in the last.

For "Dollie" was the first definite movie "hit." It was a success - and there was a certain unusual something about it which the officials considered terrible, but the public heartily approved of. That certain something was the first introduction on the screen of the "suspense" note. This was in 1908, and ever since then the chief key-note of the screen masterpieces produced by D.W.Griffith has been motivated from "Dollie."

Griffith began to create his pictures with the idea of making the very best of the new medium. First of all, they must be developed away from the crude, jerky, ugly condition in which they were shown. They must be beautiful. Next, they must be, above everything else, human in story and appeal. Lastly, they must be commercial successes.

In the twenty years that he has been creating screen entertainment, D.W. has never deviated from the set rules he coined for himself back in the dark days of Biograph. As a result he has travelled the high road of success, only to find himself at the end of ten years untiring, constant, relentless, but with his ideals

practically himself in the background. He is a visionary and like most visionaries, a very poor business man, with the result that many of his artistic triumphs have been created to no avail.

This very creative ability has been his curse. In order to develop it - or, rather, to satisfy it - he has allowed neither time, effort, nor money to interfere with his decisions. He has spent weeks and months in the development of some miserly artistic effort, which when finally revealed to the public, has been received by a grateful few with acclaims, and by the ignorant majority with laughter.

D.W.Griffith is and always has been the most artistic man in the motion picture game. He has created more stars than most of the other directors put together. With his arrival on the horizon as a notable screen figure, there came in his company such impressive names as Mary Pickford, the Gishes, Dick Barthelmess, Mae Marsh, Blanche Sweet, Douglas Fairbanks, Colleen Moore, Mack Sennett, Eric von Stroheim, Donald Crisp, Norma Shearer, Constance Talmadge and others too numerous to mention.

Even in the very first days of his career he cut across the sky-line like a comet. Such pictures as "When Pippa Passes," The Taming of the Shrew," Edgar Allen Poe, "Judith of Bethulia" were startling innovations in the still obscure industry. The last named made film history, as it was the first of the four-reel pictures, and every official predicted dire failure. It demonstrated that Griffith was on his way to become a producer of spec-

secular productions.

Film history was made again when Griffith produced "The Birth of a Nation." Just recently "Intolerance" was shown in a revival of earlier triumphs, and after ten years, it was unanimously declared by the press in New York "to be the greatest epic the screen has ever produced."

Every fan recalls "Way Down East," "Hearts of the World," (the war historical screen record, which was first conceived at No. 10 Downing Street, the home of Lloyd George in London,) and the poignant "Broken Blossoms."

No other director in the game has ever excelled Griffith in his delineation of characters; in his photographic effects, or in his adept genius for creating a tear and a smile in the hearts of his audience. Many have accused him of "hokum" and this criticism must be obviously laughable to the intelligent observer when he views, night after night, the atrocities which pass as entertainment.

Soon after "Broken Blossoms," Griffith produced a war picture called "The Greatest Thing in Life." It was a simple story, told with the deft, skilful hands of a master, but it was a failure. In an effort to regain his fortune, he produced other stories which invariably cost twice as much as the preceeding one. But to his artistic triumphs he may calmly lay his present status. He can never visualize the commonplace. He must have in his mind the absolute romance of every-day life; the hidden depths of all of the

emotions of humanity. These must be portrayed by his characters so that his audience will feel the mirror held up to nature.

Without this delving into the emotional pools of the soul, Griffith is utterly lost. He has no desire to create cute little pictures on neat little patterns.

He is responsible for such important essentials of the film as the "Close-up" the flash-back," the "fade-out," the "long shot," "mist photography," which (if he had not been so busy inventing, and groping for ideals) would have made him one of the richest men in the world today. He is still the same artist that he was several years ago, and, until he gets back into a position where he can direct whom and how he pleases, choose his own stories, cast his own pictures, and tell them in his own way, the screen world is losing a very large and important opportunity for advancement.

Griffith has always followed an idea for weeks until it has become concrete in his mind. Then he puts it into actual rehearsal and from then on, his story is evolved. His manner of direction is unique. The real Griffith is of a singular simplicity but like all true geniuses he has wasted his best efforts in-so-far as the public is concerned. Knowing that he could not make money with most of these artistic opuses, he has nevertheless, continued his way despite warnings and insinuations. The master minds of the industry should reward him. They should realize that he, more than anyone else, has made the movies what they are today.

Born in La Grange, Kentucky, in 1880, the son of Colonel Jacob Wark Griffith and Margaret Oglesby, Griffith was largely educated by his mother, Mattie. In those postwar days the south was poverty stricken, and candles were expensive; so several families would gather together of an evening around one taper and read the classics. Lying in the dark under the table, listening to the old tales, the young boy undoubtedly formed the first mind pictures which were to become celluloid classics later---- a remarkably natural sort of picture training for an imaginative youth.

For several years Griffith was a reporter for the famous editor "Marse" Henry Watterson in Louisville. It was while covering stock companies for the paper that the young man formed his first definite intention of devoting his life to drama, and shortly thereafter he joined a traveling show and went on the road. After several years experience in stock he came to the coast with Richard Mansfield and wrote his first play "The Fool and the Girl" which was accepted by James K. Hackett and produced in Washington, D.C.

While in Washington for the run of his play, Griffith saw his first motion picture---the cheap, flickering, infant movies of some nickelodeon, and forseeing the tremendous possibilities of the new form of drama, he cast his lot with the old Biograph Company. He began as an actor, but when one of the directors was taken ill, Griffith was asked to take that job. He relates that he used to make one picture a day at that time, and one of his first leading women was Mary Pickford. He also made the

first slapstick comedy, with Mack Sennett playing the part of the "fall guy."

From one to two reelers was a long step, but soon the director had leaped to three and even four reelers. He came west with the Mutual-Reliance company in 1913, and there followed his productions, including "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East," "Orphans of the Storm" and "Americe."

After an absence of many years, he has rejoined the producing forces at United Artists.

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WALKING FOR HEALTH

by

Lupe Velez

(Sensational new star who sings
in D.W.Griffith's .....
the movietone feature at the
.....theatre.)

Walking is the most beneficial of all exercises and I must maintain that opinion despite the rantings of overplus matrons and young girls who favor dieting and vigorous calisthenics.

I believe that nature is wise in all its way and that it imposes its penalty of overweight and mental stagnation on those only who violate its few demands. I have reference mainly to the disdain with which some persons of my acquaintance look upon the healthful and natural exercise of walking.

This is the day of the motor car, they say, and why walk even three or four blocks when it can be done so much more quickly and painlessly by automobile. That is sheer laziness, which is the first and principal cause for physical and mental retrogression.

Walking brings into play all of the muscles of the body in just the proper amounts and in addition it quickens the impulses of the respiratory organs, causing us to expel impurities from our lungs and to replace them by clean, fresh air.

Walking exercises the mind as well -- that is at least one fact upon which physiologists and psychologists have long agreed.

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THE MOTION PICTURE AS A WORLD FORCE

By

D.W.Griffith

(Producer-director of.....;
Showing at the .....theatre.)

You know we hear all sorts of things about motion pictures. Some people like them and some don't, but I am very glad to say that most people like them, and why not? The motion picture I believe, has done more to bring all the scattered people in to one family party so to speak than any force that has ever been known since the beginning of time.

I remember when I was a poor boy down South, like one of the many millions, living in the country or in a small village, I dreamed and longed to see the great cities of the world - to know about foreign countries, France, Italy, the Orient - the great cities, London, Paris, New York and how I wondered how the ocean looked and how I wanted to see a ship moving upon the sea, but that was impossible then.

Now, there is no community so small - no village so unimportant but that it has its motion picture theatre, and this great medium brings to every one the city, the streets of the city, all the nations, the life of all the nations, the particular human beings that live in all the nations, the sea and the ships that are upon the sea.

In fact, the motion picture brings all the world to all the people in the world, no matter how isolated their lives may otherwise be, and in doing this, I beoeve the motion picture

has accomplished that which more than any other medium has ever done in bringing sympathy, tolerance and tenderness to humanity.

When the people in the motion picture theatres -- say in France or Germany - see pictures of American or English mothers with babies at their breasts; when they see them going about their daily work with their every day cares and troubles they are bound to realise that they are just ordinary human beings like themselves.

The motion picture is teaching daily to all the world that there is no such thing as a foreigner, that the French, the Germans, the English, the East Indians and the inhabitants of East, West, North and South are all human beings very much alike in their hopes, in their dreams and in their loves.

There is no such thing as an alien or a foreigner; all are children in the one great family of humanity. Incidentally the motion picture can be a great force - per haps the greatest of all forces - to wipe out the most childish, the most absurd, the most hideous of all crimes --War.

LUPE VELEZ ---- THE MEXICAN MADCAP

(who appears and sings in D.W.Griffith's
first sound production .....
now showing at the.....theatre)

Vivid, dark, vivacious, with clear olive skin; flashing black eyes, fringed with long lashes; scarlet lips over beautiful teeth; slender, expressive hands that are never still; a slim figure, perfectly moulded, that bends and sways in rhythm to every passing mood -- a splash of color, a burst of golden melody -- this is Lupe Velez, Madcap from Mexico.

As frank and naive as a child, full of tempestuous moods, bubbling over with the joy of living, generous to a fault, saucy, mischievous, lazy and glad of it -- still this is Lupe.

A girl only nineteen years old, but already far up on the ladder of success. A daring little girl who, on a long chance of getting the coveted role in Richard Bennett's "THE DOVE" came all alone from Mexico City to a strange country among strangers, and by the compelling force of her captivating personality and accomplishments, made good -- and still we speak of Lupe.

Lupe Velez was born in San Luis Potosi, a day's run from Mexico City. Her mother, Josephine Velez, was an opera singer and her father was Colonel Villalabos, of the Mexican army. As a very small girl Lupe used to love to go with her mother to the Opera House in Mexico City and watch the singers making up for their work. With round eyes, she would behold dark skins growing

fair under the magic of powder, and red lips made redder by the use of rouge. Pale cheeks bloomed under the magic of deftly applied pink to the cheeks. The young Lupe would go home, secrete herself in a room, and proceed to powder her sooty face with flour purloined from the pantry, and rouge her cheeks with crushed red peppers. Then she would gaze at her reflection in the mirror and "see it many, many times."

She longed for the day to come when she, too, could appear before an audience and make them clap their hands as vociferously in admiration of her acting.

According to her own statement, Lupe was a harum-scarum younster, full of life and constantly getting into mischief. She loved to dress up and "act" as soon as she was old enough to walk. "My mother had nice long stockings, but I had to wear socks," she explained, "so I take my mother's stockings when she is away and I wear them and I put on her dress and I play I am big lady in the Opera." She would forget to return the stockings and when her mother inquired about them, would make innocent eyes and say, "Why I take your stockings? Maybe sister take them."

One of the joys of her childhood was roller-skating. And what a small tempest on wheels the irrepressible Lupe must have been!

She went to school in San Antonio to Our Lady of the Lake convent. Here she studied English but not using it at home, did

not become very proficient in that tongue. However, she is a fluent talker now in the language of the country in which she has gained fame and recognition. She also studied typewriting, but sitting still before a machine for hours on a stretch had no charm for such an active girl, and she did not keep up her practice.

Her father was wounded in battle when Lupe was about fifteen years old. Now there was a good reason for the girl to do something to help out the family pocket-book. Her mother finally yielded to her entreaties to be allowed to apply for work in a musical comedy then running in Mexico City. The name of the show was "Rataplan." Lupe was by now an excellent dancer. She had had practically no training but danced spontaneously. After an exhibition of her steps, she was given a try-out and, to her delight, was accepted.

Instantly she became the rage of Mexico City. Her youth and beauty coupled with the originality and inspired abandon of her dancing, gained admirers far and wide The nights when Lupe danced, the house was jammed. "They would throw their hats before me," she states, "the men -- and the women threw flowers, and if they had no flowers, they would tear off their handsome bracelets ---their necklaces and rings and fling them at my feet. It was wonderful -- I loved it."

An American and his wife, travelling in Mexico, saw the tempestuous child in "Rataplan" and recognized unusual talent. They told her she would make a hit in the United States. But

Lupe loved her own country and did not care to leave her father and mother. So she made no attempt to follow the suggestions of the Americans. She continued to dance in "Mateplan" and enjoy her sensational triumph.

Her American admirers returned to Los Angeles and discovered that Richard Bennett was about to produce "THE DOVE", a play with a beautiful Spanish girl in the title role. They at once wrote Lupe to come to Los Angeles to apply for the part. It took time to sever her connections with "Mateplan" and to gain the consent of her parents to such an adventurous undertaking. For, as is well known, young girls of good Spanish and Mexican families are not allowed to go about un-chaperoned.

Lupe was determined to make the venture, however, feeling certain she could take care of herself in a friendly, albeit a strange, country. By the time she got to Los Angeles, unfortunately, Mr. Bennett had cast the title role, and the little Mexican girl found herself without work and with very little money in a land of strangers.

It might have seemed to one less independent and courageous that the only thing to do was to go back home -- pronto. Not so Lupe -- the thought of acknowledging defeat never occurred to her. Instead she looked for work elsewhere. She secured a part with Fanchon and Marco in one of their "Ideas" for the West Coast Theatres, at seventy-five dollars a week. She was seen in Glendale at a local theatre by Mr. McClune of THE MUSIC BOX REVUE.

He recognized unusual talent in the little Mexican madcap, and offered her a part with his organization. And he gave her two hundred dollars a week - a very nice sum for a seventeen year old girl.

She made a hit in The Music Box. Fannie Brice, the star of the play took the girl under her friendly wing. She would take her by the hand and introduce her to the audience, saying, "Watch this little girl. She's going to be a big bet." Lupe was most grateful to Miss Brice and they became fast friends.

One night Fanny said to her, "Lupe, I am going to a party at Miss Norma Talmadge's tonight. You may come with me." The girl was delighted. Norma Talmadge had always been one of her favorite screen stars, and the thought of her going to her home and actually meeting her was rapture. She hurriedly took stock of her wardrobe. There was no dress fine enough to wear to such an important function. Almost in tears she went to Miss Brice and told her of her dilemma. Her friend immediately said, "You can wear one of my evening gowns -- I have lots of them." Lupe's tears faded and all was happiness again.

Miss Brice brought forth a collection of stunning gowns - not one came anywhere near fitting Lupe. Together they pinned and let out and took up -- no use! Each one looked worse on Lupe than its predecessor. Finally Miss Brice called the wardrobe

woman and she applied all her skill -- still the dresses looked all wrong. The hour was late and getting later. Miss Brice was long overdue.

Finally Lupe managed a cheerful smile, saying, "You go, Miss Brice, I not care anyway. I'm sleepy. I go home to bed." Reluctantly, her friend left, and then Lupe's forced smile vanished, and she cried, "I cry all the way home and I cry-cry-cry all night. My heart break. So much I wanted to go to that party and meet Miss Talmadge."

One night Harry Rapf, executive at M.G.M. Studios at Culver City attended the Music Box Revue. He saw Lupe Velez dance and he knew she would be a great bet in motion pictures. He went back-stage and met the little Mexican girl and suggested that she come out to the Hal Roach Studios, where comedies for release through his organization are made, and have a screen test.

The result of that screen test was a contract for Lupe to make comedies under the Hal Roach banner.

Douglas Fairbanks, of United Artists, was preparing to make a picture of South America, called "THE GAUCHO," and one of the leading roles was that of a wild Spanish mountain girl. He saw Lupe's work on the screen and sent for her. Her tests were satisfactory and her personality was exactly suited for the

part he had in mind. She was signed to play opposite one of the greatest stars of the screen.

When "THE GAUCHO" was given its premier performance at Grauman's Chinese Theatre in Hollywood, everybody inquired, "Who is the girl? What vivacity, what beauty, what an exciting personality." Lupe Velez had "arrived" with certainty.

When Joseph M. Schenck, head of United Artists, decided here was a girl who was destined to go far in motion pictures and signed her to a long-term contract with his organization. She was loaned to M.G.M. for a picture, "Stand and Deliver" playing opposite Rod LaRoque. Meanwhile D.W.Griffith was making every effort to find a suitable star who could sing for ..... and very shortly Lupe faced the camera for this pioneer director.

And is Lupe Happy? She is probably the happiest girl in Hollywood. She radiates the joy of living. When she invades the solemn sanctity of the executive offices at United Artists studios, she comes like a sudden burst of golden sunlight through marky skies. She is still a child, with all the astonishing frankness and naivete of a child.

Her warm, golden voice rings out fearlessly along the silent corridors. Her slim form, encased in a modish gown, sometimes a clinging black velvet with softly swirling short skirt, set off by a gay scarf of red, black and white; sometimes all in white from the saucy tam and dress and coat to the stock-

bags and little shoes on her dancing feet -- or again in the brilliant sports outfits that suit her so well -- bursts into view on the United Studio lot, putting to shame the California sunshine.

Lupe loves Hollywood - she says so repeatedly. She loves the people in it who have received her so warmly, with open arms. She loves the freedom of the United States. She still loves Mexico -- very dearly. But here in this new country she finds she can be herself more completely. Where in Mexico she had always to be attended wherever she went, in the United States it is customary for girls to go about alone, and nothing is thought of it. Her mother and grandmother, her sisters and her brother, are all with her now. Her mother, finding that her little girl is respected and admired, is glad to allow her to follow the customs of her adopted land.

And as Lupe loves Hollywood, so Hollywood loves Lupe. Her grace and beauty, her talent and her flashing, joyous personality are welcomed and admired. California has something more to boast of than its climate now -- it has Lupe Velez, the Mexican Madcap.

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For the information of those who care for such trivial things, William Boyd wants it known that the next man who suggests he wear in a tight fitting uniform will find free and involuntary passing space in a wooden kimona.

Boyd, who plays the leading role in D.W.Griffith's

at the.....theatre, wears a heavy woolen uniform in the picture that within three weeks reduced his weight eighteen pounds. Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta are cast in this Griffith special for United Artists.

###

William Boyd, Lupe Velez, George Fawcett, Albert Conti, Wi
William Bakewell, Franklin Pangborn and Henry Armetta are cast in
D.W.Griffith's at the.....theatre.

- 2 -

William Boyd wears eight separate uniforms in D.W. Griffith's
showing at the.....theatre. He
didn't mind wearing the uniform, he said at the time of the filming,
but the medals weighed him down.

-o-

Franklin Pangborn, who plays the dandy in D.W.Griffith's
talking production at the.....theatre,
is reputed to have one of the best speaking voices in Hollywood.
He is a former stage comedian.

-o-

William Boyd, playing in D.W.Griffith's voice production .....at the.....theatre has discovered that the average film star gives away 1100 personal autographs in a year. This figure, Boyd says, does not include the fan mail which bears his fac-simile signature.

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Is it a coincidence that Karl Struss, who photographed D.W.Griffith's voice picture .....the current feature at the.....theatre used a "K-9" lense filter in filming scenes of Lupe Velez and a dog actress named Flossie?

-o-

Karl Struss, who photographed D.W.Griffith's voice picture .....at the.....theatre, has been named third on a list of ten best cinematographers in a poll of Hollywood directors conducted by The Film Daily. It is interesting to note that the four leading cameramen, according to the vote, are all under contract to United Artists, distributors of.....

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Lupe Velez who plays and plugs in D.W.Griffith's .....ent the.....theatre, has discovered the original "yes man." He's her new chauffeur. She asked the applicant, "Do you know Hollywood?" He said "yes" in a tone that implied he knew it from one "Los Angeles City Limits" sign to the last -- some feet, if you happen to be acquainted with those far-flung notices.

"Drive me to my dentist on ------" mentioning a number on Hollywood Boulevard. Closing her eyes for her afternoon siesta, Lupe woke up among the tortuous trails of Cold Water Canyon. The chauffeur is still on the job. His alibi was that he had been told that "no" was a word never to be mentioned in the Cinema City.

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Lupe Velez who sings and plays a leading role in D.W. Griffith's voice production, ...showing at the.....theatre is by no means an amateur vocalist. Miss Velez made personal appearances during the recent showing of "The Gaucho" at the United Artists Theatre in Los Angeles, and scored a tremendous success with a repertoire of songs and dances.

In ".....she sings ..... a melodic romance written especially for her by Irving Berlin.

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Sam Blum, portly comedian, provides much of the fun in .....D.W.Griffith's United Artists special at the.....theatre with William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta in the cast.

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Jetta Goudal who appears with William Boyd and Lupe Velez in D.W.Griffith's voice production .... at the.....theatre, firmly believes that the a average woman should be married by the time she is eighteen. "In youth," says the star, "love is spontaneous, asking no whys or wherefores, existing for itself alone. That is the stuff of which happy marriages are made. Later a certain cynicism is sure to develop and love is apt to be diluted by monetary and social considerations. She who hesitates cannot really be in love. And she who marries at eighteen seldom hesitates."

-o-

Two large wine vats -- relics of the Spanish-rule days in Southern California -- were transported from San Diego for use in .....D.W.Griffith's sensational voice production now showing at the .....theatre.

The huge casks -- each capable of holding 2500 gallons -- were being used in the cabaret scenes of the picture.

Needless to say, the vats were empty.

William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta are featured in this romantic story of Paris.

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Jetta Goudal designed all her costumes in D.W.Griffith's .....a voice and musical production of the Napoleonic court of 1870 now at the .....theatre.

William Boyd and Lupe Velez, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta are in the cast.

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George Fawcett declares he knows literally what "worth its weight in gold" means. The coat of the uniform the actor is seen wearing in D.W.Griffith's voice production ..... at the.....theatre, weighs exactly twenty-nine pounds, heavily encrusted with gold trimmings and medals, the coat all but dislocated the arm of the actor's valet when he helped Fawcett into it. The picture is a United Artists release with William Boyd, Jetta Goudal, Lupe Velez, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta.

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That Lupe Velez has promise of being one of the foremost actresses, is the firm conviction of George Fawcett, playing with the sensational Mexican star in.....a special D.W.Griffith voice and musical production at the ..... theatre. "A natural ability, coupled with a wonderful aptitude, ambition, keen intelligence are Lupe's," says the actor. Fawcett, who is strong for clever youth found the fiery Lupe a joy to work with. William Boyd, Jetta Goudal, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta complete the cast of the picture.

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS (AUSTRALASIA) LTD.

(7 9) SALES AND RENTALS ACCOUNT TO JAN. 7TH, 1928.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Dec. 31st. account ---	£1723.	13. 11	Amount paid by Aust. Corp. as of Dec. 31st. account ---	£1595.	14. 10
50% share of film rentals for week ending Jan. 7th.	4.	7. 6			
Total due Producer ---	£1728.	1. 5	Total paid by Aust. Corp. --	£1595.	14. 10

Total due Producer ---	£1728. 1. 5
Total paid by Aust. Corporation	1595. 14. 10
Balance due Producer ---	£ 132. 6. 7

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"A LOVE AND SACRIFICE"
(Name of Production)

50% WEEK ENDING 7th. January, 1928.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
298	Olympia	Riverstone	N.S.W.	Nov. 5	1	2	15	0
274	Hyola	Yeppoon	Q'ld.	" 5	1	3	0	0
267	Drill Hall	Ararat	Vic.	Dec. 24	1	3	0	0
						28	15	0

UNITED ARTISTS (AUSTRALASIA) LTD.

TO "LOVE AND SACRIFICE" ACCOUNT TO JAN. 14TH., 1928.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Jan. 7th., account	---	£1728. 1. 5	Amount paid by Aust. Corp. as of Jan. 7th., account	---	£1535.14.10
50% share of film rentals for week ending Jan. 14th.		1.10. 0	Remitted by cable on Jan. 13th., 1928.		80. 0. 0
Total due Producer	---	£1729.11. 5	Total paid by Aust. Corp.	---	£1615.14.10

Total due Producer	---	£1729.11. 5
Total paid by Aust. Corporation	---	1615.14.10
Balance due Producer	---	£ 113.16. 7

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"A LOVE AND SACRIFICE"

(Name of Production.) SOS WEEK ENDING 14th. January, 1928.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
315	Paramount	Clermont	Q'ld.	Dec. 30	1	5	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

(7 R) "LOVE AND SACRIFICE" ACCOUNT TO JAN. 21ST. 1928.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Jan. 14th. account	---	£1729. 11. 5	Amount paid by Aust. Corp. as of Jan. 14th. account	---	£1615. 14. 10
No film rentals reported for week ending Jan. 21st.	--				
Total due Producer	---	£1729. 11. 5	Total paid by Aust. Corp.	--	£1615. 14. 10

Total due Producer	---	£1729. 11. 5
Total paid by Aust. Corporation		1615. 14. 10
Balance due Producer	----	£ 113. 16. 7

UNITED ANTIPODEAN (AUSTRALASIA) LTD.

(A.M.P. "SANTA AND HANDKERCHIEF" ALBUM) 21 JUL, 1938.

[illegible]		[illegible]	
Amount due Producer as at Jun. 21st. account —	£1729. 11. 5	Amount paid by Aust. Corp. as at Jun. 21st. account —	£1615. 14. 10
50% share of film rentals for week ending Jun. 28th.	3. 0. 0 ✓		
Total due Producer —	£1732. 11. 5	Total paid by Aust. Corp. —	£1615. 14. 10

Total due Producer —	£1732.11. 5
Total paid by Aust. Corporation	1615.14. 10
Balance due Producer —	£116.16. 7

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UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

[redacted] (Name of Production)

WEEK ENDING [redacted] 19[redacted]

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	[redacted]

[illegible] [illegible]

[illegible] "LOVE AND RADIANCE" ACCOUNT TO [illegible] APL., 1950.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as at Jan. 28th., account	---	£1732.11. 5	Amount paid by Aust. Corp., as at Jan. 28th., account	---	£1615.14.10
50% share of £1.4.- receipts for week ending Feb. 4th.		1.10. 0			
Total due Producer	---	£1734. 1. 5	Total paid by Aust.Corp.	---	£1615.14.10

Total due Producer	---	£1734. 1. 5
Total paid by Aust. Corporation		1615.14.10
Balance due Producer	---	£ 118. 6. 7

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

(Name of Production) "A SLAVE AND GAUNTLETS" 50% WEEK ENDING 4th. FEBRUARY, 1928.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
347	Strand	Pukekohe	N.Z.	Jan. 27	1	3	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

'HOYTS AND RAMSAYERS' ACCOUNT TO FEB. 11TH., 1938.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Feb. 4th., account	---	£1734. 1. 5	Amount paid by Aust. Corp. as of Feb. 4th., account	---	£1615.14.10
No film rentals reported for week ending Feb. 11th.					
Total due Producer	---	£1734. 1. 5	Total paid by Aust. Corp.	---	£1615.14.10

Total due Producer	---	£1734. 1. 5
Total paid by Aust. Corporation	---	1615.14.10
Balance due Producer	---	£ 118. 6. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

[illegible] "[illegible]" [illegible] ACCOUNT TO FEB. 18TH. 1938.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Feb. 11th. account ---	£1734. 1. 5	Amount paid by Aust. Corp. as of Feb. 11th. account ---	£1615. 14. 10
No film rentals reported for week ending Feb. 18th. --			
Total due Producer ---	£1734. 1. 5	Total paid by Aust. Corp. --	£1615. 14. 10

Total due Producer ---	£1734. 1. 5
Total paid by Aust. Corporation	1615. 14. 10
Balance due Producer ---	£ 118. 6. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

("I G") 'LOVE AND SACRIFICE' ACCOUNT TO FEB. 25TH. 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Feb. 18th. account ---	£1734. 1. 5	Amount paid by Aust.Corp. as of Feb. 18th. account ---	£1615. 14. 10
70% share of film rentals for week ending Feb. 25th.	5. 12. 0		
Total due Producer ---	£1739. 13. 5	Total paid by Aust. Corp. --	£1615. 14. 10

Total due Producer ---	£1739. 13. 5
Total paid by Aust Corporation	1615. 14. 10
Balance due Producer ---	£ 123. 18. 7

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

TO "LOVE AND SACRIFICE"

(Name of Production)

705 KING STREET, SYDNEY, 25th. February, 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
171	Centennial	Ballina	Q'ld.	July 1	1	8	0	0

71 'LOVE AND SACRIFICE' ACCOUNT TO MCH. 3RD., 1928.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Feb. 25th., account	---	£1739.13. 5	Amount paid by Aust. Corp. as of Feb. 25th., account	---	£1615.14.10
50% share of film rentals for week ending Mch. 3rd.		1.10. 0 ✓			
Total due Producer	---	£1741. 3. 5	Total paid by Aust. Corp.	---	£1615.14.10

Total due Producer	---	£1741. 3. 5
Total paid by Aust. Corporation		1615.14.10
Balance due Producer	---	£ 125. 8. 7

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"A SLAVE AND A SACRIFICE"

(Name of Production)

506

YOUR ROUND ..... 3rd. March, 1926 .....

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
549	Agricultural Hall	Bungalow	Q'ld.	Feb. 4	1	3	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

"A" SLOVE AND DARKLIGHT" ACCOUNT TO MCH. 10TH., 1956.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Mch. 3rd., account	---	£1741. 3. 5	Amount paid by Aust. Corp. as of Mch. 3rd., account	---	£1615.14.10
No film rentals reported for week ending Mch. 10th.					
Total due Producer	---	£1741. 3. 5	Total paid by Aust. Corp.	---	£1615.14.10

Total due Producer	---	£1741. 3. 5
Total paid by Aust. Corporation		1615.14.10
Balance due Producer	---	£ 125. 8. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

(7 a) "LOVE AND SACRIFICE" ACCOUNT TO MCH. 17TH. 1928.

Due Producer.			Paid by Aust. Corporation on.		
Amount due Producer as of Mch. 10th. account ---	£1741. 3. 5		Amount paid by Aust. Corp. as of Mch. 10th. account ---	£1615. 14. 10	
No film rentals reported for week ending Mch. 17th. --					
Total due Producer ---	£1741. 3. 5		Total paid by Aust. Corp. --	£1615. 14. 10	

Total due Producer ---	£1741. 3. 5	
Total paid by Aust. Corporation	1615. 14. 10	
Balance due Producer ---	£ 125. 8. 7	

72 "LOVE AND MADNESS" ACCOUNT TO MCH. 24TH., 1928.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Mch. 17th., account	---	£1741. 3. 5	Amount paid by Aust. Corp. as of Mch. 17th., account	---	£1615.14.10
No film rentals reported for week ending Mch. 24th.					
Total due Producer	---	£1741. 3. 5	Total paid by Aust. Corp.	---	£1615.14.10

Total due Producer	---	£1741. 3. 5
Total paid by Aust. Corporation		1615.14.10
Balance due Producer	---	£ 125. 8. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

(Z 91 'LOVE AND SACRIFICE' ACCOUNT TO MCH. 31ST. 1928.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Mch. 24th. account ---	£1741.	3. 5	Amount paid by Aust. Corp. as of Mch. 24th. account ---	£1615.	14. 10
No film rentals reported for week ending Mch. 31st. --			Remitted by cable Mch. 30th.	20.	0. 0
Total due Producer ---	£1741.	3. 5	Total paid by Aust. Corp. --	£1635.	14. 10

Total due Producer ---	£1741.	3. 5
Total paid by Aust. Corporation	1635.	14. 10
Balance due Producer ---	£ 105.	8. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

(I.T.O.) "SLOTS AND RACKETEERS" ACCOUNT TO APR. 7TH. 1938.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Mch. 31st. account ---	£1741. 3. 5	Amount paid by Aust. Corp. as of Mch. 31st. account ---	£1635. 14. 10
No film rentals reported for week ending Apr. 7th. --			
Total due Producer ---	£1741. 3. 5	Total paid by Aust. Corp. --	£1635. 14. 10

Total due Producer ---	£1741. 3. 5
Total paid by Aust. Corporation	1635. 14. 10
Balance due Producer ---	£ 105. 8. 7

UNITED ARTISTS (AUSTRALASIA) LTD

(J.G.) STATEMENT OF RECEIPTS' ACCOUNT TO APR. 14TH. 1938.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Apr. 7th. account	---	£1741. 3. 5	Amount paid by Aust. Corp. as of Apr. 7th. account	---	£1635. 14. 10
No film rentals reported for week ending Apr. 14th.	--				
Total due Producer	--	£1741. 3. 5	Total paid by Aust. Corp.	--	£1635. 14. 10

Total due Producer	---	£1741. 3. 5
Total paid by Aust. Corporation		1635. 14. 10
Balance due Producer	---	£ 105. 8. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

F. A. 'LOVE AND BAGGAGE' ACCOUNT TO APR. 21st., 1938.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Apr. 14th. account	---	£1741. 3. 5	Amount paid by Aust. Corp. as of Apr. 14th., account	---	£1635.14.10
No film rentals reported for week ending Apr. 21st.					
Total due Producer	---	£1741. 3. 5	Total paid by Aust. Corp.	---	£1635.14.10

Total due Producer	---	£1741. 3. 5
Total paid by Aust. Corporation	---	1635.14.10
Balance due Producer	---	£ 105. 8. 7

UNITED ARTISTS (AUSTRALASIA) LTD.

F.G. "LOVE AND BAGGAGE" ACCOUNT TO APR. 28TH., 1928.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Apr. 21st., account	---	£1741. 3. 5	Amount paid by Aust. Corp. as of Apr. 21st., account	---	£1635.14.10
No film rentals reported for week ending Apr. 28th.			50% share of Replacements - Parts 3/6d.		1. 9
Total due Producer	---	£1741. 3. 5	Total paid by Aust. Corp.	---	£1635.16. 7

Total due Producer	---	£1741. 3. 5
Total paid by Aust. Corporation		1635.16. 7
Balance due Producer	---	£ 105. 6.10

✓

UNITED ARTISTS (AUSTRALASIA) LTD.

(7 8) "LOVE AND SACRIFICE" ACCOUNT TO MAY 5TH. 1928.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Apr. 28th. account ---	£1741. 3. 5	Amount paid by Aust. Corp. as of Apr. 28th. account ---	£1635. 16. 7
70% share of film rentals for week ending May 5th.	6. 4. 5		
Total due Producer ---	£1747. 7. 10	Total paid by Aust. Corp. --	£1635.16. 7

Total due Producer ---	£1747. 7. 10
Total paid by Aust. Corporation	1635. 16. 7
Balance due Producer ---	£ 111. 11. 3

✓

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

Re: LOVE AND SACRIFICE
(Name of Production)

YEAR ENDING May 6, 1926

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
158	Beach	Bundaberg	Q.	On account		68	17	9

UNITED ARTISTS (AUSTRALASIA) LTD.

F.B. 'LOVE AND SACRIFICE' ACCOUNT TO JUNE 30TH., 1928.

Balance owing to Producer as of June 2nd., account ---		£111. 11. 3	Deduction on account A.G.S. Tax ---		5. 8
			June 8th.	Remittance	20. 0. 0
50% share of film rentals for month ending June 30th.		1. 2. 6	" 15th.	"	50. 0. 0
			" 22nd.	"	20. 0. 0
			" 29th.	"	20. 0. 0
			Nett balance due to Producer ---		2. 8. 1
		£112. 13. 9			£112. 13. 9

UNITED ARTISTS (AUSTRALASIA) LTD.

F.O. 'LOVE AND HAVOCKING' ACCOUNT TO JUNE 30TH., 1926.

Balance owing to Producer as of June 2nd., account	---	£111. 11. 3	Deduction on account E.D.D. Tax	---	5. 8
50% share of film rentals for month ending June 30th.		1. 2. 6	June 8th. Remittance		20. 0. 0
			" 15th. "		50. 0. 0
			" 22nd. "		20. 0. 0
			" 29th. "		20. 0. 0
			Nett balance due to Producer	---.	2. 8. 1
		£112. 13. 9			£112. 13. 9

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"I A LOVE AUDREY HEPBURN"

(Name of Production) 505 4 WEEKS ENDING 30th. June, 1988. ...

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
878	Friendly Society Hall	Mackeville	N.S.W.	May 19	1	8	5	0
						£ 8	5	0

UNITED ARTISTS (AUSTRALASIA) LTD.

J. H. CLOVE AND MACMILLAN'S ACCOUNT TO SEPTEMBER 1st., 1928.

Balance owing to Producer as of July 28th., account	---	£2.	5.	1	Nett balance due to Producer ---	£6. 13. 1
50% share of film rentals for month ending Sept. 1st.		4.	5.	0		
		£6.	13.	1		£6. 13. 1

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

(Name of Production) 7 G 'LOVE AND SACRIFICE' 50% Sydney Opening 1st. September, 1926

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
2	Memorial	Weston	N.S.W.	July 25	1	6	10	0
						£ 6	10	0

THE ALLIED ARTISTS CORPORATION LIMITED.

Month ending Sept. 30th. 1933

STATEMENT OF COLLECTION

of

U.F. GRIFFITH ACCOUNT: "LOVE AND SACRIFICE"

Balance due Month ending

Collections on business this month

70% of above

1933	CHARGES		CREDITS			
Sept. 18th.		Junk film	£1.1.0.	-	-	-
22nd.	£1.1.0. Cash					

ce due

Paid

UNITED ARTISTS (AUSTRALASIA) LTD.

J. G. "LOVE AND SACRIFICE" ACCOUNT TO OCT. 27TH. 1928.

Balance owing to Producer as at Sept. 29th. account		46. 13. 1	Nov. 9th. Cheque		49. 19. 1
70% share of film rentals for month ending Oct. 27th.		1. 0			
50% share of film rentals for month ending Oct. 27th.		3. 5. 0			
		49. 19. 1			49. 19. 1

UNITED ARTISTS (AUSTRALASIAN) LIMITED.

FILM RENTAL REPORT

[Q "LOVE AND SACRIFICE"
(Name of Production.) 70% 4 WEEKS 8 SHOWS 27th. October, 1928.

Contract Number	THEATRES	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
138	Beach	Sandgate	Q'ld.	On Account			1	5
							1	5

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"L.G. LOVE AND SACRIFICE" 506 4 REEL EDITION 27th. October, 1926.
(Name of Production.)

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
348	Cedar Hall	Hatton	Q'ld.	Mch. 5	1	2	0	0
270	Dungog	Dungog	N.S.W.	Oct. 13	1	4	10	0
						£ 6	10	0

UNITED ARTISTS (AUSTRALASIA) LTD.

F.G. Love and Hagarty's Account to Dec. 31st, 1926.

50% share of film rentals for month ending Dec. 31st.	—	£1. 0. 0	Dec. 19th. Cheque	£1. 0. 0	
		£1. 0. 0		£1. 0. 0	

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

(Name of Production) 7 & 'LOVE AND SACRIFICE' 50% 5 WEEK ENDING 1st. December, 1928.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
314	Tivoli	Alpha	Q'ld.	Aug. 11	1	2	0	0
						£2	0	0

7 A "LOVE AND SACRIFICE" ACCOUNT TO DEC. 29TH., 1923.

50% share of film rentals for month ending Dec. 29th.	£1. 0. 0	1923. Jan. 16th. Cheque	£1. 0. 0
	£1. 0. 0		£1. 0. 0

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

F G "LOVE AND SACRIFICE"

(Name of Production.) 50% Gross Ending 23th. December, 1926.

Contract Number	THEATRE	CITY	STATE	FLAT DATES	Length of Run Days	RENTAL		
316	Eclipse	Springsure	Q'ld.	Nov. 24	1	2	0	0
						£ 2	0	0

Accounts of Les Artistes Associes (UA, Paris)

January 28th 1928

LES ARTISTES ASSOCIES Sté Anon. PARIS

All amounts in French Francs

FRANCS NEDERLAND

Statement of Account of

D.W. GRIFFITH INC. 16-32

From January 1st to January 28th 1927

			Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LILIAN STUART				430.57		
Cash			430.57			
			430.57	430.57		
LOVE FLOWER				143.52		
Cash			143.52			
			143.52	143.52		
THE WHITE ROSE			325.--			
Cash				325.--		
			325.--	325.--		
AMERICA			600.--			
Lyons	50% on	250.--	125.--			
Algiers	50% on	400.--	200.--			
Cash				600.--		
			925.--	600.--	325.--	
					325.--	

Balance due : D.W. GRIFFITH INC. : 325.--

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

LYON
(Exchange)

" AMERICA "
(Name of Production)

Period From June 1st to June 30th 1926

U.A. Rpt. No. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charge Fees	U.A. V.
147	Cinéma	Rouxonville	June 13	1	400.--		
		Total French Francs on this basis.....			400.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

" AMBIGA "
(Name of Production)

(Exchange)

Period From [illegible] to [illegible] 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H.O. Y.
167	Forbach	Sarrlern	Dec. 30	4	400.--		
		Total French Francs					
		[illegible]					

Y.R.

JANUARY 30th 1950.

LES ARTISTES ASSOCIES S&É Anp - PARIS.

All amounts in BELGIAN FRANCS — BRUSSELS EXCHANGE

Statement of account of

D.W.GRIFFITH INC. 19-35

From January 1st to January 30th 1950.

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
DRAM STORY				
LOVE FLOWER Cash	180,--	180,-- ✓		
WHITE ROSE Cash	375,--	375,-- ✓		
AMERICA 50% on Cash	562,50	562,50 ✓		
	812,50	562,50	250,--	
			250,--	

Balance due "D.W.GRIFFITH INC". 250,--

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUXELLES
(Exchange)

"ANNIKA"
(Name of Production)

Period From Jan.1st to Jan.31th 193 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Rec'd	U.A. Net Rec'd
75	Kursaal	Divers Provinces	Jan. 6	4	500,--		
		Total Belgian Francs on 50 % basis.....			500,--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

GENEVA EXCHANGE — January 28th 1928

Statement of Account of D.W. GRIFFITH INC.

PICTURES: DREAM STREET-LOVE FLOWER- WHITE ROSE - AMERICA 10-28

	Swiss Francs
Balance due	Nothing
Collections from January 1st To January 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Swiss Francs NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — January 26th 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures: "BROKEN STREET"-"LOVE FLOWER"-"WHITE ROSE" "AMERICA" — 10-25

	Czech Krowns
Balance due "WHITE ROSE"	90.--
Collections from January 1st to January 26th 1928	
"AMERICA" 50% on 225.--	112.50
	202.50

CHARGES AND REMITTANCES

Balance due	
Cash "WHITE ROSE"	90.--

Balance due D.W. GRIFFITH INC. — Czech Krowns 112.50

HL.-

UNITED ARTISTS

Los Angeles Exchange, U.S.A.

Film Rental Report

PRAGUE (Exchange)

"AMERIKA" (Name of Production)

Period From Jan. 1st to Jan. 24th 1925

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Tax	M.G. P.
100	Bio Sokol	Jablonec n/J	Dec. 25	1	435.--		
		Total Czech Krowns on Basis 80%			435.--		

RD

JANUARY 30th 1926

LES ARTISTES ASSOCIES 154 Ave - PARIS.

All amounts in ITALIAN LIRE

BARCELONA EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 10-30

From January 1st to January 30th 1926

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
BRIAN STREET					
LOVE FLOWER 50% on	55.--	27.50		27.50	
THE WHITE ROSE 50% on	265.--	132.50		132.50 ✓	
AMERICA 50% on Cash	1,009.--	485.-- ✓ 504.50			
			485.-- ✓		
		989.50	485.--	504.50	
				664.50	
Balance due "D.W. GRIFFITH INC."				664.50	

✓

HL.-

UNITED ARTISTS

Los Angeles, January 1st, 1927

Film Rental Report

BARCELONA
(Exchange)

"LOVE FLAMES"
(Name of Production)

Period From Jan.1st to Jan.28th 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Change Title	H.O. No.
68	Serrano	Catarroja	Jan.31	1	25.00		
		Total Spanish Receipts on 30% basis.....			25.00		

R.P.

UNITED ARTISTS

Los Angeles, January 1st, 1927.

Film Rental Report

BARCELONA
(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Jan.1st to Jan.30th 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	M.G. P.
31	Moderno	Rosamagrell	Oct.8	4	40.--		
30	Coliseum	Valencia	Sep.19	6	90.--		
29	Eldorado	Gras	Sep.12	6	45.--		
28	Calderon	Alcoy	Jul.14	1	65.--		
		Total Spanish Pesetas on 50% basis.....			250.--		

R.P.

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"ARGELIA"
(Name of Production)

Period From Jan.1st to Jun.30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %:
114	Olympia	Bilbao	Aug.11	1	150.--		
113	Nuevo Teatro	Vitoria	Jul.24	1	70.--		
111	Liceo	Guernica	Jul.10	2	95.--		
117	Casino	Tuna	Oct.29	2	90.--		
123	Casino	Carcona	Nov.26	2	120.--		
115	Gran Cinema	Santander	Oct.4	2	335.--		
116	Tivoli	Vendrell	Nov.5	2	100.--		
120	Cinema	Ximon de Soto	Oct.30	2	65.--		
		Total Spanish Pesetas en 50% basis.....			1,009.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — January 28th 1938

Statement of Account of D.W. GRIFFITH INC.

PICTURES: "DRUMS STRIKE-LOVE FLOWER-WHITE ROSE- AMERICA" 10-25

Swedish Kronor

Balance due — Nothing

Collections from January 1st to January 28th 1938 — Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due"

Swedish Kronor NO BALANCE

M.G.

January 28th 1918

THE ARTISTES ASSOCIES 61e Ave. PARIS

All Amounts in Danish Kroner

COPENHAGEN EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 18-28

From January 1st to January 28th 1918

	Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
DREAM STREET	-	-		
LOVE FLOWER	-	-		
WHITE ROSE Sold on	50.--	45.--	45.-- ✓	
AMERICA Cash	47.09	47.09		
	97.09	47.09		
				45.--

BALANCE DUE: "D.W. GRIFFITH INC. " 45.--

✓

M.G.

UNITED ARTISTS

Los Angeles, January 4th, 1926.

Film Rental Report

(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Jan.1st to Jan.26th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. %.
49	Biograftheater Copenhagen	Copenhagen	Dec.24	1	50.--		
		Total Danish Kroner on 50% basis.....			50.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE — January 28th 1926

Statement of Account of D.W. GRIFFITH INC.

Pictures : "DREAM STREET-LOVE FLOWER-WHITE ROSE-AMERICA" 10-26

	Norwegian Kroner
Balance due	Nothing
Collections from January 1st to January 28th 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Norwegian Kroner	No Balance

S.A

January 26th 1933

LES ARTISTES ASSOCIES 214 Ave - PARIS.

All amounts in ITALIAN LIRE

ROME EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 10-26

From January 1st to January 26th 1933.

		Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
DREAM STREET 50% on	1,000.--		25,039.39		
		500.--			
		500.--	25,039.39		24,539.39
LOVE FLOWER 50% on	800.--		18,981.30		
		400.--			
		400.--	18,981.30		18,581.30
THE WHITE ROSE 60% on	300.--		639.72		
		180.--			
		819.72		819.72	
AMERICA 50% on	3,700.--		27,101.52		
		1,850.--			
		25,951.52		28,951.52	
				29,771.24	43,110.59

Balance due "UNITED ARTISTS CORPORATION" 13,339.35

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report ROMA

9 ERGAM STREET 9
(Name of Production)

(Exchange)
Period From Jan.1st to Jan.30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Comp. Tax	H.O. T.
56	Principe	Genova	Nov.29	1	100.--		
62	Margherita	Siena	Jan. 7	1	100.--		
56	Alfieri	Genova	Dec.24	1	300.--		
61	Edison	Parma	Jan. 2	3	300.--		
63	Alhambra	Tripoli	Jan.30	1	300.--		
		Total Italian Lire on 50 % basis.....			1,000.--		

M.R.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

ROME (Exchange)

" LOVE FLOGER "
(Name of Production)

Period From Jan.1st to Jan.31th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	M.G.M.
46	Lumiere	Rieti	Dec.13	3	100.--		
51	Verdi	Tortona	Dec.16	3	400.--		
56	Maggiari	Catanzaro	Jan. 6	1	150.--		
57	Cinema Teatro	Caprano	Jan. 7	3	150.--		
54	Savoia	Pontedera	Jan. 7	4	300.--		
		Total Italian Lire on 50 % basis.....			800.--		

M.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

"QUEEN ROMA"
(Name of Production)

Period From Jan.1st to Jan.31th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Overage	H.O. %
16	Italia	Trieste	Jan.17	5	300.--		
		Total Italian Lire on 60 % basis			300.--		

M.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROMA (Exchange)

AMERICA
(Name of Production)

Period From Jan.1st to Jan.31th 1924

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	M.G.M.
146	Margherita	Modena	Dec.19	3	500.--		
148	Alpignano	Alpignano	Dec.24	3	400.--		
138	Ideal	Pola	Dec.10	3	700.--		
144	Regina	Abbazia	Dec.31	3	400.--		
150	Vittoria	Battipaglia	Jan. 3	1	100.--		
147	Iris	Piacenza	Jan. 9	3	400.--		
141	Apollo	Ferrara	Dec.12	3	1,000.--		
139	Italia	Pisano	Nov.12	2	200.--		
152	Alhambra	Tripoli	Jan.27	1	400.--		
		Total Italian Lire on 50 % basis.....			3,700.--		

M.R.

January 10th 1918

All Amounts in Flemish Marks

[illegible]

Statement of Account of

D. W. GRIFFITH INC.

10-18

From January 1st to January 10th 1918

		Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
URBAN STREET		-	-		
LOVE FLOWER Cash		60.--	60.--		
AMERICA 50% on Cash	210.--	90.-- 105.--	90.--		105.--
		195.--	90.--		105.--

BALANCE DUE " D.W. GRIFFITH INC. " 105.--

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

HELSINGFORS
(Exchange)

" AMERIKA "
(Name of Production)

Period From Ja.1st to Jan.28th 1928

U. A. Unit No. 5

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. %.
45	Suojeluskunta	Jamsa	Dec.31	3	150.--		
46	Taisharj.Parant.	Punkharju	Jan.20	1	40.--		
		Total Finnish Marks on 50% basis.....			190.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

January 28th 1926

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" 30-25

	French Francs
Balance due	210.--
Collections from January 1st to January 28th 1926	
Lyons 70% on 230.--	161.--
Marseilles 70% on 250.--	175.--
	546.--

CHARGES AND REMITTANCES

Balance due

Cash 210.--

Balance due D.W. GRIFFITH INC. French Francs 336.--

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

LYONS
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production)

Period From Jan. 1st to Jan. 25th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Comp Tax	H.O.
179	Splendid	Lyon	Jan. 18	4	330.--		
		Total French Francs on 70% basis.....			330.--		

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

MARSEILLE
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From June 1st to June 30th 1932

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H. O. V.
166	Modern	Beaucaire	Dec. 46	1	250.00		
		Total French Frames on 70% basis.....			250.00		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — January 28th 193 8

Statement of Account of D.W. GRIFFITH INC.

PICTURE: ~~« ONE EXCITING NIGHT »~~ ~~30m 35~~

Swiss Francs

Balance due — Nothing

Collections from January 1st To January 28th 1938. — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swiss Francs — NO BALANCE

I.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — January 16th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : HOME EXCITING RIGHTS — 20-26

	Czech Krowns
Balance due	Nothing
Collections from January 1st to January 28th 1928	
70% on 180.--	126.--
	126.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Czech Krowns 126.--

HL.-

UNITED ARTISTS

Los Angeles Exchange, U.S.A.

Film Rental Report

PRAGUE
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production)

Period From Jan. 1st to Jan. 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges This	H.O. V.
104	Bio Orion	Dolni, Dusha	Jan. 25	1	180.--		
		Total Gross Revenue on 70% Basis.....			180.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — January 30th 1956

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 56-25

	Spanish Pesetas
Balance due	81.62
Collections from January 1st to January 30th 1956,	
70% on 725/--	507.50
	589.12
CHARGES AND REMITTANCES	
Balance due	
Cash	81.62
Balance due D.W. GRIFFITH INC.	Spanish Pesetas 507.50

HL.-

UNITED ARTISTS

Los Artistas Asociados, S.A.E.

Film Rental Report

BARCELONA (Exchange)

"QUE SACRIFICIO MAYOR" (Name of Production)

Period From Jan.1st to Jan.31st 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H.O. V.
52	Gay Azul	Leon	Sep.11	3	60.--		
51	Nuevo Teatro	Vitoria	Sep.4	5	75.--		
53	Salon Principal	Barcaiado	Sep.25	1	31.--		
54	Coliseo Valmaseda	Valmaseda	Oct.6	3	69.--		
55	La Paz	Huesca	Oct.8	3	93.--		
56	Vergara	Alcudia de Carlet	Oct.22	3	93.--		
58	Cinema	Sadaba	Nov.13	2	102.--		
59	Cine Tavira	Durango	Nov.5	1	55.--		
57	Teatro Renacimiento	Ferrol	Oct.19	1	107.--		
		Total Spanish Pesetas on 50% basis.....			725.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — January 30th 193 8

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " — 36-35

	Swedish Kronor
Balance due	Nothing
Collections from January 1st to January 26th 1938	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Swedish Kronor NO BALANCE

;M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

COPENHAGEN EXCHANGE — January 28th 192 8

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " 30-28

Danish Kroner

Balance due — Nothing

Collections from January 1st to January 28th 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Danish Kroner NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE

January 26th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" 30-35

		Norwegian Kroner
Balance due		210.--
Collections from	January 1st to January 26th 1928	
70% on 400.--		280.--
		490.--

CHARGES AND REMITTANCES

Balance due Cash	210.--

Balance due D.W. GRIFFITH INC. Norwegian Kroner 280.--

HL.-

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

[illegible]

"[illegible]" (Name of Production)

(Exchange)

Period From Jan.1st to Jan.28th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. %
36	Pathé	Mons	Jan.26	3	400.--		
		Total Belgian Francs on 70 % basis.....			400.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — January 16th 1936

Statement of Account of D.W. GRIFFITH INC.

Picture : "ROME EXPRESS" — 36-35

		Italian Lire
Balance due		70,32.
Collections from	January 1st to January 15th 1936	Nothing

CHARGES AND REMITTANCES	70.32
Balance due	
Cash	70.32

Balance due	Italian Lire	NO BALANCE

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

January 29th 1926

Statement of Account of D. W. GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" 26-25

French Francs

Balance due 3,345.--

Collections from January 1st to January 26th 1926

Paris 60% on 1,000.-- 600.--

3,945.--

CHARGES AND REMITTANCES

Balance due

Cash 3,345.--

Y.R. Balance due D. W. GRIFFITH INC. French Francs 600.--

UNITED ARTISTS

Les Films Sonores S.A.

Film Rental Report

(Exchange)

"VALLEY OF THE GIANTS"
(Name of Production)

Period From June 1st to June 30th 1938

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. Y.
445	Majestic	Nancy	Oct. 24	4	1,000.--		
		Total French Rentals on 60% basis.....			1,000.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BRUSSELS EXCHANGE — January 28th 1926

Statement of Account of D.W. GRIFFITH INC.

Picture : "BATTLE OF THE SARGASSO" — 10-26

	Belgian Francs
Balance due	1,380.--
Collections from January 1st to January 28th 1926 60% on 2,100.--	1,260.--
	2,640.--

CHARGES AND REMITTANCES

Balance due	
Cash	1,380.--
Balance due D.W. GRIFFITH INC. Belgian Francs	1,260.--

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

Name of Theatre: (Name of Production:)

Period From Jan.1st to Jan.15th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Currency	U.S.A.
44	Valentino	Louvain les Gand	Jan. 4	7	250.--		
149	Ciné Théatre	Chatelet	Jan. 7	5	450.--		
159	Palace	Ginay	Jan. 7	5	350.--		
159	Victoria	Beaumont	Jan.11	5	350.--		
169	Casino	Marchienne	Jan.11	4	400.--		
		Total Belgian Francs on 40 % basis			2,100.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

GENEVA EXCHANGE

January 28th 193 6

Statement of Account of D.W. GRIFFITH INC.

PICTURE: ~~" GAIETY OF THE GANGUP "~~ ~~26-25~~

Swiss Francs

Balance due Nothing

Collections from January 1st To January 28th 1926

60% on 75.-- 45.--

CHARGES AND REMITTANCES 45.--

Balance due

Balance due " D.W.GRIFFITH INC. " Swiss Francs 45.--

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

GENEVA
(Exchange)

" BELLE, OF THE BASQUE "
(Name of Production)

Period From Jan. 1st to Jan. 28th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %
56	Casino	Aigle	Dec. 29	3	75.--		
		Total Swiss Francs on 60% Basis.....			75.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — January 28th 1928

Statement of Account of D. W. GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — 30-38

	Czech Krowns
Balance due	Nothing
Collections from January 1st to January 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due — Czech Krowns NO BALANCE

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — JANUARY 30th 193[illegible]

Statement of Account of D.W. GRIFFITH INC.

Picture : [illegible]

		Spanish Pesetas
Balance due		213.--
Collections from 60% on 792.--	January 1st to January 26th 1928	475.20
		688.20

CHARGES AND REMITTANCES

Balance due	
Cash	213.--

Balance due D.W. GRIFFITH INC. Spanish Pesetas 475.20

HL.-

UNITED ARTISTS

Los Artistas Asociados, S.A. Esp.

Film Rental Report

BARCELONA
(Exchange)

" SALLE OF THE SAWDUST "
(Name of Production)

Period From Jan.1st to Jan.28th 192 9

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
48	Liceo	Guernica	Aug.28	1	60.--		
63	Garcia	Manlleu	Dec.1	1	50.--		
53	Fortuny	Blanes	Oct.22	2	60.--		
60	Economic Cine	Palamos	Nov.19	2	65.--		
61	Recreo	San Adrian de Besos	Dec.7	2	60.--		
50	Teatro Gayarre	Pamplona	Sep.21	1	75.--		
52	Salon Parisiana	Burgos	Sep.28	1	40.--		
51	Nuevo Teatro	Vitoria	Oct.4	1	80.--		
54	Bar Azul	Leon	Oct.14	1	100.--		
55	Alfafar	Alfafar	Oct.8	2	95.--		
59	Teatro Renacimiento	Ferrol	Oct.26	1	107.--		
		Total Spanish Pesetas on 60% basis.....			792.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — January 28th 192 8

Statement of Account of D.W. GRIFFITH INC.

PICTURE: "SALLY OF THE SAWDUST" — 28-29

	Swedish Kronor
Balance due	Nothing
Collections from January 1st to January 28th 1928	Nothing

CHARGES AND REMITTANCES	Nothing
Balance due	940.43

Balance due "UNITED ARTISTS CORP." Swedish Kronor 940.43

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — January 28th 1928

Statement of Account of **D.W. GRIFFITH INC.**

PICTURE: " SALLY OF THE SAWDUST" — **22-28**

		Danish Kroner
Balance due		15.--
Collections from	January 1st to January 28th 1928	
60% on	112.55	67.53
		82.53

CHARGES AND REMITTANCES

Balance due	
Cash	15.--

Balance due " D.W. GRIFFITH INC. " Danish Kroner **67.53**

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

" VALLEY OF THE GANGES "
(Name of Production)

(Exchange)

Period From Jan.1st to Jan.28th 193

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges This	H.O. V.
47	Int.Biograftheater	Copenhagen	Jan.4	3	118.88		
		Total Danish marks on 60% basis.....			118.88		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE — January 28th 1927

Statement of Account of D.W. GRIFFITH INC.

Picture : " SALLY OF THE SAWDUST " 48-46

	Norwegian Kroner
Balance due	Nothing
Collections from January 1st to January 28th 1926.	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Norwegian Kroner No Balance

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — January 26th 1938 192

Statement of Account of D.W. GRIFFITH INC.

Picture : "BATTLE OF THE WILDERNESS" — 36-38

	Italian Lire
Balance due	Nothing
Collections from January 1st to January 26th 1938 60% on 650.--	390.--
	390.--
CHARGES AND REMITTANCES	
Balance due	5,678.05
Balance due UNITED ARTISTS CORPORATION	Italian Lire 5,288.05

HL.-

UNITED ARTISTS

Los Angeles, January 31st, 1924.

Film Rental Report

ROME (Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Jan.1st to Jan.31th 1924

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charge Paid	H.O. V.
1.84	Alfieri	Genova	Dec.17	4	350.--		
1.89	Alhambra	Tripoli	Jan.19	8	300.--		
1.94	Principe	Genova	Jan. 5	1	100.--		
		Total Italian Lire on 60 % basis.....			.....650.--		

M.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — January 28th 192[illegible]

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " SALLY OF THE SAWDUST " 40-45

	Finnish Marks
Balance due	180.--
Collections from January 1st to January 28th 1928	
60% on 120.--	72.--
	252.--

CHARGES AND REMITTANCES

Balance due

Cash	180.--

Balance due " D.W. GRIFFITH INC. " Finnish Marks 72.--

M.G.

UNITED ARTISTS

Los Angeles Exchange, Inc.

Film Rental Report

HELSINGFORS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Jan.1st to Jan.28th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
15	Kosmorama	Abo	Jan.8	8	140.--		
		Total Finnish Marks on 60% basis.....			140.--		

R.P.

March 3rd 1926

LES ARTISTES ASSOCIES S.A.R.L. PARIS

All amounts in French Francs

FRANCS EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 19-26

From January 28th to March 3rd 1926

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER		-	-		
DREAM STREET		-	-		
WHITE ROSE		-	-		
AMERICA		325.--			
Algiers	50% on 1,800.--	900.--			
Cash			325.--		
		1,225.--	325.--	900.--	
				900.--	

Balance due : D.W. GRIFFITH INC. : 900.--

✓

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

ARTISTES
(Exchange)

" AMERICA "
(Name of Production)

Period From Jan. 29th to Mar. 3rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
189	Alcazar	Rabat	Jan. 16	7	1,300.--		
191	Impérial	Casablanca	Jan. 4	7	500.--		
		Total French Francs on 50% basis.....			1,800.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — March 3rd 192 8

Statement of Account of D.W. GRIFFITH INC.

Pictures: LOVE FLOWER- ISRAEL STREET- WHITE ROSE- AMERICA — 19-26

Belgian Francs

Balance due

Collections from January 29th to March 3rd 1928

Balance due AMERICA — 250.--

50% on 1,575.-- — 787.50

1,037.50

CHARGES AND REMITTANCES

Balance due

Cash — 250.--

Balance due D.W. GRIFFITH INC. — Belgian Francs — 787.50

AJ.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

"AMERIKA"
(Name of Production)

Period From Jan.29th to March 3 1922

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charge Date	H.O. V.
61	Familles	Vieilsalm	Jan.24	1	500.--		
76	Hotel des Flandres	Harlebeke	Jan.31	3	375.--		
82	Peuple	Herve	Feb.11	3	500.--		
		Total Belgian France on 50 % basis.....			1,375.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — March 3rd 192 8

Statement of Account of D.W. GRIFFITH INC.

Pictures: "LOVE FLOWER-DREAM STREET-WHITE ROSE-AMERICA" 10-36

	Swiss Francs
Balance due	Nothing
Collections from January 29th to March 3rd 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

AJ. Balance due — Swiss Francs NO BLANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — March 3rd 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures : "LOVE FLOWER" - "DREAM STREET" - "WHITE ROSE" "AMERICA" — 10-26

		Czech Krowns
Balance due	"AMERICA"	112.50
Collections from	January 29Th to March 3rd 1928.	Nothing

112.50

CHARGES AND REMITTANCES

Balance due

Cash "AMERICA" 112.50

Balance due Czech Krowns NO BALANCE

HL.-

March 3rd 1948

LES ARTISTES ASSOCIES 5TH AVE. PARIS

All Amounts in Spanish Pesetas

BARCELONA EXCHANGE

Statement of account

D.W.GRIFFITH INC. 10-54

From January 29th to March 3rd 1948

		Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
LOVE FLOWER		47.50			
Cash			47.50 ✓		
		47.50	47.50		
DREAM STREET		-	-		
WHITE ROSE		132.50			
Cash			132.50 ✓		
		132.50	132.50		
AMERICA		504.50			
50% on	385.--	192.50			
Cash			504.50		
	697.--	504.50		192.50	
				192.50	

BALANCE DUE : D.W.GRIFFITH INC. 192.50

✓

F.G

UNITED ARTISTS

Los Angeles, January 4th, 1926

Film Rental Report

BARCELONA
(Exchange)

" AMERICA "
(Name of Production)

Period From Jan.28th to March 3rd 192 6

U. A. - Form 721 C

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Made	H.O. V.
134	Bar Azul	Leon	Nov.19	3	60.--		
137	Centro Accion Social	Gijon	Dec.16	1	115.--		
131	T.Novana	Laroche	Oct.17	2	200.--		
		Total Spanish Pesetas on 50% basis.....			375.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — March 3rd 193[illegible]

Statement of Account of D.W. GRIFFITH INC.

PICTURES: "THE LOVE FLOWER-DREAM STREET-WHITE ROSE-AMERICA" 10-26

	Swedish Kronor
Balance due	Nothing
Collections from January 29th To March 3rd 1928	Nothing

CHARGES AND REMITTANCES	Nothing
Balance due	

Balance due	Swedish Kronor NO BALANCE

M.G.

March 3rd 1926

LMS ARTISTES ASSOCIES Stc Anc.PARIS

All Amounts in Danish Krones

COMPENSATION EXCHANGE

Statement of Account

D.W.GRIFFITH INC. 10-26

From January 29th To March 3rd 1926

		Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
THE LOVE FLOWER		-	-		
DREAM STREET		-	-		
WHITE ROSE Cash		45.--	45.-- ✓		
AMERICA 50% on	25.--	12.50		12.50 ✓	
				12.50	

BALANCE DUE: " D.W. GRIFFITH INC. " 12.50

M.G.

Les Artistes Associés S.A.F.

Film Rental Report

COPENHAGEN
(Exchange)

"AMERICA"
(Name of Production)

Period From Jan.29th to March 3rd 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Gross Take	H.O. %.
76	Biografen	Kastrup	Nov.11	3	12.00		
		Total Danish Kroner on 3rd basis.....			12.00		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE — March 3rd — 193 8

Statement of Account of D.W.GRIFFITH INC.

PICTURES "DREAM STREET- LOVE FLOWER- WHITE ROSE- AMERICA" — 10-46

	Norwegian Kroner
Balance due	Nothing
Collections from January 29th to March 3rd 1938	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Norwegian Kroner NO BALANCE

F.G

March 3rd 1938

UNITED ARTISTS ASSOCIES Stè Anne.- PARIS.

All Amounts in Italian Lire

ROME EXCHANGE

Statement of Account of

D. W. GRIFFITH INC.

19-46

From January 29th to March 3rd 1938

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER 50% on	5,000.--		18,881.50 1,500.--		
			1,500.-- 18,881.50		17,881.50
URBAN STREET			24,529.29		24,529.29
WHITE ROSE			819.78	819.78	
AMERICA 50% on	2,900.--	28,951.52 1,450.--			
		30,401.52		30,401.52	
				31,221.24	41,810.59

BALANCE DUE "UNITED ARTISTS CORPORATION" 10,589.35

HM.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report [illegible]

" LOVE FLOWER "
(Name of Production)

(Exchange)
Period From Jan.29th to March 3rd 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	N.C.V.
53	Centrale	San Remo	Dec.26	2	200.--		
*56	Guido Monaco	Firenze	Jan.26	1	100.--		
60	Corso	Sora	Feb.10	2	150.--		
55	Ideal	Trapani	Dec.21	2	175.--		
59	Nuovo Sala Roma	Foggia	Jan.30	2	200.--		
64	Olympia	Aquila	Feb.14	2	125.--		
63	Bella Napoli	Napoli	Feb. 7	3	400.--		
61	Nazionale	Torino	Feb.23	3	1,250.--		
		Total Italian Lire on 50 % basis.....			2,600.--		

M.R.

UNITED ARTISTS

United Artists Corporation

Film Rental Report 8253

(Exchange)

" AMERICA "
(Name of Production)

Period From Jan.28th to March 3rd 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Rate	H. O. V.
193	Italia	Gaetano Prime	Jan.31	8	150.--		
35	Farini	Milano	Jan.27	8	300.--		
154	Impero	Torino	Jan.27	3	400.--		
149	Manoel	Malta	Jan.14	10	500.--		
143	Excelsior	Cremona	Feb. 6	3	300.--		
155	Vittoria	Aosta	Feb. 3	3	300.--		
156	Excelsior	Ronchi	Feb. 9	1	150.--		
26	Verdi	Milano	Feb.20	4	800.--		
		Total Italian Lire on 50 % basis			2,900.--		

M.R.

7

LES ARTISTES ASSOCIES Stes Anes.-PARIS. March 3rd 1926

All Amounts in French Marks

Statement of Account of

D.W. GRIFFITH INC. 10-26

From January 29th to March 3rd 1926

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
THE LOVE FLOWER		"	"		
ISHAM STREET		"	"		
AMERICA		105.--			
50% on	330.--	165.--			
Cash			105.--		
		270.--	105.--	165.-- ✓	
				165.--	

BALANCE DUE " D. W. GRIFFITH INC." 165.--

✓

EM.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

HELSINGFORS
(Exchange)

" AMERIKA "
(Name of Production)

Period From Jan. 28th to March 3rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H.O. V.
47	Maxju	Vaasa	Jan.31	2	180.--		
48	V.Nadlund	Hugfors	Feb.11	1	150.--		
		Total Finnish Marks on 80% basis			330.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

March 3rd 1926

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 26-26

	French Francs
Balance due	336.--
Collections from January 29th to March 3rd 1926	
Lyons 70% on 500.--	350.--
	686.--

CHARGES AND REMITTANCES

Balance due	
Cash	336.--
	336.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 350.--

GAUMONT-METROPOLITAN

Les Artistes Associés, S.A.F.

Film Rental Report

LYONS
(Exchange)

" DAS GASTHAUS ZUR GLOCKE "
(Name of Production)

Period From Jan. 23th to Mar. 3rd 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Price	H.O. %.
126	Union	Bourgoin	Oct. 23	3	300.--		
		Total French Francs on 706 Seats			300.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — March 3rd 192 8

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 39-26

	Belgian Francs
Balance due	280.--
Collections from January 29th to March 3rd 1928	
70% on 1,200.--	840.--
	1,120.--
CHARGES AND REMITTANCES	
Balance due	
Cash	280.--
Balance due D.W. GRIFFITH INC.	Belgian Francs 840.--

AJ.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS (Belgium)

"GIRL GIVING LIGHT" (Name of Production)

Period From Jan.29th to March 5 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Overage Date	H.O. V.
17	Alcazar	Boom-Hiel	Feb. 4	3	400.--		
28	Royal	Dinant	Feb.11	3	400.--		
37	Winter Palace	Ruysbroeck	Feb.18	3	400.--		
		Total Belgium France on 70 % basis.....			1,200.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

GENEVA EXCHANGE

March 3rd 1938

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" 36-38

Swiss Francs

Balance due Nothing

Collections from January 29th to March 3rd 1938 Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due Swiss Francs NO BALANCE

AJ.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — MARCH 3rd 193[illegible]

Statement of Account of D.W. GRIFFITH INC.

Picture : [illegible] — 26-28

	Czech Krowns
Balance due	
Collections from January 29Th to March 3rd 1928	126.--
	Nothing
	126.--

CHARGES AND REMITTANCES

Balance due	
Cash	126.--

Balance due — Czech Krowns — NO BALANCE

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — March 3rd 1926

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " ONE EXCITING NIGHT " 36-46

	Spanish Pesetas
Balance due	507.50
Collections from January 29th to March 3rd 1926	
70% on 410.--	287.--
	794.50

CHARGES AND REMITTANCES

Balance due	
Cash	507.50

Balance due "D.W.GRIFFITH INC." Spanish Pesetas 287.--

F.G

UNITED ARTISTS

Los Angeles, January 4th, 1926.

Film Rental Report

BARCELONA
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Jan.23th to March 3rd 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %:
60	G.Novedades	Miranda de Ebro	Nov.24	2	136.--		
61	Cinema	Gallarta	Nov.27	1	40.--		
62	Cinema	Lucani	Dec.8	2	66.--		
66	Ku-Klux-Kan	Espinosa	Dec.25	2	60.--		
65	Principal	Torrelavega	Dec.31	1	60.--		
64	Principal	Torrelavega	Dec.31	1	46.--		
		Total Spanish Pesetas on 70% basis.....			410.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

STOCKHOLM EXCHANGE — March 3rd 1926

Statement of Account of D.W.GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " — 30-26

		Swedish Kronor
Balance due		Nothing
Collections from	January 29th To March 3rd 1926	Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due — Swedish Kronor NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — March 3rd 192 8

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " 30-26

Danish Kroner

Balance due — Nothing

Collections from January 29th to March 3rd 1928 — Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due — Danish Kroner NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — March 3rd 192 8

Statement of Account of D. W. GRIFFITH INC.

Picture: " ONE EXCITING NIGHT "

Italian Lire

Balance due — Nothing

Collections from January 29th to March 3rd 1928

70% on 1,300.-- — 910.--

910.--

CHARGES AND REMITTANCES

Balance due

Balance due " D. W. GRIFFITH INC." — Italian Lire — 910.--

EM.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report 2043

(Exchange)

* ORS ARTISTES ASSOCIÉS ROME * Period From Jan.29th to March 3rd 1928

(Name of Production)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
89	Alhambra	Firenze	Feb.19	5	950.--		
90	Stradellino	Stradella	Feb.30	3	175.--		
92	Giglio	Gallusso	Feb.31	1	175.--		
		Total Italian Lire on 70 % basis.....			1,300.--		

M.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

March 3rd 192[illegible]

Statement of Account of D.W. GRIFFITH INC.

Picture : " BALLY OF THE SAHARA " 23-26

			French Francs
Balance due			600.--
Collections from January 29th to March 3rd 1926			
Paris	60% on	900.--	540.--
Lyons	60% on	1,150.--	690.--
Algiers	60% on	500.--	300.--
			2,130.--

CHARGES AND REMITTANCES

Balance due	
Cash	600.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 1)530.--

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

PARIS
(Exchange)

" CALLE OF THE WILDS "
(Name of Production)

Period From Jan. 29th to Mar. 3rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Change rate	U.S. $
329	Imperatrice	Berck	Jan. 30	3	400.--		
333	Rialto	Paris	Feb. 17	7	300.--		
350	Usine Wallaert	Santes	Feb. 17	2	200.--		
		Total French Francs on 60% basis.....			900.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

LYONS
(Exchange)

"[illegible]"
(Name of Production)

Period From Jan. 23th to Mar. 3rd 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. Y.
407	Apollo	Bayonne	Dec. 23	4	320.00		
833	Cinéma	Beaune-les-Dames	Feb. 19	1	250.00		
175	Central	Chambéry	Feb. 6	4	430.00		
		Total French Francs on 60% basis			[illegible]		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ALGIERS
(Exchange)

" BALLY OF THE BANDIT "
(Name of Production)

Period From Jan. 29th to Mar. 3rd 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. Y.
178	Cine Foucdah	Tunis	Jan. 25	7	500.--		
		Total French Francs on 60% basis.....			300.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — March 3rd 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — AG-26

	Belgian Francs
Balance due	1,260.--
Collections from January 26th to March 3rd 1928	
60% on 4,000.--	2,400.--
	3,660.--

CHARGES AND REMITTANCES

Balance due	
Cash	1,260.--
Balance due D.W. GRIFFITH INC.	Belgian Francs 2,400.--

AJ.

CENTER PARTNER

Les Artistes Associés S.A.

Film Rental Report BRUSSELS

(Exchange)

"SALLE OF THE SAWDUST"
(Name of Production)

Period From Jan.28th to March 3 rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
157	Maison du Peuple	Quenast	Jan.28	1	400.--		
113	Gildenhuis	Anderlecht	Feb. 4	3	350.--		
165	Moderne	Lessines	Dec.28	3	350.--		
171	Apollo	Charleroi Nord	Feb.11	3	450.--		
90	Palace	Montegnée	Feb.11	2	300.--		
166	Eden	Ransart	Feb.18	2	300.--		
158	Winter Palace	Ruysbroeck	Feb.11	2	400.--		
172	Royal	Bruxelles	Feb.17	7	1,850.--		
		Total Belgian France on 60 % basis.....			4,000.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

GENEVA EXCHANGE — March 3rd 194 8

Statement of Account of D.W. GRIFFITH INC.

Picture : "BALLY OF THE SAWDUST" 29-28

	Swiss Francs
Balance due	45.--
Collections from January 29th to March 3rd 1928	
60% on 80.--	48.--
	93.--

CHARGES AND REMITTANCES

Balance due	
Cash	45.--

Balance due D.W. GRIFFITH INC. Swiss Francs 48.--

AJ.

First National Pictures, Inc.

Film Rental Report

GENEVA (Exchange)

" SALLY, OF THE SAWDUST " (Name of Production)

Period From Jan. 29th to Mar. 3rd 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Gross Rec'd	H. O. %.
49	Corso	Bellinzona	Jan. 15	3	60.--		
		Total Swiss Francs on 60% Basis			60.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — March 3rd 1936

Statement of Account of D. W. GRIFFITH INC.

Picture : "VALLEY OF THE SAWDUST" — 35-36

	Czech Krowns
Balance due	Nothing
Collections from January 29th to March 3rd 1936	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due — Czech Krowns — NO BALANCE

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — March 3rd 193 8

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " SALLY OF THE SAWDUST " — 36-36

	Spanish Pesetas
Balance due	475.20
Collections from January 29th to March 3rd 1938	
60% on 451.--	270.60
	745.80

CHARGES AND REMITTANCES

Balance due	
Cash	475.20

Balance due "D.W.GRIFFITH INC." Spanish Pesetas 270.60

F.G

UNITED ARTISTS

Los Angeles, Calif.

Film Rental Report

BARCELONA
(Exchange)

" SALIM OF THE CARAVAN "
(Name of Production)

Period From Jun.29th to March 3rd 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H.O. Yr.
64	Liceo	Alfaro	Nov.27	1	41.--		
66	Teatro Breton	Haro	Jun.6	1	55.--		
69	Sindicato Agric.	Ubeda	Jun.16	1	70.--		
56	Argueiles	Madrid	Oct.31	3	170.--		
57	Toledo	Toledo	Oct.25	1	85.--		
		Total Spanish Pesetas on 60% basis.....			451.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — March 3rd 193 6

Statement of Account of D.W. GRIFFITH INC.

PICTURE: "SALLY OF THE SAWDUST" — 23-26

	Swedish Kroner
Balance due	Nothing
Collections from January 29th To March 3rd 1928 60% on 20.--	12.--
	12.--
CHARGES AND REMITTANCES	
Balance due	940.43
Balance due "UNITED ARTISTS CORP." Swedish Kronor	928.43

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

STOCKHOLM
(Exchange)

"SALLY, OF THE SAWDUST"
(Name of Production)

Period From Jan.29th to March 4th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H.O. V.
88	Biografen	Eggesund	Feb.4	1	20.--		
		Total Swedish Crohar on 60% basis.....			20.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — March 3rd 192 8

Statement of Account of D.W. GRIFFITH INC

PICTURE: " SALLY OF THE SAWDUST " — 26- 36

	Danish Kroner
Balance due	67.53
Collections from January 29th to March 3rd 1928	
	67.53

CHARGES AND REMITTANCES

Balance due	
Cash	67.53

Balance due — Danish Kroner NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE — MARCH 3rd 1928

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " SALLY OF THE SAWDUST " — 40-46

	Norwegian Kroner
Balance due	Nothing
Collections from January 29th to March 3rd 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Norwegian Kroner — NO BALANCE

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 3rd 1928

Statement of Account of D. W. GRIFFITH INC.

Picture: " SALLY OF THE SAWDUST " 28-26

	Italian Lire
Balance due	Nothing
Collections from January 29th to March 3rd 1928	
60% on 1,150.--	690.--
	690.--
CHARGES AND REMITTANCES	
Balance due	5,288.05
Balance due UNITED ARTISTS CORPORATION	Italian Lire 4,598.05

EM.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

R965

(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Jan.29th to March 3rd 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Date	H. O. V.
26	Olympia	Bergamo	Feb.11	3	600.--		
110	Savoia	Santa Margherita	Feb. 8	1	150.--		
105	Verdi	Tortona	Jan.11	2	300.--		
		Total Italian Lire on 60 % basis.....			1,150.--		

M.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE

March 3rd 1928

Statement of Account of D. W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

Finnish Marks

Balance due		72.--
Collections from January 29th to March 3rd 1928		
60% on	180.--	108.--
		180.--

CHARGES AND REMITTANCES

Balance due	
Cash	72.--

Balance due "D.W. GRIFFITH INC." Finnish Marks 108.--

EM.

Les Films Artistes Français

Film Rental Report

HELSINGFORS
(Exchange)

"DAUGHTER OF THE SAWDUST"
(Name of Production)

Period From Jan.29th to March 3rd 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
16	A.T.Strandan	Gardavala	Jan.30	2	150.00		
		Total Finnish Marks on 60% basis.....			150.00		

R.P.

March 31st 1926.

LES ARTISTES ASSOCIES 61 Ave. PARIS

All amounts in French Francs.

FRANCIS JEHLINGER

Statement of Account of

D.W. GRIFFITH INC. 10-27

From March 4th to March 31st 1926

			Charges & Collections and Balance due	Remittance and Balance due	CREDIT	DEBIT
LOVE FLOWER			-	-		
BROKEN STREET			-	-		
WHITE ROSE			-	-		
AMERICA			900.--			
Lyons Cash	50% on	850.--	425.--			
				900.--		
			1,325.--	900.--		425.--
						425.--

Balance due : D.W. GRIFFITH INC. : 425.--

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

LYONS (Exchange)

9 AMERICA 9 (Name of Production)

Period From Mar. 4th to Mar. 31st 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H. O. V.
169	Saint Joseph	Belfort	Mar. 3	5	450.--		
166	Central	Chambéry	Feb. 20	4	400.--		
		Total French France on 50% basis.....			850.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

March 31st 192 8

Statement of Account of D. W. GRIFFITH INC.

PICTURES: " THE LOVE FLOWER-BROKEN STREET-WHITE ROSE-AMERICA" 16-27

Belgian Francs

Balance due

Collections from March 4th To March 31st 1928

BALANCE DUE: AMERICA	787.50
50% on 400.--	200.--
	987.50

CHARGES AND REMITTANCES

Balance due

Cash	787.50

✓

Balance due " D.W. GRIFFITH INC " Belgian Francs 200.--

M.G.

United Artists

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

"AMERICA" (Name of Production)

Period From Mar.4 th to Mar.31 st 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H. O. V.
83	Athus Palace	Athus	Mar.5	2	400.--		
		Total Belgian Francs on 50 % basis.....			400.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — March 31st 192[illegible]

Statement of Account of D.W. GRIFFITH INC.

Pictures: " THE LOVE FLOWER-Dream STREET-WHITE [illegible]-AMERICA" 16-27

	Swiss Francs
Balance due	Nothing
Collections from March 4th to March 31st 1928.	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Swiss Francs No Balance

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE

March 31st 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures :"THE LOVE FLOWER"BROADWAY STREET-WHITE SLAVE-AMERICA" 16-27

	Czech Krowns
Balance due	Nothing
Collections from March 4th to March 31st 1928.	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Czech Krowns — No Balance

S.A

March 31st 1928

LES ARTISTES ASSOCIES 9bis Ave. PARIS

All Amounts in Italian Lire

ROME HEADQUARTERS

Statement of Account of

D. W. GRIFFITH INC. 16-27

From March 4th to March 31st 1928

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER			17,281.30		
50% on	1,100.--	550.--			
		550.--	17,281.30		16,731.30
DREAM STREET			24,529.29		24,529.29
WHITE ROSE		819.72			
60% on	400.--	240.--			
		1,059.72		1,059.72	
AMERICA		30,401.52			
50% on	2,900.--	1,450.--			
		31,851.52		31,851.52	
				32,911.24	41,260.59

BALANCE DUE "UNITED ARTISTS CORPORATION" 8,349.35

AJ.

UNITED ARTISTS

Les Artistes Associés, S.A.F.

Film Rental Report 8945

(Exchange)

"LOVE FLOWER"
(Name of Production)

Period From Mar.4th to Mar.31st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H.O. V.
65	Manoel	Malta	Feb.21	1	400.--		
66	Minerva	Torino	Feb.15	3	500.--		
67	Flora	Rifredi	Mar.17	1	200.--		
		Total Italian Lire on 50 % basis.....			1,100.--		

M.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report 8065

(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Mar.4th to Mar.31st 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H.O. V.
17	Garibaldi	Pola	Feb.20	1	400.--		
		Total Italian Lire on 60 % basis.....			400.--		

M.R.

UNITED ARTISTS

Les Artistes Associés S.A.I.F.

Film Rental Report

ROME
(Exchange)

" AMERICA "
(Name of Production)

Period From Mar.4th to Mar.31st 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. %.
139	Palesta	Mortara	Feb.25	3	350.--		
155	Splendor	Ivrea	Feb.23	2	350.--		
145	Cecchini	Udine	Jan.23	3	600.--		
161	Teatro Bajardo	Reggio Emilia	Mar.14	2	450.--		
165	Teatro Galvani	Voghera	Mar.12	3	600.--		
157	Fulgor	Rimini	Feb.18	2	150.--		
151	Trieste	Milano	Mar.16	2	200.--		
160	Roma	Torino	Mar. 5	2	300.--		
125	Stadium	Torino	Oct.31	3	200.--		
		Total Italian Lire on 50 % basis.....			2,900.--		

M.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — March 31st 1928

Statement of Account of D.W. GRIFFITH INC.

PICTURE: "THE LOVE FLOWER-DREAM STREET-WHITE ROSE-AMERICA" 16-47

Danish Kroner

Balance due

Collections from March 4th To March 31st 1928

BALANCE DUE: AMERICA 12.50

12.50

CHARGES AND REMITTANCES

Balance due

Balance due "D.W. GRIFFITH INC." Danish Kroner 12.50

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

CHRISTIANIA EXCHANGE — March 31st 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures: DREAM STREET-LOVE FLOWER-WHITE ROSE-AMERICA — 16-27

Norwegian Kroner

Balance due

Collections from March 4th to March 31st 1928

Balance due WHITE ROSE		Nothing
50% on	26.06	13.03
		13.03

CHARGES AND REMITTANCES

Balance due

AJ. Balance due D.W. GRIFFITH INC. Norwegian Kroner 13.03

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

0510 (Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From March 4th to March 31st 1923

U. A. Mat. No. 1

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
91	Kommunale Kino	Tromso	Jan.10	1	20.06		
		Total Norwegian Krones on 80% basis..			20.06		

March 31 st 1950

LES ARTISTES ASSOCIES 61e Ave - PARIS

All Accounts in FRENCH FRANCS

RECIPROCAL EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 39-47

From March 4th to March 31 st 1950

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT SLIP
THE LOVE PARADE	"	"	
INGRAM STUDIO	"	"	
AIGRETTE Cash	165.--	165.--	✓
SALLY OF THE SAWDUST Cash	108.--	108.--	

BALANCE DUE " NO BALANCE".

EM.

March 31st 1948

LES ARTISTES ASSOCIES Stes Anes.P.A.I.S

All Amounts in Spanish Pesetas

BARCELONA EXCHANGE

Statement of Account

D.W.GRIFFITH INC. 19--?

From March 4th to March 31st 1948

		Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
LOVE FLOWER					
50% on	70.--			35.--	
DREAM STREET		-	-		
WHITE ROSE					
50% on	194.--	97.--		97.--	
AMERICA		192.50			
50% on	710.--	355.--			
Cash			192.50		
		547.50	192.50	355.--	
				487.--	

BALANCE DUE : "D.W.GRIFFITH INC. " 487.--

F.G

UNITED ARTISTS

Les Artistes Associés, S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" LOVE FLOWER "
(Name of Production)

Period From March 4th to March 31st 192 8

U. A. - Met. Fil. C.

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Share This	H.O. V.
69	Ideal	Villanueva	Nov.19	2	70,--		
		Total Spanish Receipts on 50% basis.....			70,--		

R.P.

UNITED ARTISTS

Los Artistas Asociados, S.A.E.

Film Rental Report

BARCELONA
(Exchange)

(U. S. Unit Mgr.) (Production)

Period From March 4th to March 31st 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. Sh.
55	Serrano	Pedreguer	Nov.19	2	69.--		
53	Reyuena	Burriana	Dec.5	2	57.--		
54	Ideal Diner	Villanueva de Castellon y Carlet	Dec.21	2	78.--		
		Total Spanish Rental on 50% basis.....			194.--		

P.D.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

BARCELONA
(Exchange)

"AMERICA"
(Name of Production)

Period From March 4th to March 31st 1932

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H.O. %.
128	Olympia	Burjasot	Nov.8	2	100.--		
126	G.Teatro	Caceres	Dec.26	1	150.--		
125	Calderon	Alcoy	Dec.6	2	140.--		
131	Suriza	Suria	Feb.25	2	150.--		
129	Colegio	Olot	Feb.1	2	75.--		
		Total Spanish estetas on 50% basis.....			710.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — March 31st 192 8

Statement of Account of D.W. GRIFFITH INC.

Pictures: " THE LOVE FLOWER- ISRAM STREET-WHITE ROSE- AMERICA " — 16-27

Swedish Kroner

Balance due — Nothing

Collections from March 4th to March 31st 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swedish Kronor NO BALANCE

EM.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — March 31st 1928

Statement of Account of D.W. GRIFFITH INC .

PICTURE : " ONE EXCITING NIGHT " — 30-37

	Belgian Francs
Balance due	840.--
Collections from March 4th To March 31st 1928	Nothing
	840.--

CHARGES AND REMITTANCES

Balance due	
Cash	840.--

Balance due " — Belgian Francs NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — March 31st 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 26-27

Swiss Francs

Balance due	Nothing
Collections from March 4th to March 31st 1928.	Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due — Swiss Francs — No Balance

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE

March 31st 1928

Statement of Account of D.F. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 28-27

	Czech Krowns
Balance due	Nothing
Collections from March 4th to March 31st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due Czech Krowns **No Balance**

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — March 31st 1948

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " ONE EXCITING NIGHT " — 36-47

	Spanish Pesetas
Balance due	287.--
Collections from March 4th to March 31st 1948	
70% on 195.--	136.50
	423.50

CHARGES AND REMITTANCES

Balance due	
Cash	287.--

Balance due " D.W.GRIFFITH INC." Spanish Pesetas 136.50

F.G

UNITED ARTISTS

Los Angeles Exchange, U.S.A.

Film Rental Report

BARCELONA
(Exchange)

"ONE MILLION A NIGHT"
(Name of Production)

Period From March 4th to March 31st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. %.
67	Ventral Hotelleea	Estella	Jun.19	1	30.--		
65	Ideal Cinez	Villanueva	Dec.3	4	145.--		
		Total Spanish theatres on 70% basis.....			175.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

March 31st 193[illegible]

Statement of Account of [illegible]GRIFFITH INC.

Picture: " ONE EXCITING NIGHT "

32-37

	Swedish Kroner
Balance due	Nothing
Collections from March 4th to March 31st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

EM. Balance due — Swedish Kronor NO BALANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — March 31st 1928

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " — 36-37

	Danish Kroner
Balance due	Nothing
Collections from March 4th To March 31st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Danish Kroner NO BALANCE

M?G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — March 31st 193 6

Statement of Account of D.W. GRIFFITH INC.

Picture : "ROME EXCITING NIGHTS" — 36-37

		Italian Lire
Balance due		910.--
Collections from	March 4th to March 31st 1936	
70% on	875.--	612.50
		1,522.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Italian Lire 1,522.50

AJ.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report ROME

(Exchange)

" ORA SCATTINA MIAS " Period From Mar.4th to Mar.31st 1926

(Name of Production)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	H.O. %
88	Varieta	Pegli	Jul.29	1	150.--		
94	Corso	Sora	Mar. 5	2	150.--		
95	Aurora	Firenze	Mar. 5	2	250.--		
97	Teatro Comunale	Popoli	Mar.21	2	125.--		
91	Marzocco	S.Giovanni Valdarno	Mar. 3	2	200.--		
		Total Italian Lire on 70 % basis.....			875.--		

M.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

March 31st 192 6

Statement of Account of D.W. GRIFFITH (UA).

Picture : " BELLE OF THE BANDUST " 26-27

			French Francs
Balance due			1,530.--
Collections from March 4th to March 31st 1926			
Paris	60% on	250.--	150.--
Lyons	60% on	550.--	330.--
			2,010.--

CHARGES AND REMITTANCES

Balance due			
Cash		1,530.--	
Half Cost 1 print Greece as per contract			
	50% on 4,746.86	2,373.43	3,903.43

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 1,893.43

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

PARIS
(Exchange)

" SALLE DU TRIBUNAL "
(Name of Production)

Period From Mar. 4th to Mar. 31st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Gross Take	U. A. S.
306	Familles	Mourchin	Mar. 8	8	300.--		
		Total French Francs on 60% basis.....			300.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

LYON (Exchange)

" GAILE OF THE SAWDUST " (Name of production) Period From Mar. 4th to Mar. 31st 193 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Comp. Tax	U. C. T.
327	Eldorado	Belfort	Jan. 27	3	300.--		
434	Eden	Dieulefit	Mar. 24	2	250.--		
		Total French France on 60% basis.....			550.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — March 31st 1926

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " SALLY OF THE SAWDUST " — 20-27

	Belgian Francs
Balance due	2,400.--
Collections from March 4th To March 31st 1926	
60% on 4,900.--	2,940.--
	5,340.--

CHARGES AND REMITTANCES

Balance due	
Cash	2,400.--
Balance due "D.W. GRIFFITH INC " Belgian Francs	2,940.--

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From Mar.4 th to Mar.31 st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H.O. %.
142	Familles	Vieilsalm	Mar. 4	1	500.--		
141	Cercle St Hubert	Verviers	Mar.11	3	400.--		
143	Peuple	Herau	Mar.10	3	500.--		
114	Capitole	Charleroi	Feb.11/27	7	3,500.--		
		Total Belgian France on 60 % basis.....			4,900.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — March 31st 193 8

Statement of Account of D.W. GRIFFITH INC.

Picture : " SALLY OF THE SAWDUST " — **28-27**

	Swiss Francs
Balance due	**46.--**
Collections from **March 4th to March 31st 1928.**	**Nothing**
	48.--

CHARGES AND REMITTANCES

Balance due	
Cash	**48.--**

Balance due	Swiss Francs	**No Balance**

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE

March 31st 1926

Statement of Account of D.W. GRIFFITH INC.

Picture : " DAISY OF THE SAWDUST " 26-27

	Czech Krowns
Balance due	Nothing
Collections from March 4th to March 31st 1926	
60% on 650.--	390.--
	390.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Czech Krowns 390.--

S.A

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

PRAGUE
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Mar. 4th to Mar. 31st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Rate	M.G.M.
41	Bezellenhauskino	Mariaschein	Feb. 1	1	650.--		
		Total Czech Krowns on 60% Basis.....			650.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — March 31st 1928

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " SALLY OF THE SAWDUST " — 26-27

	Spanish Pesetas
Balance due	270.60
Collections from March 4th to March 31st 1928	
60% on 685.--	411.--
	681.60

CHARGES AND REMITTANCES

Balance due	
Cash	270.60
Balance due " D.W.GRIFFITH INC." Spanish Pesetas	411.--

F.G

UNITED ARTISTS

Los Angeles Branch, U.S.A.

Film Rental Report

BARCELONA
(Exchange)

" BALLE OF THE SAWDUST "
(Name of Production)

Period From March 4th to March 24th 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Film	H.O. %:
69	Progreso	Bejar	Dec.16	1	65.--		
67	Guiness Alvia	Silnas	Jan.9	5	400.--		
73	Salon Jerez	Jerez	Dec.27	1	80.--		
71	Teatro Moro	Huelva	Feb.3	1	70.--		
75	Las Cortes	S.Fernando	Jan.10	1	70.--		
		Total Spanish rentas on 60% basis.....			685.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — March 31st 1928

Statement of Account of D. W. GRIFFITH INC.

Picture: "SALLY OF THE SAWDUST" — 28-27

	Swedish Kronor
Balance due	Nothing
Collections from March 4th to March 31st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due "UNITED ARTISTS CORPORATION" Swedish Kronor 928.43

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — March 31st 1928

Statement of Account of D.W.GRIFFITH INC.

PICTURE: "SALLY OF THE SAWDUST" 26-27

Danish Kroner

Balance due

Collections from March 4th To March 31st 1928

60% on 25.71 — 15.42

15.42

CHARGES AND REMITTANCES

Balance due

Balance due "D.W. GRIFFITH INC." — Danish Kroner — 15.42

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report COPENHAGEN (Exchange)

"SALLY OF THE SAWDUST" (Name of Production)

Period From March 4th to March 31st 1926

H. L. - Mod. 291. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H. O. V.
48	Biografen	Helsby	Jan. 6	7	33,71		
		Total Danish Kroners on 40% basis.....			33,71		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

CHRISTIANIA EXCHANGE — March 31st 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — 30-37

		Norwegian Kroner
Balance due		Nothing
Collections from	March 4th to March 31st 1928	Nothing
		Nothing

CHARGES AND REMITTANCES

Balance due

AJ. Balance due — Norwegian Kroner NO BALANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — March 31st 193 8

Statement of Account of D.W. GRIFFITH INC.

Picture : "ALLY OF THE SAWDUST" — 28-37

		Italian Lire
Balance due		Nothing
Collections from March 4th to March 31st 1938		
60% on	575.--	345.--
		345.--

CHARGES AND REMITTANCES

Balance due	4,598.05
Balance due UNITED ARTISTS CORP. Italian Lire	4,253.05

AJ.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report 2025

(Exchange)

" BALLE OF THE GAVIOT " Period From Mar.4th to Mar.31st 192 6

(Name of Production)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
112	Ligure	Cortona	Feb. 7	1	175.--		
114	Excelsior	Formia	Mar. 8	1	125.--		
111	Excelsior	Ronchi	Feb.25	1	125.--		
65	Moderno	Albenga	Jan.14	2	150.--		
		Total Italian Lire on 60 % basis.....			575.--		

M.R.

March 31st 1918

UNITED ARTISTS FILM VAULTS S.A.R.L. PARIS.

All amounts in FRENCH FRANCS

Statement of Account of

R.F. GRIFFITH

Ad=A

From March 4th to March 31st 1918

		Charges & Collections Remittances and Balance due	Balance due	CREDIT	DEBIT
DRAWS OF LOVE					
Freight positive	100%		24.58		
Customs on positive	80% on 89.81		44.91		
			69.49		69.16
BALANCE DUE "UNITED ARTISTS FILM VAULTS"					69.16

M.A.

April 25th 1926

LES ARTISTES ASSOCIES 116 Ave. PARIS

All amounts in French Francs

FRANCIS HELMANNS

Statement of Account of

D.W. GRIFFITH INC. 19-26

From April 1st to April 25th 1926

		Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER		-	-		
DREAM STREET		-	-		
WHITE ROSE Marseilles 50% on	300.--	150.-- ✓ 150.--		150.--	
AMERICA Marseilles 50% on Cash	700.--	425.-- 350.-- ✓	425.--		
		775.--	425.--	350.--	
				500.--	

Balance due : D.W. GRIFFITH INC. : 500.--

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A.F.

Film Rental Report

MARSEILLES
(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Apr. 1st to Apr. 30th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
881	Modern	Pertuis	Apr. 9	1	300.--		
		Total French Francs on 50% basis.....			300.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

MARSEILLES
(Exchange)

"AMERICA"
(Name of Production)

Period From Apr. 1st to Apr. 30th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross This	H.O. Y.
193	Cinema	Argelès	Apr. 11	7	350.--		
193	Cinema	Ceret	Apr. 18	7	350.--		
		Total French Francs on 50% basis.....			700.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — April 28th — 192 8

Statement of Account of **D.W. GRIFFITH INC.**

PICTURES: "LOVE POWER-BROADWAY STREET-WHITE ROSE-AMERICA-" ~~16-28~~

Belgian Francs

Balance due

Collections from **April 1st to April 28th 1928**

BALANCE DUE: AMERICA
50% on 1,000.-- — **200.--** — **500.--**

CHARGES AND REMITTANCES — **700.--**

Balance due

Cash — **200.--**

Balance due **"D.W.GRIFFITH INC."** — Belgian Francs — **500.--**
M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report BRUSSELS

(Exchange)

"AMERICA" (Name of Production)

Period From Apr.1st to Apr.26th 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. Co. %:
80	Eden	Namur	Apr. 7	3	500.--		
79	Impérial	Laval Trahegnies	Apr.14	3	500.--		
		Total Belgian Francs on 50 % basis.....			1,000.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — APRIL 28th — 1926

Statement of Account of **D.W. GRIFFITH INC.**

Pictures: **"THE LOVE FLOWER" - "DREAM STREET"**
"THE WHITE ROSE" - "AMERICA" — **10-26**

Swiss Francs

Balance due — **Nothing**

Collections from **April 1st to April 26th 1926**

"THE LOVE FLOWER"

50% on 40.-- — 20.--

20.--

CHARGES AND REMITTANCES

Balance due

Balance due **D.W. GRIFFITH INC.** — Swiss Francs — **20.--**

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report GENEVA

(Exchange)

"THE LOVE FLOWER"

(Name of Production)

Period From Apr.1st to Apr.30th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. %
29	Cinéma du Faubourg	Geneva	Apr.15	7	40.--		
		Total Swiss Francs on 50 % basis			40.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — April 28th 193 8

Statement of Account of D.W. GRIFFITH INC.

PICTURES: "LOVE FLOWER-DREAM STREET-WHITE ROSE-AMERICA" 10-38

	Czech Krowns
Balance due	Nothing
Collections from April 1st to April 28th 193 8	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Czech Krowns NO BALANCE

M.G.

April 28th 1930

LES ARTISTES ASSOCIES Stc Anm. PARIS

All Amounts in Spanish Pesetas

BARCELONA EXCHANGE

Statement of Account of

D.W.GRIFFITH INC. ; 19-28

From April 1st to Apil 28th 1930 ;

		Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
LOVE FLOWER		35.--			
50% on Cash	47.--	23.50 ✓			
			35.-- ✓		
		58.50	35.--		23.50 ✓
BROKEN STREET		-	-		
WHITE ROSE		97.--			
50% on Cash	37.--	18.50 ✓			
			97.-- ✓		
		115.50	97.--		18.50 ✓
AMERICA		355.--			
50% on Cash	555.--	277.50 ✓			
			355.-- ✓		
		632.50	355.--		277.50 ✓
					319.50

BALANCE DUE : " D.W. GRIFFITH INC. " 319.50

F.G

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" LOVE FLOWER "
(Name of Production)

Period From Apr. 1st to April 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
70	Moderno	Vinaroz	Jun.8	2	47.--		
		Total Spanish Pesetas on 50% basis.....			47.--		

R.P.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BARCELONA
(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Apr.1st to April 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Date	H.O. V.
55	Moderno	Cerbera de Aleira	Feb.5	1	37.--		
		Total Spanish Pesetas on 70% basis			37.--		

R.P.

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"[illegible]" (Name of Production)

Period From Apr. 1st to April 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Rec'd	H.O. %.
128	Victoria	Gracia	Jun.3	3	125.--		
119	Coliseo Urandia	Desierto Urandia	Oct.25	1	110.--		
130	Royalty	Vigo	Feb.1	3	100.--		
133	Cinema	Tuy	Feb.5	1	80.--		
134	Cinema	Cangas	Feb.12	1	70.--		
		Total Spanish Pesetas on 50% basis.....			485.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — April 28th 1928

Statement of Account of D.W.GRIFFITH INC.

Pictures : "LOVE FLOWER" "DREAM STREET" "WHITE ROSE" "AMERICA" — 10-28

Swedish Kronor

Balance due	Nothing
Collections from April 1st to April 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swedish Kronor — NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — April 30th 1928

Statement of Account of D.W.GRIFFITH INC.

PICTURES : "LOVE FLOWER - DREAM STREET - WHITE ROSE-AMERICA " 10-28

	Danish Kroner
Balance due	Nothing
Collections from April 1st to April 30th 1928	Nothing
Balance Due : AMERICA	12,50
	12.50

CHARGES AND REMITTANCES

Balance due : AMERICA	
Cash	12.50 ✓

✓

Balance due — Danish Kroner NO BALANCE

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE April 28th 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures : "BROAD STREET" "LOVE FLOWER" "WHITE ROSE" "AMERICA" 10.00

Norwegian Kroner

Balance due "WHITE ROSE" 13.03

Collections from April 1st to April 28th 1928 Nothing

13.03

CHARGES AND REMITTANCES

Balance due "WHITE ROSE" Cash 13.03

Balance due Norwegian Kroner NO BALANCE

M.D.

LES ARTISTES ASSOCIES Sie Anm. PARIS — April 28th 1928

All Amounts in Italian Lire

HOME EXCHANGE

Statement of Account of

D. W. GRIFFITH INC. — 18-28

From April 1st to April 28th 1928

		Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER					
50% on	1,275.--		16,731.30 ✓		
		637.50 ✓			
		637.50	16,731.30		16,093.80 ✓
DREAM STREET					
50% on	375.--		24,529.29 ✓		
		187.50 ✓			
		187.50	24,529.29		24,341.79 ✓
WHITE ROSE		1,059.72		1,059.72 ✓	
AMERICA			31,851.52 ✓		
50% on	970.--		485.-- ✓		✓
		32,336.52		32,336.52	
				33,396.24	40,435.59

BALANCE DUE "UNITED ARTISTS CORPORATION" 7,039.35

✓

AJ.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report 4048

(Exchange)

"THE LOVE FLOWER"
(Name of Production)

Period From April 1st to April 30th 1928

U. A. - Mod. 281. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H. O. V.
69	Dal Patronato Scolatisco	Cortona	Mar. 24	2	100.--		
68	Roma	Torino	Mar. 19	2	300.--		
70	Iris	Cortona	Apr. 11	2	150.--		
72	Umberto	Nola	Apr. 15	1	100.--		
66	Garibaldi	Frato	Mar. 7	2	175.--		
74	Codognese	Codogno	Apr. 19	2	200.--		
71	Dropa	Torino	Apr. 9	2	250.--		
		Total Italian Lire on 50% basis.....			1,275.--		

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report 1926 (Exchange:

"[illegible] (Name of Production:

Period From April 1st to April 30th 1926

G. L. - Mod. 1926 F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H.O. V.
59	Teatro Excelsior	Mestre	Dec. 28	5	175.--		
64	Italia	Carmagnola	Mar. 24	1	200.--		
		Total Italian Lire on 30% basis.....			375.--		

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report 4045

(Exchange)

"AMERICA" (Name of Production) Period From April 1st to April 30th 192 6

U. A. - Mod. 1924. I

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
164	Risorgimento	Soviga	Apr. 1	1	400,--		
167	Vittoria	Marigliano	Apr. 14	2	150,--		
166	Brescia	Torino	Apr. 8	3	300,--		
168	Cairoli	Chivasso	Mar. 16	2	200,--		
171	Flora	Cotrone	Apr. 30	1	120,--		
		Total Italian Lire on 50% basis.....			970,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

HELSINGFORS EXCHANGE — April 28th 192[illegible]

Statement of Account of D.W. GRIFFITH INC.

Pictures : "THE LOVE FLOWER" - "DREAM STREET" "ABRAHAM" — 10-28

	Finnish Marks
Balance due	Nothing
Collections from April 1st to April 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Finnish Marks — NO BALANCE

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange April 26th 1928
LYONS "
MARSEILLES "
ALGIERS "

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 39-26

	French Francs
Balance due	Nothing
Collections from April 1st to April 26th 1928	Nothing
Marseilles 70% on 300.--	210.--
	210.--

CHARGES AND REMITTANCES

Balance due

Y.R. Balance due D.W. GRIFFITH INC. French Francs 210.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

MARSEILLES
(Exchange)

[illegible] (Name of Production)

Period From Apr. 1st to Apr. 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges This	H.O. V.
177	Eureal	Salon	Apr. 9	1	300.--		
		Total French France on 705 basis.....			300.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — April [illegible] 1948

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " — 50

Belgian Francs

Balance due — Nothing

Collections from April 1st to April [illegible]th 1948

70% on 1,550.-- — 1,085.--

1,085.--

CHARGES AND REMITTANCES

Balance due

Balance due "D.W. GRIFFITH INC." — Belgian Francs — 1,085.--

M.G.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

"ONE ARABIAN NIGHT"
(Name of Production)

Period From Apr.1st to Apr.30th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H.O. %.
21	Royal	Verviers	Apr. 6	4	350.--		
35	Pathé	Dermer	Apr.22	8	350.--		
6	Cinquantenaire	Bruxelles	Apr.20	7	500.--		
22	Royal	Mons	Apr.27	4	350.--		
		Total Belgian France on 50 % basis.....			1,550.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

GENEVA EXCHANGE — April 28th 1938

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 38-88

	Swiss Francs
Balance due	Nothing
Collections from April 1st to April 28th 1938	
70% on 75.--	52.50
	52.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Swiss Francs 52.50

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report GENEVA

(Exchange)

"ONE EXCITING NIGHT"

(Name of Production)

Period From Apr. 1st to Apr. 28th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
89	Faubourg	Genève	Apr. 27	7	75.--		
		Total Swiss Francs on 70 % basis.....			75.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — April 28th 1936

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " ONE EXCITING NIGHT " — 35-40

		Czech Krowns
Balance due		Nothing
Collections from	April 1st to April 28th 1936	Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due — Czech Krowns NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — April 28th 192[illegible]

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " ONE EXCITING NIGHT " — 30- 28

		Spanish Pesetas
Balance due		136.50
Collections from	April 1st to April 28th 1928	
70% on	100.--	70.--
		206.50

CHARGES AND REMITTANCES

Balance due

Cash 136.50

Balance due " D.W. GRIFFITH INC." Spanish Pesetas 70.--

F.G

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Apr. 1st to April 30th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Film	H. O. V.
68	Reina Victoria	Santander	Feb. 11	1	100.--		
		Total Spanish Pesetas on 70% basis.....			100.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

STOCKHOLM EXCHANGE — April 26th 1926

Statement of Account of D.W.GRIFFITH INC.

Picture : "[illegible]" — 20-26

Swedish Kronor

Balance due	Nothing
Collections from April 1st to April 26th 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swedish Kronor NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — April 28th 193 8

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " ONE EXCITING NIGHT " 30-40

Danish Kroner

Balance due — Nothing

Collections from April 1st to April 28th 1938 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Danish Kroner NO BALANCE

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 26th 193 6

Statement of Account of D. W. GRIFFITH Inc.

Picture : "ONE EXCITING NIGHT" 30-26

	Italian Lire
Balance due	1,522.50
Collections from April 1st to April 1926	
70% on 250.--	175.--
	1,697.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Italian Lire 1,697.50

AJ.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report 1926

(Exchange)

1926 EXCITING FIGHTS (Name of Production)

Period From April 1st to April 30th 1926

U. A. - Met. 1926. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Off	H.O. V.
96	Communale	Cesenne	Apr. 6	3	100.--		
96	Fiorentino	Firenze	Apr. 3	3	150.--		
		Total Italian Live on 90% basis.....			250.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

April 26th 1926

Statement of Account of D.W. GRIFFITH (INC).

Picture : " SALLY OF THE SAWDUST " 25-26

French Francs

Balance due

Collections from April 1st to April 26th 1926

Lyons	60% on	250.--	150.--

150.--

CHARGES AND REMITTANCES

Balance due 1,893.43

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 1,743.43

Les Artistes Associés, S.A.F.

Film Rental Report

LYONS
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From Apr. 1st to Apr. 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H.O. V.
409	Rian	Le Puy	Apr. 5	5	450.00		
		Total French Francs on Gold Basis.....			[illegible]		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — April 28th 192 8

Statement of Account of D.W. GRIFFITH INC.

PICTURE: "SALLY OF THE SAWDUST" — 28-28

	Belgian Francs
Balance due	2,940.--
Collections from April 1st to April 28th 1928 60% on 1,250.--	750.--
	3,690.--

CHARGES AND REMITTANCES

Balance due	
Cash	2,940.--
Balance due "D.W. GRIFFITH INC." Belgian Francs	750.--

M.G.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

BRUSSELS (Exchange)

"BALLY OF THE BANDITS" (Name of Production)

Period From Apr.1st to Apr.30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	M.G. P.
179	Ste Union	Stockay St Georges	Apr. 1	1	500.--		
88	Théatre Cinéma	Hollogne	Mar.31	3	400.--		
166	Impérial	Leval Trahegnies	Apr. 7	3	350.--		
		Total Belgian France on 60 % basis.....			1,250.--		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — APRIL 28th — 1930

Statement of Account of D.W. GRIFFITH INC.

Picture : "SALIM OF THE SAWMIST" — 29-29

	Swiss Francs
Balance due	Nothing
Collections from April 1st to April 28th 1930	Nothing
	Nothing
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due	Swiss Francs NO BALANCE

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — April 28th 192[illegible]

Statement of Account of D.W. GRIFFITH INC.

PICTURE: " SALLY OF THE SAWDUST " — 19-28

	Czech Krowns
Balance due	390.--
Collections from April 1st to April 28th 1928	
CHARGES AND REMITTANCES	390.--
Balance due	
Cash	390.--
Balance due	Czech Krowns NO BALANCE

M.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — April 26th 1938

Statement of Account of D.W.GRIFFITH INC.

PICTURES " SALLY OF THE SAWDUST " 40-28

			Spanish Pesetas
Balance due			411.--
Collections from	April 1st to April 26th 1938		
60%	on	280.--	168.--
			579.--

CHARGES AND REMITTANCES

Balance due

Cash 411.--

Balance due " D.W.GRIFFITH INC." Spanish Pesetas 168.--

F.G

UNITED ARTISTS

The Artists Service, Inc.

Film Rental Report

BARCELONA
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From April 1st to April 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Date	H. O. V.
73	Calderon	Alcoy	Feb.5	1	140.--		
74	Royalty	Vigo	Feb.9	1	100.--		
76	Guyarre	Plasencia	Feb.26	1	33.--		
		Total Spanish Pesetas on 60% basis.....			273.--		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — April 26th 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : "MALIK OF THE DARDERIT" — 26-28

	Swedish Kronor
Balance due	Nothing
Collections from April 1st to April 26th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due "THE UNITED ARTISTS CORP" Swedish Kronor 928.43

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — April 28th 1928

Statement of Account of D.W.GRIFFITH INC.

PICTURE : " SALLY OF THE SAWDUST " 40-48

Danish Kroner

Balance due 15.42

Collections from April 1st to April 28th 1928

15.42

CHARGES AND REMITTANCES

Balance due

Cash 15.42

Balance due Danish Kroner NO BALANCE

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

CHRISTIANIA EXCHANGE — April 28th — 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "BALLET OF THE HARVEST" 20-28

Norwegian Kroner

Balance due — Nothing

Collections from — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Norwegian Kroner — NO BALANCE

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — April 26th 192 8

Statement of Account of D.W. GRIFFITH INC.

Picture : "DALLY OF THE SAWDUST" 28-29

		Italian Lire
Balance due		Nothing
Collections from April 1st to April 26th 1928		
60% on	1,100.--	660.--
		660.--
CHARGES AND REMITTANCES		
Balance due		4,253.05
Balance due UNITED ARTISTS CORPORATION		Italian Lire 3,593.05

AJ.

LIMITED RELEASE

Les Artistes Associés S.A.F.

Film Rental Report 1928

(Exchange)

SALLE OF THE CAPITOLE (Name of Theatre)

Period From April 1st to April 30th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
118	Teatro Donizetti	Bergamo	Feb. 14	1	500.--		
10	Crescent	Como	Mar. 25	4	600.--		
	Total Italian Lire on 60% basis.....				1,100.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — April 28th 1928

Statement of Account of D.W.GRIFFITH INC.

PICTURE : "ASHES OF THE SAWDUST" — 23-28

	Finnish Marks
Balance due	Nothing
Collections from April 1st to April 28th 1928	
60% on 120.--	72.--
	72.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. — Finnish Marks 72.--

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

HELSINGFORS
(Exchange)

" GALLE OF THE GARLUSE "
(Name of Production)

Period From Apr.1st to April 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
17	E.Savolainen	Mikkelihti	Apr.13	2	150.--		
		Total Finish Marks on 60% basis.....			150.--		

R.P.

June 2nd 1926

LES ARTISTES ASSOCIES 116 ave. PARIS

All amounts in French Francs

FILMS EXCHANGES

Statement of Account of

D.W. GRIFFITH INC. 10-26

From April 25th to June 2nd 1926

			Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER						
DREAM STREET						
Marseilles	50% on	700.--	350.--			
			350.--		350.--	✓
WHITE ROSE						
Lyons	50% on	350.--	150.--			
Cash			175.--			
				150.--		
			325.--	150.--	175.--	✓
AMERICA						
Lyons	50% on	500.--	350.--			
Cash			250.--			
				350.--		
			600.--	350.--	250.--	✓
					775.--	

Balance due : D.W. GRIFFITH INC. : 775.--

✓

Y.R.

UNITED ARTISTS

Los Angeles Associated, Inc.

Film Rental Report

MARSEILLES
(Exchange)

9 [illegible] 9
(Name of Production)

Period From Apr. 29th to June 3rd 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
196	Cinema	Angeles	May 5	7	350.00		
199	Cinema	Ouest	Apr. 29	7	350.00		
		Total French Theatres on 50% basis.....			700.00		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

ARTS ROOM 9 (Name of Production)

LYONS (Exchange)

Period From Apr. 29th to July 3rd 19[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H. O. %
178	Splendor	Lyon	Apr. 27	7	350,00		
		Total French France on this contract			[illegible]		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

(Name of Production) Period From Apr. 30th to June 3rd 192 5

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Paid	H. O. V.
194	Kodorma	St Louis	May 8	6	[illegible]		
		Total French Francs en Or [illegible]			[illegible]		

Y.R.

LOS ANGELES ARTICLES Dis Amp.- PARIS.

June 3rd 1926

All Amounts in Belgian Francs

BRUSSELS EXCHANGE

Statement of Account of

D. W. GRIFFITH INC.

16-49

From April 28th to June 3rd 1926

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
THE LOST FLOCK	"	"		
INDIAN SUMMER	"	"		
WHITE ROSE 50% on	325.--	125.--		195.-- ✓
AMERICA Cash		500.--		
		625.-- ✓		
				195.--
BALANCE DUE: "D. W. GRIFFITH INC."				195.--

EM.

UNITED ARTISTS

Los Angeles, January 1st, 1926.

Film Rental Report

BRUSSELS
(Exchange)

"WHITE ROSE"
(Name of Production)

Period From April 26th to June 2nd 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.S.A.
46	Royal	Zele	Apr.26	5	350.00		
		Total Belgian France on 60% basis			210.00		

M.A.

[illegible] June 2nd 1938

[illegible]

All Amounts in Indian Rupees

[illegible]

Statement of Account of

[illegible] 16-18

From April 11th to June 2nd 1938

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT BALANCE
[illegible]	50.--	50.--	
[illegible]	"	"	
[illegible]	"	"	
[illegible]	"	"	

BALANCE DUE " NO BALANCE "

EH.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — June 2nd 1928

Statement of Account of D.W.GRIFFITH INC.,

Pictures: "THE LOVE FLOWER" "DREAM STREET" "WHITE ROSE" "AMERICA" — 16-22

	Czech Krowns
Balance due	Nothing
Collections from April 29th to June 2nd 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Czech Krowns — NO BALANCE

R.V.

JUNE 2nd 1942

LOS ARTISTES ASSOCIES 9te Ave.PARIS.

All amounts in Spanish Pesetas

BARCELONA MADRID

Statement of Account of

D.W. GRIFFITH INC. 42-42

From April 29th to June 2nd 1942

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER					
50% on	87.--	43.50			
		43.50			
Cash			43.50		
		87.--	43.50	43.50	
BRIAN STREET		-	-		
WHITE ROSE		18.50			
Cash			18.50		
		18.50	18.50		
AMERICA		277.50			
50% on	518.--	259.--			
Cash			277.50		
Replacement titles 50% on	20.--		10.--		
		535.50	287.50	249.--	
				277.50	

Balance due " D.W. GRIFFITH INC." 277.50

S.A

LIMITED RELEASE

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" THE LOVE FLOWER "
(Name of Production)

Period From April 29th to June 2nd 1922

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	M.G. Y.
71	Requena	Burriana	Feb. 18	2	57.--		
		Total Spanish Pesetas on 50% basis.....			57.--		

EM.

UNITED ARTISTS

Los Artistas Asociados S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"ONE LEGITIMO NIGHT"
(Name of Production)

Period From April 29th to June 2nd 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
69	Sagunto	Valencia	Feb. 24	5	100.--		
70	Coliseo	Gerundio	Mar. 17	1	50.--		
		Total Spanish Pesetas on 70% basis.....			175.--		

EM.

UNITED ARTISTS

Los Angeles Exchange, Inc.

Film Rental Report

BARCELONA (Exchange)

"AGUILA" (Name of Production)

Period From April 29th to June 2nd 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charge Off	U. C. V.
135	Union Urgellense	Seo de Urgell	Mar. 17	3	145.--		
134	Espanol	Algemesi	Feb. 25	1	145.--		
137	Cinema	Lucani	Mar. 18	2	65.--		
138	Cinema	Ramales	Mar. 4	2	55.--		
139	Tavira	Durango	Apr. 8	2	135.--		
		Total Spanish Pesetas on 50% basis.....			510.--		

EM.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

STOCKHOLM EXCHANGE — June 2nd 1938

Statement of Account of D.W.GRIFFITH INC.

Pictures: "THE LOVE Flower" "BROAD STREET" "WHITE ROSE" "AMERICA" 10-20

Swedish Kroner

Balance due — Nothing

Collections from April 29th to June 2nd 1938 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swedish Kronor — NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE

June 2nd 1929

Statement of Account of D.H.GRIFFITH INC.

Plot [illegible]

10-29

Danish Kroner

Balance due	Nothing
Collections from April 25th to June 2nd 1929	Nothing
	No balance

CHARGES AND REMITTANCES

Balance due

Balance due	Danish Kroner No balance

M.A.D.

THE AUTHENTIC AGENCIES Ste Ann.6 PARIS — June 2nd 1928

All Amounts in American Dollars

Statement of Account of — GOLD EXCHANGE 10-28

D. W. GRIFFITH INC.

From April 28th to June 2nd 1928

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
DREAM STREET	"	"		
THE LOVE FLOWER	"	"		
WHITE ROSE	"	"		
AMERICA	"	"		

BALANCE DUE: "NO BALANCES

EM.

June 2nd 1928

LES ARTISTES ASSOCIES 26 Ave. PARIS

All amounts in Italian Lire

ROME EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 16-59

From April 29th to June 2nd 1928.

		Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER 50% on	800.--	400.--	16,093.80		
		400.--	16,093.80		16,693.80
DREAM STREET 50% on	650.--	325.--	24,341.79		
		325.--	24,341.79		24,016.79
WHITE ROSE		1,059.72			
		1,059.72		1,059.72	
AMERICA % on	1,450.--	32,336.52 725.--			
		33,061.52		33,061.52	
				34,121.24	39,710.59

BALANCE DUE " UNITED ARTISTS CORP." 5,589.35

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report 1945

"THE LOVE FLOWER" (Name of Production)

Period From April 29th to June 2nd (Exchange) 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H. O. V.
75	Brisca	Piamesca	Apr. 24	1	150.--		
75	Trastevere	Roma	Apr. 31	3	350.--		
77	Oberdan	Milano	May. 3	3	300.--		
76	Hesperia	Napoli	Apr. 30	1	100.--		
81	Risorgimento	Bevisa	May. 22	1	150.--		
		Total Italian Lire on 50% basis.....			800.--		

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

5045

"[illegible]" (Name of Production) (Exchange)

Period From April 19th to June 2nd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Off	H.O. V.
66	Verdi	Muggia	Apr. 16	1	150.--		
65	Ideal	Pola	Apr. 5	3	500.--		
		Total Italian Lire on 50% basis.....			650.--		

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

"AMERICA"
(Name of Production)

Period From April 29th to (Exchange) May 2nd 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Comp. Tax	M. O. V.
64	Cinema Dal Verme	Milano	May. 2	3	300.--		
173	Filarmonica	Firenze	Apr. 28	1	135.--		
172	Popolare	Rete	Apr. 29	1	135.--		
171	Patronato S.S.	Monselice	Apr. 14	1	135.--		
175	Massimo	Valdagno	Apr. 8	1	145.--		
165	Central Bios	Imola	Apr. 3	2	250.--		
170	Mariani	Correggio	Apr. 17	1	100.--		
176	Hesperia	Napoli	May. 3	1	100.--		
177	Moderno	Seregno	May. 25	4	200.--		
		Total Italian Lire on 50% basis.....			1,450.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — June 2nd 1926

Statement of Account of D.W.GRIFFITH INC.

Pictures : THE LOVE FLOWER - BROADWAY STREET - AMERICA — 10-49

	Finnish Marks
Balance due	Nothing
Collections from April 29th to June 2nd 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Finnish Marks NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

June 2nd 193 8

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " AG-42

	French Francs
Balance due	210.--
Collections from April 29th to June 2nd 1938 Marseilles 70% on 500.--	350.--
	560.--

CHARGES AND REMITTANCES

Balance due	
Cash	210.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 350.--

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

[illegible] (Exchange)

"[illegible]" (Name of Production)

Period From [illegible] 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross 100%	U.A. Sh.
178	Omnia	24 Jours du Vice	Nov. 21	8	[illegible]		
180	Scala	Berlin	Jul. 12	4	[illegible]		
		Total French Francs on 70% basis.....			[illegible]		

Y.R.

9

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 2nd 1928

Statement of Account of D.W.GRIFFITH INC.

Picture: " ONE EXCITING NIGHT " — 30-29

	Belgian Francs
Balance due	1,085.--
Collections from April 29th to June 2nd 1928	
70% on 600.--	420.--
	1,505.--

CHARGES AND REMITTANCES

Balance due	
Cash	1,085.--
Balance due " D.W.GRIFFITH INC." Belgian Francs	420.--

EM.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

"[illegible]" (Name of Production)

Period From April 28th to June 22nd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross This	H.O. %.
10	Fraternelle	Nieuve	May 28	5	400.--		
11	Fraternelle	Fremont	May 19	5	400.--		
		Total Belgian Francs on 70% basis.....			800.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 2nd 192 8

Statement of Account of D.W. GRIFFITH INC.

Picture: " ONE EXCITING NIGHT " 28-29

Swiss Francs

Balance due 52.50

Collections from April 29th to June 2nd 1928

CHARGES AND REMITTANCES 52.50

Balance due

Cash 52.50

Balance due Swiss Francs NO BALANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — June 2nd.1928

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 28-29

	Czech Krowns
Balance due	Nothing
Collections from April 29th to June 2nd.1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Czech Krowns NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — JUNE 6th — 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 28-29

	Spanish Pesetas
Balance due	70.--
Collections from April 29th to June 2nd 1928.	
70% on 275.--	192.50
	262.50

CHARGES AND REMITTANCES

Balance due	
Cash	70.--

Balance due D.W. GRIFFITH INC. — Spanish Pesetas — 192.50

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

STOCKHOLM EXCHANGE — June 2nd 1938

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — AA 48

Swedish Kronor

Balance due	Nothing
Collections from April 29th to June 2nd 1938	Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swedish Kronor NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — June 2nd 1926

Statement of Account of D.W.GRIFFITH INC .

Picture : ONE EXCITING NIGHT — 26-27

Danish Kroner

Balance due — Nothing

Collections from April 26th to June 2nd 1926 — Nothing

No balance

CHARGES AND REMITTANCES

Balance due

Balance due — Danish Kroner — No balance

MAD.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — June 2nd 1926

Statement of Account of D.W. GRIFFITH INC.

PICTURE: "ONE EXCITING NIGHT" — 20-29

	Italian Lire
Balance due	1,697.50
Collections from April 29th to June 2nd 1926 70% on 1,125.--	787.50
	2,485.--

CHARGES AND REMITTANCES

Balance due

Balance due "D.W. GRIFFITH INC." Italian Lire 2,485.--

N.A.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

"LES GAIETIES ELLES" (Name of Production)

Period From April 29th to June 3rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H. O. T.
100	Caffee	Firenze	Apr. 26	1	170.--		
93	Excelsior	Mestre	Feb. 27	3	300.--		
101	Sempione	Piombino	May. 1	1	130.--		
98	Eden	Treviso	Dec. 28	3	400.--		
104	Excelsior	Pistoia	May. 16	2	100.--		
		Total Italian Lire on 70% basis.....			1,100.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

June 3rd 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : " BATTLE OF THE SAMBRE " 28-29

French Francs

Balance due

Collections from April 29th to June 3rd 1928

Paris	60% on	775.--	465.--
Lyons	60% on	550.--	330.--
			795.--

CHARGES AND REMITTANCES

Balance due 1,743.43

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 948.43

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

PARIS
(Exchange)

" BELLE OF THE KLONDIKE "
(Name of Production)

Period From Apr. 29th to June 3rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fees	H. O. Y.
388	Ideal	Lille	May 4	3	[illegible]50.--		
414	Moderne	Peronne	Mar. 30	3	300.--		
441	Cinema	Ronsp	May 25	4	450.--		
		Total French Francs on 60% basis.....			775.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

(Name of Production) (Exchange)

Period From [illegible] 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U. C. V.
337	Salle Blanche	Schiltigheim	Sept. 6	1	250.--		
343	Rex Bert	Lyon	May 19	3	300.--		
		Total French Rentals on this basis.....			550.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 2nd 192[illegible]

Statement of Account of D.W.GRIFFITH INC.

Picture: " SALLY OF THE SAWDUST " — 60-62

		Belgian Francs
Balance due		750.--
Collections from April 29th to June 2nd 1928		
60% on	525.--	315.--
		1,065.--

CHARGES AND REMITTANCES

Balance due	
Cash	750.--

EM. Balance due " D.W.GRIFFITH INC." Belgian Francs 315.--

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

"BALLE OF THE BANDUST"
(Name of Production)

Period From April 26th to June 2nd 192 6

U. A. - Mod. 1924 F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
44	Royal	Ixelle	May 6	5	400.--		
147	Vx Mouscron	Mouscron	May 19	1	150.--		
		Total Belgian Francs on 60% basis.....			550.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 2nd 193 6

Statement of Account of D. W. GRIFFITH INC.

Picture: A SAILY OF THE SANDBAR — 26-29

Swiss Francs

Balance due — Nothing

Collections from April 29th to June 2nd 1926 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

EM. Balance due — Swiss Francs NO BALANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — June 2nd 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — 26-28

	Czech Krowns
Balance due	Nothing
Collections from April 29th to June 2nd 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Czech Krowns — NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — JUNE 2nd 192 8

Statement of Account of D.W. GRIFFITH INC.

Picture : "BALLY OF THE BLUEBUST" — 40-49

	Spanish Pesetas
Balance due	168.--
Collections from April 29th to June 2nd 1928	
40% on 375.--	225.--
	393.--

CHARGES AND REMITTANCES

Balance due	
Cash	168.--

Balance due D.W. GRIFFITH INC. S.A — Spanish Pesetas 225.--

United Artists

Los Artistas Asociados, S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From April 29th to June 2nd 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Date	U.A. S.
68	Proyecciones	Madrid	Jun. 16	3	125.--		
77	Kursal	Melilla	May. 26	1	100.--		
78	Parque	S.Cruz T.	Apr. 11	1	150.--		
		Total Spanish Pesetas on 60% basis.....			375.--		

EM.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — June 2nd 1926

Statement of Account of D.W.GRIFFITH

Picture : "BALLE OF THE BANDIT" — 30 -29-

Swedish Kroner

Balance due	Nothing
Collections from April 29th to June 2nd 1926	Nothing

CHARGES AND REMITTANCES	Nothing
Balance due	928.43

Balance due "UNITED ARTISTS CORP." Swedish Kronor 928.43

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE

June 2nd, 1939

Statement of Account of D.W.GRIFFITH INC .

Picture : SALLY OF THE SAWDUST 39-39

		Danish Kroner
Balance due		Nothing
Collections from	April 29th to June 2nd 1939	Nothing
		No balance

CHARGES AND REMITTANCES

Balance due

Balance due	Danish Kroner	No balance

M.A.D.

June 2nd 1928

THE ARGENTINE AGENCIES NEW ASS.n PARIS

All Amounts in
Australian Pounds

Statement of Account of CHILD MAINTENANCE.

H. W. GRIFFITH ESQ. 20-12

From April 25th to June 2nd 1928

	Charges & Collections Remittances and Balance due	Balance due	CREDIT DEBIT
BALAN OF THE ACCOUNT	£	£	

BALANCE DUE: NO BALANCE .

EM.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — June 4th 1928

Statement of Account of D. W. GRIFFITH INC.

PICTURES: "A SAILY OF THE CARPENTER" — 40.57

Italian Lire

Balance due — Nothing

Collections from April 29th to June 4th 1928.

60% on 375.-- — 225.--

CHARGES AND REMITTANCES — 225.--

Balance due — 3,593.05

Balance due "UNITED ARTISTS CORP." — Italian Lire 3,368.05

N.A.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

"SALLE OF THE SARDUNE"
(Name of Production)

(Exchange)
Period From April 29th to June 3rd 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H. O. V.
117	Europa	Augusta	Apr. 11	1	150.--		
140	Sorrentese	Sorrento	May 6	3	225.--		
		Total Italian Lire on 60% basis.....			375.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — June 2nd 192 6

Statement of Account of D.W.GRIFFITH INC.

Pictures : " BALLY OF THE SAWDUST " 60-59

			Finnish Marks
Balance due			72.--
Collections from April 29th to June 2nd 1928			
60%	on	60.--	36.--
			108.--

CHARGES AND REMITTANCES

Balance due	
Cash	72.--

Balance due " D.W.GRIFFITH INC. " Finnish Marks 36.--

M.A.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

" CALLE OF THE BANDIT "
(Name of Production)

(Exchange)

Period From April 25th to June 22nd 1928

U. A. - Met. Dist. 1

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H.O. Y.
18	R.T.	Viborg	May.5	1	50.00		
		Total Finish Marks on 60% basis.....			50.00		

R.P.L.

June 30th 1928

LES ARTISTES ASSOCIES 24 Ave. Wagram

All amounts in French Francs

FRANCE EXCHANGES

Statement of Account of

D.W. GRIFFITH INC. 18-30

From June 3rd to June 30th 1928

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER					
Insurance negative 50% on 213.28			106.64 ✓		
			106.64		106.64
DURAM STREET		350.--			
Marseilles 50% on 500.--		350.-- ✓			
Cash			350.--		
Insurance of negative 50% on 213.28			106.64 ✓		
		600.--	456.64		143.36 ✓
WHITE ROSE		175.--			
Cash			175.-- ✓		
		175.--	175.--		
AMERICA		250.--			
Lyons	50% on 400.--	200.-- ✓			
Cash			250.--		
		450.--	250.--	200.-- ✓	
				343.36	106.64

Balance due : D.W. GRIFFITH INC. : 236.72

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

MARSEILLES
(Exchange)

"DRAG STREET"
(Name of Production)

Period From June 3rd to June 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. %.
187	Modern	Nice	June 1	8	300.00		
		Total French Francs on 50% basis			300.00		

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A.F.

Film Rental Report

LYON
(Exchange)

"AMELIA"
(Name of Production)

Period From June 3rd to June 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. Y.
191	Variétés	Montluçon	June 30	5	400.--		
		Total French Francs on 30% basis			400.--		

Y.R.

JUNE 30th 1919

LES ARTISTES ASSOCIES 9te Ave. PARIS.

All amounts in BELGIAN FRANCS

BRUSSELS EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 10-30

From June 1st to June 30th 1919.

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
THE LOVE FLOWER	-	-		
DREAM STREET	-	-		
WHITE HOPE 50% on 1,250.-- Cash	195.-- 625.--			
		195.--		
	820.--	195.--		625.--
AMERICA 50% on 1,250.--	625.--			
	625.--			625.--
				1,250.--

Balance due " D.W. GRIFFITH INC." 1,250.--

S.A

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

(Exchange)

"THE GREEN HOUSE"
(Name of Production)

Period From June 2d4 to June 30th 192 6

U. A. - Mod. 1924 F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross This	H.O. V.
54	Eurosal	Bruxelles	Jun. 3	7	1,400.--		
		Total Belgian Francs on 50% basis.....			1,400.--		

HL.-

United Artists

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

(Name of Production) Period From June 3rd to June 10th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
60	Royal	Bruxelles	Jun. 1	7	1,450.--		
		Total Belgian France on 60% basis.....			1,450.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 30th — 1926

Statement of Account of D.W. GRIFFITH INC.

Pictures : "LOVE FLOWER" "BROKEN BLOSSOMS" "WHITE ROSE" "AMERICA" — 10-20

	Swiss Francs
Balance due	Nothing
Collections from June 3rd to June 30th 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Swiss Francs NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — June 30th 1928

Statement of Account of D.W. GRIFFITH Inc.
LOVE FLOWER — URSAH SPIRIT

Pictures: WHITE ROSE — AMERICA — 10-30

Czech Krowns

Balance due

Balance due June 3rd to June 30th 1928
"AMERICA"
50% on 450.-- 225.--

225.--

CHARGES AND REMITTANCES

Balance due

Balance due "D.W.GRIFFITH Inc" Czech Krowns 225.--

M.D.

UNITED ARTISTS

Los Angeles Answers, Inc.

Film Rental Report

PRAGUE

"AMERICA" (Name of Production) Period From June 3rd to June 30th (Exchange) 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
101	Bio Slapen	Aussig	May. 11	3	450.--		
		Total Gauch Exchange 50% basis.....			450.--		

HL.-

June 30th 1928

LES ARTISTES ASSOCIES 924 Ave.PARIS

All amounts in Spanish Pesetas

Statement of Account of

BARCELONA EXCHANGE

D.W.GRIFFITH INC.

19-30

From June 3rd to June 30th 1928

			Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER Cash			88.50	88.50		
			88.50	88.50		
DREAM STREET			-	-		
WHITE ROSE			-	-		
AMERICA 50% Cash	on	240.--	249.-- 120.--	249.--		
			369.--	249.--	120.--	
					120.--	

BALANCE DUE "D.W.GRIFFITH INC." 120.--

N.A.

UNITED ARTISTS

Los Angeles Associated Inc.

Film Rental Report

BARCELONA
(Exchange)

"AMERICA"
(Name of Production)

Period From Jan. 3rd to June 30th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
148	Moderno	Janet Mar	May. 10	3	135.00		
136	Serrano	Interreja	Mar. 7	4	115.00		
		Total Spanish theatres on 50% basis.....			250.00		

R.P.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — JUNE 30th 1926

Statement of Account of D.W. GRIFFITH INC.

Pictures: "THE LOVE FLOWER-DREAM STREET-WHITE ROSE-AMERICA" 10-30

	Swedish Kroner
Balance due	Nothing
Collections from June 3rd to June 30th 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due		
Balance due	Swedish Kronor	No Balance

S.A

JUNE 30th 1958

LES ARTISTES ASSOCIES 51a Ave. PARIS

All amounts in [illegible]

[illegible]

Statement of Account of

R.W.GRIFFITH INC. 18-59

From June 3rd to June 30th 1958

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
THE LOVE FLOWER		-	-		
INGRAM STREET		-	-		
WHITE ROSE		-	-		
AMERICA 50% on	25.--	12.50		12.50 ✓	
TRIUMB OF LOVE					
Freight printn°14	100%	46.29			
Customs print n°14 on	50% 21.--	10.50			
		56.79			56.79
				12.50 ✓	56.79

Phoned he'd Statement
in separate Statement
Phoned Beach
7-1-58

BALANCE DUE "UNITED ARTISTS CORPORATION" 44.29

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

COPENHAGEN
(Exchange)

A GRAGA
(Name of Production)

Period From June 2nd to June 30th 1924

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H.O. %.
84	Skagerfen	Hurlug	Mar.11	1	13.00		
		Total Danish Kroner on 500 Basis.....			13.00		

R.P.

June 30th 1928

LOS ANGELES ASSOCIES 814 Ame. PARIS

All amounts in Norwegian Kroner

OSLO EXCHANGE

Statement of Account of

D.W. GRIFFITH INC.

10-20

From June 3rd to June 30th 1928

			Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
DREAM STREET			-	-		
LOVE FLOWER			-	-		
WHITE ROSE 50%	on	15.--	7.50		7.50	
AMERICA			-	-		
DRUMS OF LOVE						
Customs print N°16 50%	on	60.89		30.45		
Freight print N°16 100%				45.81		
				76.26		76.26
					7.50	76.26

BALANCE DUE " UNITED ARTISTS CORPORATION " 68.76

N.A.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

OSLO
(Exchange)

" THE KILLER DIES "
(Name of Production)

Period From June 2nd to June 30th 192 3

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H.O. A/c
38	Kinoteatret	Oslo	Apr.5	1	15.00		
		Total Norwegian Krooner on 50% basis			15.00		

JUNE 30th 1928

LES ARTISTES ASSOCIES 51a Ave. PARIS

All amounts in ITALIAN LIRE

ROME EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 19 = 30

From June 3rd to June 30th 1928.

		Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
THE LOVE FLOWER			15,693.80		
50% on	300.--	150.--			
		150.--	15,693.80		15,843.80
DURAN STREET			24,016.79		24,016.79
WHITE ROSE		1,059.72			
50% on	375.--	187.50			
		1,247.22		1,247.22 ✓	
AMERICA		33,061.52			
50% on	1,675.--	837.50			
		33,899.02		33,899.02 ✓	
				35,146.24	39,560.59

BALANCE DUE: "UNITED ARTISTS CORPORATION" 4,414.35

✓

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

AUSS (Exchange)

"THE LOVE FLOWER" (Name of Production)

Period From June 3rd to June 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Table	H. O. V.
60	Eden	Torino	May.29	6	150.--		
76	Moderno	Castagnole Lanze	May.18	6	150.--		
		Total Italian Lire on 50 % basis.....			300.--		

JV.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

ROSES

(Exchange)

"WHITE ROSES" (Name of Production) Period From June 3rd to June 30th 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
64	Italia	Monievi	May.31	3	350.--		
65	Borgo Vittoria	Turin	May. 3	3	125.--		
		Total Italian Lire on 50 % basis.....			375.--		

JV.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

"AMERICA" (Name of Production)

Period From June 3rd to June 30th 192 9

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
178	Savoia	Gela	May.24	1	150.--		
181	Dante	Valdagno	May. 6	1	150.--		
180	Italia	Villadose	May.15	1	150.--		
179	Belvedere	Thiene	May.27	1	150.--		
169	Splendor	Omegna	Apr.18	4	325.--		
137	Sociale	Brento	Dec. 3	3	400.--		
166	Mondiale	Casale Monferrato	Apr.22	2	450.--		
		Total Italian Lire on 50 % basis.....			1,675.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE

JUNE 30th 1928

Statement of Account of D.W.GRIFFITH INC.

"THE LOVE FLOWER"

Pictures : "DREAM STREET" "AMERICA" 10-30

Finnish Marks

Balance due Nothing

Collections from June 3rd to June 30th 1928 Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due Finnish Marks NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

June 30th 1926

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 30-34

	French Francs
Balance due	350.--
Collections from June 3rd to June 30th 1926 Marseilles 70% on 500.--	350.--
	700.--

CHARGES AND REMITTANCES

Balance due	
Cash	350.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 350.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

MARSEILLES
(Exchange)

"CAS EXCITING NIGHT"
(Name of Production)

Period From June 3rd to June 30th 192 6

U. A. - Mod. 1931 F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	H.O. V.
193	Modern	Nice	May 15	7	800.00		
		Total French Francs on This Basis.....			800.00		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — JUNE 30th 192 6

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " — 29-30

	Belgian Francs
Balance due	420.--
Collections from June 3rd to June 30th 1926	
70% on 400.--	280.--
	700.--

CHARGES AND REMITTANCES

Balance due

Cash 420.--

Balance due D.W. GFIFFITH INC. S.A — Belgian Francs 280.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BRUSSELS

(Exchange)

"QUO VADIS" (Name of Production)

Period From June 3rd to June 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. %.
39	Scala	Several Cities	JUn, 23	8	400,--		
		Total Belgian Francs on 70% basis.....			400,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 30th — 192 6

Statement of Account of D.W. GRIFFITH INC.

Pictures : " ONE EXCITING NIGHT " — 39-40

		Swiss Francs
Balance due		Nothing
Collections from	June 3rd to June 30th 1926	Nothing
		Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Swiss Francs	NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — June 30th 1926

Statement of Account of D.W. GRIFFITH Inc.

Picture: ONE EXCITING NIGHT — 30-30

	Czech Krowns
Balance due	Nothing
Collections from June 3rd to June 30th 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due		
Balance due	Czech Krowns	No Balance

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — June 30th 1928

Statement of Account of D.W. GRIFFITH INC.

PICTURE : " ONE EXCITING NIGHT " 39-30

	Spanish Pesetas
Balance due	192.50
Collections from June 3rd to June 30th 1928	Nothing
	192.50

CHARGES AND REMITTANCES

Balance due	
Cash	192.50

Balance due — Spanish Pesetas NO BALANCE

N.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — JUNE 30th 1928

Statement of Account of D.G. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " — 29-30

	Swedish Kroner
Balance due	Nothing
Collections from June 3rd to June 30th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due		
Balance due	Swedish Kronor	No Balance

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — June 30th 1926

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 50-50

Danish Kroner

Balance due — Nothing

Collections from June 3rd to June 30th 1926 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Danish Kroner NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — June 30th 1926

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 30-30

	Italian Lire
Balance due	2,485.--
Collections from June 3rd to June 30th 1926	
70% on 225.--	157.50
	2,642.50

CHARGES AND REMITTANCES

Balance due

Balance due "D.W.GRIFFITH INC." — Italian Lire 2,642.50

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.I.

"GOES SMITHS HIGHT" **Film Rental Report** ROMA (Exchange)

(Name of Production) Period From June 3rd to June 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
103	Risorgimento	Rovigo	May.26	1	135.--		
105	Vittoria	Foligno	Jun.24	2	100.--		
		Total Italian Lire on 70 % basis.....			235.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

June 30th 1926

Statement of Account of D. W. GRIFFITH INC.

Picture : " DALLY OF THE SAWDUST " 30-30

French Francs

Balance due

Collections from June 3rd to June 30th 1926

Lyons	60% on	650.--		390.--
Marseilles	60% on	350.--		210.--
Algiers	60% on	300.--		180.--
				780.--

CHARGES AND REMITTANCES

Balance due	948.43

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 168.43

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

"BATTLE OF THE SARIDUTZ" (Name of Production)

(Exchange)

Period From June 3rd to June 30th 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Tax	H.O. %.
336	Eldorado	Bischwiller	June 10	3	250.--		
345	Varietes	Huntlugen	June 13	3	400.--		
		Total French Francs on 60% basis			650.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

MARSEILLES
(Exchange)

" GALLY OF THE SAHDUST "
(Name of Production)

Period From June 3rd to June 30th 192 5

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
340	Royal Olympia	Toulouse	May 11	10	350.--		
		Total French Francs on 60% basis.....			350.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ALGERIA
(Exchange)

"SAILS OF THE SAWDUST"
(Name of Production)

Period From June 3rd to June 30th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
346	Eden	Mateur	June 1	3	300.--		
		Total French Francs on 60% basis.....			300.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — JUNE 30th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "BALLET OF THE SANDUNE" — 30-30

	Belgian Francs
Balance due	315.--
Collections from June 3rd to June 30th 1928	Nothing
	315.--

CHARGES AND REMITTANCES

Balance due	
Cash	315.--
Balance due	Belgian Francs No Balance

S a

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 30th 1926

Statement of Account of D.W. GRIFFITH INC.

Pictures : "SALLY OF THE SAWDUST" — 35m/m

	Swiss Francs
Balance due	Nothing
Collections from June 3rd to June 30th 1926	Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due	Swiss Francs NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — June 30th 1926

Statement of Account of D.W. GRIFFITH Inc.

Picture: CALLE OF THE DANCERS — 50-50

	Czech Krowns
Balance due	Nothing
Collections from June 3rd to June 30th 1926	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Czech Krowns **No Balance**

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

BARCELONA EXCHANGE — June 30th 1926

Statement of Account of D.W.GRIFFITH INC.

PICTURE : "A GALLY OF THE GANGSTER" — 30-30

Spanish Pesetas

Balance due — 225.--

Collections from June 3rd to June 30th 1926

60% on 75.-- — 45.--

CHARGES AND REMITTANCES — 270.--

Balance due

Cash — 225.--

Balance due " D.W. GRIFFITH INC." Spanish Pesetas — 45.--

N.A.

UNITED ARTISTS

Los Angeles Exchange, Inc.

Film Rental Report

BARCELONA
(Exchange)

"VALLEY OF THE GAZELLE"
(Name of Production)

Period From June 3rd to June 30th 1924

U. A. Unit No. 1

CONTRACT NUMBER	THEATRE	CITY	PLAY DATE	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H. O. %
70	Olimpo	Puente Va.	Jun.21	1	75.00		
		Total Spanish receipts on 60% basis			75.00		

R.P.

LES ARTISTES ASSOCIÉS

SOCIETE ANONYME - PARIS

STOCKHOLM EXCHANGE — JUNE 30th 1936

Statement of Account of D.W. GRIFFITH INC.

Picture : "BATTLE OF THE SARATOGA" — 36-30

	Swedish Kronor
Balance due	Nothing
Collections from June 3rd to June 30th 1936	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due UNITED ARTISTS CORP. Swedish Kronor 928.43

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — June 30th 1936

Statement of Account of D.W.GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — 35-36

Danish Kroner

Balance due — Nothing

Collections from June 3rd to June 30th 1936 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Danish Kroner NO BALANCE

R.V.

June 30th 1948

LOS ANGELES ASSOCIES 814 Ave.PARIS.

All amounts in Norwegian Kroner

Statement of Account of OSLO EXCHANGE

D.W.GRIFFITH INC. 16-30

From June 3rd to June 30th 1948

	Collections and Balance due	Remittances and Balance due	Charges & CREDIT	DEBIT
SALLY OF THE SAWDUST	"	"		

NO BALANCE

N.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — June 30th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — 28-29

	Italian Lire
Balance due	Nothing
Collections from June 3rd to June 30th 1928	
60% on 300.--	180.--
	180.--
CHARGES AND REMITTANCES	
Balance due	3,368.05
Balance due "UNITED ARTISTS CORP."	Italian Lire 3,188.05

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

ROME
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From June 3rd to June 30th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U. C. V.
96	Fulgor	Rimini	Jun.24	4	300.--		
		Total Italian Lire on 60 % basis.....			300.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE

June 30th 1928

Statement of Account of D.W.GRIFFITH INC.

Pictures "RALLY OF THE SAWDUST" 28-30

Finnish Marks

Balance due 36.--

Collections from June 3rd to June 30th 1928

60% on 150.-- 90.--

126.--

CHARGES AND REMITTANCES

Balance due

Cash 36.--

Balance due D.W.GRIFFITH INC. Finnish Marks 90.--

R.V.

UNITED ARTISTS

Los Angeles Exchange, U.S.A.

Film Rental Report

ARGENTINA (Exchange)

"SALLY OF THE SAWDUST" Period From June 3rd to June 30th 1925
(Name of Production)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Over	H.O. %
10	Tabtl	Usres	Jun.3	4	150.00		
		Total Finish Terms on 50 basis			150.00		

R.P.

July 28th 1928

LES ARTISTES ASSOCIES 216 Ave. PARIS

All accounts in French Francs

FRANCS EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 16-21

From July 1st to July 28th 1928

			Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER				106.64		
Cash			106.64			
			106.64	106.64		
DREAM STREET				143.36		
Marseilles 50% on		200.--		100.--		
Cash				143.36		
			143.36	143.36		100.--
WHITE ROSE			-	-		
AMERICA				200.--		
Paris	50% on	200.--		100.--		
Lyons	50% on	150.--		75.--		
Algiers	50% on	375.--		187.50		
Cash				362.50	200.--	
			562.50	200.--		362.50
						462.50

Balance due : D.W. GRIFFITH INC. : 462.50

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

MARSEILLES
(Exchange)

" URSAH STRAAT "
(Name of Production)

Period From July 1st to July 20th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Overage Paid	H. O. Y.
199	Rex	Marseille	July 19	3	300.--		
		Total French France on 50% basis.....			300.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

PARIS (Exchange)

" AMERICA "
(Name of Production)

Period From July 1st to July 28th 193 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H. O. V.
198	Renequois	Rouen	July 15	6	300.--		
		Total French France on 50/- basis.....			301.--		

Y.R.

UNITED ARTISTS

United Artists Corporation

Film Rental Report

LYONS
(Exchange)

" AMERICA "
(Name of Production)

Period From July 1st to July 28th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Date	H. O. Y.
199	Cinema	Mirival	Jun e 30	6	150.--		
		Total French Francs on 50% basis.....			150.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ALGIERS
(Exchange)

" AMERICA "
(Name of Production)

Period From July 1st to July 28th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U. A. S.
305	Alcazar Ciné	Tanger	June 25	1	375.--		
		Total French Francs on 50% basis.....			375.--		

Y.R.

A

July 28th 1928

All amounts in Belgian Francs

ARTISTES ASSOCIES Ste Anne. PARIS

BRUSSELS BRANCH

Statement of Account of

D.W. GRIFFITH INC.

16-31

From July 1st to July 28th 1928

		Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
THE LOVE FLOWER		-	-		
DRURAM STREET		-	-		
WHITE ROSE		625.--			
Cash			625.--		
		625.--	625.--		
AMERICA		625.--			
50%	on 400.--	200.--			
Cash			625.--		
		825.--	625.--	200.--	
				200.--	

BALANCE DUE " D.W. GRIFFITH INC. " 200.--

M.A.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

"AMERIGA"
(Name of Production)

Period From July 1st to July 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Paid	M. G. P.
86	Fresa	Merlanwels	Jul. 31	3	400.--		
		Total Belgian Francs on 50% basis.....			400.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — July 28th 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures : "THE LOVE FLOWER" "DRAM STREET" "WHITE ROSE" "AMERICA" — 12-21

	Swiss Francs
Balance due	Nothing
Collections from July 1st to July 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	
Balance due	Swiss Francs NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — July 28th 1928

Statement of Account of D.W. GRIFFITH INC.
"LOVE FLOWER" "DREAM STREET"
Pictures: "WHITE ROSE" "AMERICA" 10:31

Czech Krowns

Balance due

Collections from July 1st to July 28th 1928 — Nothing

BALANCE DUE "AMERICA" — 225.--

225.--

CHARGES AND REMITTANCES

Balance due

Cash — 225.--

Balance due — Czech Krowns NO BALANCE

M.D.

July 28th 1928

LES ARTISTES ASSOCIES 26a Ave:PARIS

All Amounts in Spanish Pesetas

BARCELONA EXCHANGE

Statement of Account of

D.W.GRIFFITH INC. 10-31

From July 1st to July 28th 1928

	Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
LOVE FLOWER	—	—		
INTOLERANCE	—	—		
WHITE ROSE	—	—		
AMERICA		120.—		
50% on 150.— Cash		75.—		
		120.—		
	195.—	120.—	75.—	
			75.—	

BALANCE DUE : D.W.GRIFFITH INC. 75.—

F.G

UNITED ARTISTS

Los Angeles, January 1, 1926

Film Rental Report BARCELONA

(Exchange)

" AMERICA "

(Name of Production)

Period From July 1st to July 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H.O. V.
148	Olivetas	Hospitalet	Jul.11	4	150.--		
		Total Spanish Pesetas on 50% basis.....			150.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

STOCKHOLM EXCHANGE — JULY 28th 193 9

Statement of Account of D.W. GRIFFITH INC.

Pictures : "LOVE FLOWER-DREAM STREET-WHITE ROSE-AMERICA " 19-51

	Swedish Kronor
Balance due	Nothing
Collections from July 1st to July 28th 1939.	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Swedish Kronor No Balance

S.A

All Amounts in Danish Kroner

LES ARTISTES ASSOCIES Ste Anne, PARIS

JULY 26th 1926

Statement of Account of

D.W.GRIFFITH INC.

From July 1st to July 26th 1926

COPENHAGEN EXCHANGE

19-21

	Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
LOVE FLOWER	-	-		
DREAM STREET	-	-		
WHITE ROSE	-	-		
AMERICA	12.50		12.50	
			12.50	
BALANCE DUE "D.W.GRIFFITH INC."			12.50	

RB

JULY 30th 1930

LES ARTISTES ASSOCIES Cie Anon. PARIS.

All amounts in Norwegian Kroner

OSLO EXCHANGE

Statement of Account of

D.W. GRIFFITH INC. 16-31

From July 1st to July 30th 1930.

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
DREAM STREET	-	-		
THE LOVE FLOWER	-	-		
WHITE ROSE	7.50			
	7.50		7.50	
AMERICA	-	-		
DRUMS OF LOVE		76.26		
Cancellation of our charges as per S/S/ June 30th	76.26			
	76.26	76.26		
			7.50	

Balance due " D.W.GRIFFITH INC " 7.50

S.A

July 28th 1928

LOS ANGELES AS GOING TO AND FROM

All Amounts in ITALIAN LIRE

ROME REMARKS

Statement of Account of

D.W.GRIFFITH INC. 18-31

From July 1st to July 28th 1928

		Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
THE LOVE FLOWER 50% on	1,320.--	668.80 ✓	14,843.80		
		668.80	14,843.80		14,831.30
DREAM STREET 50% on	300.--	150.-- ✓	24,016.79		
		150.--	24,016.79		23,866.79
WHITE ROSE 50% on	300.--	1,247.22 150.-- ✓			
		1,397.22		1,397.22	
AMERICA 50% on	820.--	33,899.02 410.-- ✓			
		34,309.02		34,309.02	
				35,706.24	38,748.09

BALANCE DUE "UNITED ARTISTS CORP." 3,041.85

✓

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME
(Exchange)

" LOVE FLOWER "
(Name of Production)

Period From Jul. 1st to Jul. 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
79	Alhambra	Tripoli	May 16	4	300.--		
83	Umberto 1°	Pavia	Jun. 11	1	400.--		
85	Orfeo	Parma	Jul. 2	3	500.--		
86	Vittoria	Frosinone	Jul. 21	2	135.--		
		Total Italian Lire on 50% Basis.....			1,335.--		

RD

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

ROMA
(Exchange)

"DIANA" STUDIO
(Name of Production)

Period From Jul. 1st to Jul. 6th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	M.G.M.
66	Centrale	Salsomaggiore	Jul. 3	1	150.--		
69	Dux	S. Dona di Piave	Jul. 3	2	150.--		
		Total Italian Lire on 50% basis.....			300.--		

RD

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Jul. 1st to Jul. 28th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
104	Guido Monaco	Firenze	Jun. 21	1	150.--		
99	Italia	Firenze	Apr. 11	2	145.--		
16	Giardino	Pavia	Jun. 16	1	500.--		
108	Massimo	Adria	May 27	1	100.--		
107	Dante	Valdagno	May 28	1	100.--		
106	Apollo	Rovigo	May 15	1	150.--		
109	Grotta Azzurra	Bassano	Jun. 3	1	135.--		
110	Politeama	Este	Jun. 10	1	135.--		
114	Lariano	Lecco	Jul. 19	3	300.--		
		Total Italian Lire on 70% Basis.....			1,575.--		

RD

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME
(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Jul. 1st to Jul. 30th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	M. G. V.
61	Alhambra	Tripoli	May 11	3	300,--		
		Total Italian Lire on 50% Basis.....			300,--		

RD

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME (Exchange)

" AMERICA "
(Name of Production)

Period From Jul. 1st to Jul. 14th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. A/c
165	Apollo	Rovigo	Jun. 10	1	150.--		
164	Fulgor	Bologna	Jul. 3	3	450.--		
167	Littorio	Messina	Jul. 5	1	170.--		
168	Ricreativo	Venaria Reale	Jun. 7	1	100.--		
		Total Italian Lire on 50% Basis.....			870.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — July 28th 1926

Statement of Account of D.W. GRIFFITH INC.

"THE LOVE FLOWER"

Pictures : ~~"BROAD STREET - AMERICA"~~ ~~12-31~~

Finnish Marks

Balance due — Nothing

Collections from July 1st to July 28th 1926 — Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due — Finnish Marks NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

July 28th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 30-31

French Francs

Balance due 350.--

Collections from July 1st to July 28th 1928

350.--

CHARGES AND REMITTANCES

Balance due

Cash 350.--

Y.R. Balance due French Francs No Balance

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — July 28th 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" — 26-31

Swiss Francs

Balance due — Nothing

Collections from July 1st to July 28th 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swiss Francs NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

PRAGUE EXCHANGE — July 28th 1928

Statement of Account of D.W.GRIFFITH INC.

Picture: [redacted] — [redacted]

	Czech Krowns
Balance due	Nothing
Collections from July 1st to July 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due ■ — Czech Krowns NO BALANCE

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

Brussels
(Exchange)

"THE EXCITING HIGHER"
(Name of Production)

Period From July 1st to July 26th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	N. C. V.
3	Palace	St-Trond	Jul. 18	1	400.--		
38	Royal	Taventhem	Jul. 21	4	-		
		Total Belgian Francs on 70% basis.....			4[illegible]		

HL.-

July 28th 1928

LES ARTISTES ASSOCIES Sté Anon. PARIS

All Amounts in Spanish Pesetas

BARCELONA EXCHANGE

Statement of Account of

D.W.GRIFFITH INC.

Ex-GA

From July 1st to July 28th 1928

			Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
ONE EXCITING NIGHT						
70%	on	200.--	140.--		140.--	
						140.--

BALANCE DUE : D.W.GRIFFITH INC. 140.--

F.G

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA

(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From July 1st to July 30th 192

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charge Made	H.O. V.
71	Rojas	Toledo	May.29	1	150.--		
72	Principal	Zamora	Jul. 3	1	50.--		
		Total Spanish Receipts on 70% basis.....			200.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — JULY 28 th 192 8

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " — 28-31

Swedish Kronor

Balance due — Nothing

Collections from July 1st to July 28th 1928 — Nothing

CHARGES AND REMITTANCES — Nothing

Balance due

Balance due — Swedish Kronor — No Balance

S.A

All Amounts in Danish Kroner

JULY 30th 1928

LES ARTISTES ASSOCIES NEW YORK, PARIS

COPENHAGEN EXCHANGE

Statement of Account of

D.W.GRIFFITH INC. 30-31

From July 1st to July 30th 1928

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
ONE EXCITING NIGHT	-	-		
			NO BALANCE	

BB

July 6th 1928

LOS ANGELES ATHLETIC CLUB AND PARKS

All amounts in AUSTRALIAN LIVRE

HOME EXCHANGE

Statement of Account of

D.W.GRIFFITH INC. 46-48

From July 1st to July 6th 1928

	Charges & Collections and Balance due	Remittances and Balance due	CREDIT	DEBIT
ONE HUNDRED PIECES 70% on 1,575.--	2,565.00 1,102.50			
	3,745.--		3,745.--	
				3,745.--

BALANCE DUE" D.W.GRIFFITH INC." 3,745.--

M. D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

July 28th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : " BALLY OF THE BANDUST " 28-31

French Francs

Balance due

Collections from July 1st to July 28th 1928

Paris	60% on	250.--		150.--
Lyons	60% on	400.--		240.--
Algiers	60% on	250.--		150.--
				540.--

CHARGES AND REMITTANCES

Balance due 168.43

Y.R. Balance due D.W. GRIFFITH INC. French Francs 371.57

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

PARIS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From July 1st to July 28th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Paid	H. O. V.
643	Printania	Sous le Bois	June 15	5	450.--		
		Total French France on 60% basis.....			450.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

LEGGE
(Exchange)

" BALLE OF THE SAWDUST "
(Name of Production)

Period From July 1st to July 28th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. Y.
838	Majestic	Vieille	June 30	5	250.--		
448	Cinema	Mirival	July 21	5	150.--		
		Total French Films on 60% basis.....			400.--		

Y.R.

United Artists

Les Artistes Associés S.A.

Film Rental Report

ALGIERS
(Exchange)

" SALLE OF THE BAWLUST "
(Name of Production)

Period From July 1st to July 28th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H. O. Y.
171	Modern	Tunis	July 8	7	450.--		
		Total French France on 60% basis.....			450.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — July 28th 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures : "SALLY OF THE SAWDUST" — 26-31

			Belgian Francs
Balance due			Nothing
Collections from July 1st to July 28th 1928			
60%	on	1,250.--	750.--
			750.--

CHARGES AND REMITTANCES

Balance due

Balance due "D.W. GRIFFITH INC." Belgian Francs 750.--

M.A.

United Artists

Les Artistes Associés S.A.

Film Rental Report

(Exchange)

"VALLEY OF THE SARCOPUS" (Name of Production)

Period From July 1st to July 28th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	H. O.
170	Scala	Bruges	Jul. 6	4	900,--		
174	Familles	Rochefort	Jul. 15	1	350,--		
168	Pathé	Buffel	Jul. 21	3	400,--		
		Total Belgian Francs on 60% basis.....			1,650,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — July 28th 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : "SALLY OF THE SAWDUST" — 28-31

	Swiss Francs
Balance due	Nothing
Collections from July 1st to July 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due — Swiss Francs — NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — July 8th 192[illegible]

Statement of Account of D. W. GRIFFITH INC.

Picture: " DALLY OF THE DAHDIST " — 28-31

	Czech Krowns
Balance due	Nothing
Collections from July 1st to July 8th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Balance due	Czech Krowns NO BALANCE

M. D.

July 28th 1928

LES ARTISTES ASSOCIES 54a Ave.PARIS

All Amounts in Spanish Pesetas

BARCELONA EXCHANGE

Statement of Account of

D.W.GRIFFITH INC

29-31

From July 1st to July 28th 1928

		Collections and Balance Due	Charges & Remittances and Balance Due	CREDIT	DEBIT
SALLY OF THE SAWDUST		45.--			
60% Cash	on 480.--	168.--			
			45.--		
		213.+-	45.--	168.--	
				168.--	

BALANCE DUE : "D.W.GRIFFITH " 168.+-

F.G

UNITED ARTISTS

Sol Schlesinger Enterprises, S.A.

Film Rental Report BARCELONA

(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From July 1st to July 28th 192

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges	M.G. Y.
61	Grupo	Las Palmas	Jun.13	1	300.--		
62	Romero	Placencia	Jul.14	1	60.--		
		Total spanish Pesetas on 60% basis.....			360.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

STOCKHOLM EXCHANGE — JULY 28th 192[illegible]

Statement of Account of D.W. GRIFFITH INC.

Picture : "BALLY OF THE SAWDUST" — 20-21

	Swedish Kronor
Balance due	Nothing
Collections from July 1st to July 28th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

S.A Balance due UNITED ARTISTS CORP. Swedish Kronor 928.43

All Amounts in Danish Kroner

JULY 26th 1926

LES ARTISTES ASSOCIES 9te Ave. PARIS

COPENHAGEN EXCHANGE

Statement of Account of

D.W.Griffith Inc. 20-21

From July 1st to July 26th 1926

	Collections and Balance due	Charges & Remittances and Balance due	CREDIT	DEBIT
SALLY OF THE SAWDUST	-	-		

NO BALANCE

BB

July 28th 1948

LEE ARTHUR ASSOCIATES S.A. Agts. PARIS

All amounts in Norwegian Kroner

CHEQUE REMITTANCES

Statement of Account of

D.V.G. SHIPPING INC. SS-SA

From July 1st to July 28th 1948

Collections and Balances due	Charges & Remittances and Balance due	CREDIT	DEBIT

SALLY OF THE SAWDUST

NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — July 28th 1928

Statement of Account of D.W.GRIFFITH INC.

Picture: " SALLY OF THE SAWDUST " 28-31

	Italian Lire
Balance due	Nothing
Collections from July 1st to July 28th 1928 60% on 1,250.--	750.--
	750.--
CHARGES AND REMITTANCES	
Balance due	3,188.05
Balance due " UNITED ARTISTS CORP."	Italian Lire 2,438.05

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From Jul. 1st to Jul. 26th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Made	H.O. V.
119	Ideal	Pola	Apr. 3	3	300.--		
121	Sion	Monfalcone	May 17	4	400.--		
122	Mussini	Biella	Jul. 15	2	150.--		
124	Splendor	Omegna	Jun. 28	2	300.--		
		Total Italian Lire on 60% Basis.....			1,350.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — July 28th 192 8

Statement of Account of D.W. GRIFFITH INC.

Pictures : " SALLY FO THE SAWDUST " 28-31

	Finnish Marks
Balance due	90.--

Collections from July 1st to July 28th 1928

CHARGES AND REMITTANCES	90.--
Balance due	
Cash	90.--

Balance due — Finnish Marks NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — September 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " — 28-1

	Swiss Francs
Balance due	Nothing
Collections from July 29th to September 1st 1928	
50% on 100.--	50.--

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

50.--

CHARGES AND REMITTANCES

Balance due — Nothing

Balance due D.W.GRIFFITH INC. — Swiss Francs 50.--

BB

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report GENEVA

(Exchange)

"LOVE FLOWER" Period From July 27th to Sep. 1st 1925

(Name of Production)

U. A. - Mod. 2004 F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
30	Silhbrucke	Zurich	Aug. 23	7	100.--		
		Total Swiss Francs on 50% basis.....			100.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : " LOVE FLOWER " — 50- 1

		Spanish Pesetas
Balance due		Nothing
Collections from	July 29th to September 1st 1928	
50% on	72.--	36.--
		36.--

CHARGES AND REMITTANCES

Balance due

Balance due " D.W.GRIFFITH INC." Spanish Pesetas 36.--

F.G

UNITED ARTISTS — Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA

(Exchange: 1st

" THE LOVE FLOWER "
(Name of Production)

Period From July 29th to September 1929

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
74	Avila	Villargarde Gabriel	Aug. 9	1	43.--		
73	San Aust	Leon	Aug.10	1	30.--		
		Total Spanish Receipts on 50% basis.....			73.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 1st 1926

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " — 28-1

	Italian Lire
Balance due	Nothing
Collections from July 29th to September 1st 1926	
50% on 1,700.--	850.--
Cash	11,000.--
	11,850.--
CHARGES AND REMITTANCES	
Balance due	14,881.30
Balance due "UNITED ARTISTS CORPORATION"	Italian Lire 3,031.30

M.D.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report 1925

(Exchange:

"THE LOVE FLOWER"
(Name of Production)

Period From July 23th to Sept. 1st 192 5

M. L. Nat. Pict. C.

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Guarantee	H.O. %.
96	Alhambra	Maddaloni	Aug. 3	1	100.--		
83	Ospizzi	Spezia	Jun. 27	4	400.--		
84	Supercinema Teatro Avvalorati	Livorno		3	750.--		
114	Modernissimo	Campobasso	Aug. 24	1	100.--		
106	Italia	Sesto S. Giovanni	Aug. 24	5	350.--		
		Total Italian Lire on 50% basis.....			1,700.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

September 1st 192 8

Statement of Account of D.W. GRIFFITH INC.

Pictures : " DURAM STREET " 10-1

	French Francs
Balance due	100.--
Collections from July 29th to September 1st 1928	Nothing
	100.--

CHARGES AND REMITTANCES

Balance due	
Cash	100.--

Balance due French Francs NO BALANCE
M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : " DREAM STREET " — 16-1

	Belgian Francs
Balance due	Nothing
Collections from July 29th to September 1st 1928	
50% on 200.--	100.--
	100.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. — Belgian Francs 100.--

BB

UNITED ARTISTS — Les Artistes Associés S.A.

Film Rental Report — BRUSSELS

"BRIGAM STREET" (Name of Production) — (Exchange)

Period From July 29th to Sept.1st 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Share 50%	H.O. %
38	Palliss	Vetteren	Mar.13	5	300.--		
		Total Belgian Francs on 50 % basis.....			300.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

September 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

~~WILLIAM HUNNUTT~~ 10-1

	Italian Lire
Balance due	Nothing
Collections from July 29th to September 1st 1928 50% on 575.--	287,50
Cash	23,866.79
	24,154.29

CHARGES AND REMITTANCES

Balance due	23,866.79

Balance due " D.W.GRIFFITH " Italian Lire 287,50

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report 8045

"URSAN SERSE" (Exchange:
(Name of Production:

Period From July 29th to Sept. 1st 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
67	Vittorio Emanuele	Modena	Jun. 16	3	300,--		
80	Excelsior	Faenza	Aug. 14	2	150,--		
71	Teatro Bajardo	Reggio Emilia	Jul. 27	3	150,--		
		Total Italian Lire on 50% basis.....			375,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" 28-1

	Belgian Francs
Balance due	420.--
Collections from July 29th to September 1st 1928	
70% on 400.--	280.--
	700.--

CHARGES AND REMITTANCES

Balance due	
Cash	420.--

Balance due D.W.GRIFFITH INC. Belgian Francs 280.--

BB

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

Exchange: BRUSSELS

"ONE EXCITING NIGHT"
(Name of Production)

Period From July 28th to Sept. 1st 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H.O. V.
38	Casino	Gentbrugge	Aug. 5	7	400.--		
		Total Belgian Francs on 70 % basis.....			400.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

September 1st 19 38

Statement of Account of D.W.GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 38- 1

	Spanish Pesetas
Balance due	140.--
Collections from July 29th to September 1st 1938	Nothing
	140.--

CHARGES AND REMITTANCES

Balance due	
Cash	140.--

Balance due Spanish Pesetas NO BALANCE

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

~~"ONE EXCLUSIVE RIGHTS"~~

	Italian Lire
Balance due	3,745.--
Collections from July 29th to September 1st 1928	
70% on 2,800.--	1,960.--
	5,705.--

CHARGES AND REMITTANCES

Balance due	
Cash	3,745.--
Balance due "D.W.GRIFFITH INC."	Italian Lire 1,960.--

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report 4945

"QUEL SCONOSCIUTO DESIDERIO" (Name of Production)

Exchange:

Period From July 29th to Sept. 1st 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
111	Cinema	Siena	Jul. 7	3	300.--		
112	Corso	Trieste	Jul. 26	3	3,000.--		
116	Silcom	Trieste	Aug. 13	3	500.--		
		Total Italian Lire on 70% basis.....			3,800.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : " WHITE ROSE " — 48= 1

		Spanish Pesetas
Balance due		Nothing
Collections from	July 29th to September 1st 1928	
50% on	37.--	18.50
		18.50

CHARGES AND REMITTANCES

Balance due

Balance due" D.W.GRIFFITH INC. " Spanish Pesetas 18.50

F.G

UNITED ARTISTS

Los Artistas Asociados, S.A.E.

Film Rental Report BARCELONA

(Exchange: Ist

" WHITE ROSE "
(Name of Production)

Period From 3 July 29th to septembe 1932

U. A. Mot. Pic. C.

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Shows Taxes	H. O. V.
36	El Sol	Manuel	Mars 29	4	$7.--		
		Total Spanish Pesetas on 50% basis.....			$7.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

OSLO EXCHANGE

September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

" THE BIG BOSS "

48-1

	Norwegian Kroner
Balance due	7.50
Collections from July 29th to September 1st 1928	

	7.50

CHARGES AND REMITTANCES

Balance due	
Cash	7.50

Balance due	Norwegian Kroner	NO BALANCE

R.V.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

" UNITED ROME "

40-1

	Italian Lire
Balance due	1,397.22
Collections from July 29th to Septembe 1st 1928 50% on 200.--	100.--
	1,497.22

CHARGES AND REMITTANCES

Balance due	
Cash	1,397.22
Balance due " D.W. GRIFFITH INC. "	Italian Lire 100.--

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report 1945

"GARIBALDI" (Name of Production) (Exchange:

Period From July 23rd to Sept. 1st 1946

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
87	Garibaldi	Geneva	Jul. 24	1	300.--		
		Total Italian Lire on 50% basis.....			300.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

September 1st 192 8

Statement of Account of D.W. GRIFFITH INC.

Pictures : " AMERICA " 28-1

			French Francs
Balance due			362.50
Collections from July 29th to September 1st 1928			
Algiers	50% on	400.--	200.--
			562.50

CHARGES AND REMITTANCES

Balance due

Cash 362.50

Balance due D.W. GRIFFITH INC. M.A. French Francs 200.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

"AMERICA" (Name of Production)

ALGERS (Exchange)

Period From July 29th to Sep.1st 19 48

Ch. L. - Rev. 1/47

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U. C.
895	Bijou	Alger	Jul.29	7	400.--		
		Total French Francs on 60% basis.....			400.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : " AMERICA " — BG-1

	Belgian Francs
Balance due	200.--
Collections from July 29th to September 1st 1928	
60% on 500.--	300.--
	500.--

CHARGES AND REMITTANCES

Balance due	
Cash	200.--
Balance due D.W.GRIFFITH INC.	Belgian Francs 300.--

BB

UNITED ARTISTS — Les Artistes Associés S.A.

Film Rental Report BRUSSELS

(Exchange)

"AMERICA" (Name of Production) Period From July 29th to Sept.1st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Back	H.O. A/c
49	Odéon	St Nicolas	Apr.16	3	500.--		
		Total Belgian Francs on 60 % basis.....			500.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — September 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " — 28-1

	Swiss Francs
Balance due	Nothing
Collections from July 29th to September 1st 1928	
50% on 75.--	37.50
	37.50

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. — Swiss Francs 37.50

BB

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report GENEVE

(Exchange)

" AMERICA "
(Name of Production)

Period From July 29th to Sept. 1st 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
14	Faubourg	Genève	Jul. 26	7	75.--		
		Total Swiss Francs on 50 Basis.....			75.--		

RD

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — September 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Pictures : " AMERICA " 28:1

		Czech Krowns
Balance due		Nothing
Collections from	July 29th to September 1st 1928	
50% on	700.--	350.--

CHARGES AND REMITTANCES — 350.--

Balance due — Nothing

Balance due D.W. GRIFFITH INC. — Czech Krowns 350.--

M.A.

UNITED ARTISTS

Los Angeles Branch, U.S.A.

Film Rental Report

PRAGUE
(Exchange)

"AMERIKA"
(Name of Production)

Period From July 27th to Sept. 1st 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %:
106	Bio American	Praha	Jun. 26	3	700.--		
		Total Czech Krowns on 50% basis.....			700.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

Picture : " AMERICA " — 80- 1

		Spanish Pesetas
Balance due		75.--
Collections from	July 29th to September 1st 1928	
80% on	468.--	431.--
		306.--

CHARGES AND REMITTANCES

Balance due	
Cash	75.--

Balance due "D.W.GRIFFITH INC." Spanish Pesetas 231.--

F.G

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report BARCELONA

(Exchange: 1st

" AMERICA "
(Name of Production)

Period From July 29th to september 192 9

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
I40	T.Principal	Irun	Apr.17	1	148.--		
I41	T.Parisiana	Tauste	May. 6	1	102.--		
I45	T.Gasperiana	Gallur	Jun. 7	1	85.--		
I43	Splendid	Barcelona	May.30	1	75.--		
I44	"	"	Jun. 1	1	75.--		
		Total Spanish Pesetas on 50% basis.....			483.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " — 80-1

	Danish Kroner
Balance due	12.50
Collections from July 29th to September 1st 1928	Nothing

CHARGES AND REMITTANCES	12.50
Balance due	
Cash	12.50

Balance due	Danish Kroner NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 1st 1928

Statement of Account of D.W. GRIFFITH INC.,

" AIGRETTA " — 32-1

	Italian Lire
Balance due	34,309.02
Collections from July 29th to September 1st 1928	
50% on 645.--	322.50
	34,631.52

CHARGES AND REMITTANCES

Balance due	34,309.02

Balance due " D.W.GRIFFITH INC." Italian Lire 322.50

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

AGMS

"AMSTICA" (Name of Production)

(Exchange)

Period From July 29th to Sept. 1st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H. O. V.
193	Olympia	Catania	Jul. 29	3	300.--		
195	Kursaal	Bologna	Aug. 4	3	300.--		
194	Italia	Carrosana	Aug. 5	1	135.--		
200	Gabiria	Bagnoli	Aug. 9	1	140.--		
		Total Italian Live on 30% basis.....			645.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

September 1st 193 0

Statement of Account of D.W. GRIFFITH INC.

Pictures : " SALLY OF THE SAWDUST " 64-1

	French Francs
Balance due	371.57
Collections from July 29th to September 1st 1930	Nothing

371.57

CHARGES AND REMITTANCES

Balance due
Cash 371.57

Balance due French Francs NO BALANCE
M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — September 1st 19[illegible]

Statement of Account of D.W.GRIFFITH INC.

Picture : "BALLY OF THE SAWDUST" — 61-1

	Belgian Francs
Balance due	750.--
Collections from July 29th to September 1st 1928	
60% on 11,500.--	6,900.--
	7,650.--

CHARGES AND REMITTANCES

Balance due	
Cash	750.--

Balance due D.W.GRIFFITH INC. — Belgian Francs 6,900.--

EB

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report BRUSSELS

(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From July 29th to Sep.1st 1926

U. A. Unit No. 1

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
7	Colisaeum	Liège	not played		7,500.--		
14	Splendid	Verviers	Jul.27	7	1,500.--		
6	Liège-Ciné	Liège	not played		2,500.--		
		Total Belgian Francs on 60 % basis.....			11,500.--		

JV.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

September 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 46-1

	Swiss Francs
Balance due	Nothing
Collections from July 29th to September 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due Swiss Francs NO BALANCE

EB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — September 1st 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures : " SALLY OF THE SAWDUST " — 62-1

	Czech Krowns
Balance due	Nothing
Collections from July 29th to September 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due — Czech Krowns NO BALANCE

M.A.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — September 1st 19 48

Statement of Account of D.W.GRIFFITH INC.

Picture : " SALLY OF THE SAWDUST " 48-1

		Spanish Pesetas
Balance due		168.--
Collections from	July 29th to September 1st 1948	
60% on	25.--	15.--
		183.--

CHARGES AND REMITTANCES

Balance due	
Cash	168.--

Balance due " D.W.GRIFFITH INC." Spanish Pesetas 15.--

F.G

UNITED ARTISTS

Los Angeles, [illegible]

Film Rental Report

BARCELONA
(Exchange: [illegible]

"CALLE DE LOS MALDITOS"
(Name of Production)

Period From July 29th to September 192[illegible]

U. A. - Work Sheet C

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Share This	H.O. V.
60	Cinema	Mataro	May.15	1	45.--		
		Total Spanish Pesetas on 60% basis.....			45.--		

Y.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — September 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

" BALLY OF THE SAWDUST " — 69-1

	Swedish Kronor
Balance due	Nothing
Collections from July 29th to September 1st 1928	Nothing

CHARGES AND REMITTANCES

	Nothing
Balance due	928.43

Balance due UNITED ARTISTS CORPORATION. S.A — Swedish Kronor 928.43

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — September 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " — 60-1

	Danish Kroner
Balance due	Nothing
Collections from July 29th to September 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	Danish Kroner	NO BALANCE

BB

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

OSLO EXCHANGE

September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

"BALLY OF THE BANDITS" 62-1

	Norwegian Kroner
Balance due	Nothing
Collections from July 29th to September 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due Norwegian Kroner NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 1st 1928

Statement of Account of D.W.GRIFFITH INC.

"SALLY OF THE SAWDUST" — 60-1

	Italian Lire
Balance due	Nothing
Collections from July 29th to September 1st 1928	
60% on 200.--	120.--
	120.--
CHARGES AND REMITTANCES	
Balance due	2,438.05
Balance due " UNITED ARTISTS CORPORATION "	Italian Lire 2,318.05

M.D.

UNITED ARTISTS — Les Artistes Associés S.A.

Film Rental Report 1946 (Exchange)

"VALLEY OF THE SAWDUST" (Name of Production)

Period From July 29th to Sept. 1st 192 6

U.A. Mod. 201.F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Made	H.O. V.
186	Modorno	Seregno	Aug. 17	4	400.--		
		Total Italian Lire on 60% basis.....			400.--		

HL.-

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE

September 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

~~" SALLY OF THE SAWDUST "~~ ~~60 - 1~~

Finnish Marks

Balance due Nothing

Collections from July 29th to September 1st 1928

60% on 584.10 350.46

350.46

CHARGES AND REMITTANCES

Balance due Nothing

Balance due "D.W.GRIFFITH INC." Finnish Marks 350.46

UNITED ARTISTS

Los Angeles, [illegible]

Film Rental Report

HELSINGFORS (Exchange) Ist

" SALLY OF THE SAWDUST " (Name of Production)

Period From July 26th to september 1924

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Share This	H.O. Y.
30	Scala	Tammerfors	Jul.30	3	384.10		
		Total Finish Marks on 60% basis.....			384.10		

Y.L.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

September 29th 1926

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT "

French Francs

Balance due — Nothing

Collections from September 2nd to September 29th 1926

Paris	70% on	400.--	280.--
Marseilles	70% o,	800.--	560.--
			840.--

CHARGES AND REMITTANCES

Balance due — 840.--

Y.R. Balance due D.W. GRIFFITH INC. — French Francs 840.--

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

PARIS (Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Sep. 2nd to Sep. 29th 19 58

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H O
186	Fristania	Libercourt	Aug. 24	2	200.--		
187	Thurn	Saint Amand	Aug. 31	5	400.--		
		Total French France on 70% basis.....			600.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A. Agce

Film Rental Report

MARSEILLES
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Sep. 2nd to May. 29th, 19 56

U. A. : Rel. 201

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Code	H.O. %
61	National	Marseille	May 29	5	800.--		
		Total French Francs on 70% basis.....			800.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 29th 19 28

Statement of Account of D. W. GRIFFITH INC.

" ONE EIGHTEEN NIGHT " — 28-8

	Italian Lire
Balance due	1,960.--
Collections from September 2nd to September 29th 1928	
70% on 180.--	126.-
	2,086.--
CHARGES AND REMITTANCES	
Balance due	
Cash	1,960.--

Balance due "D. W. GRIFFITH INC." Italian Lire 126.--

M. D.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

"ONE ENGLISH NIGHT" (Name of Production)

RO-45 (Exchange)

Period From Sep. 2nd to Sep. 29th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Overage Paid	H. O. V.
118	Moderno	Genova	Ful.15	6	150.00		
		Total Italian Lire on 80% basis.....			[illegible]		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — September 29th 1928

Statement of Account of D.W.GRIFFITH ESQ.

" ONE EXCITING NIGHT " — 28-8

	Belgian Francs
Balance due	280.--
Collections from September 2nd to September 29th 1928	Nothing
	280.--

CHARGES AND REMITTANCES

Balance due	
Cash	280.--

Balance due — Belgian Francs — NO BALANCe

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 29th 1928

Statement of Account of D.W.GRIFFITH INC.

"DRURY STREET" — 1928

	Italian Lire
Balance due	287.50
Collections from September 2nd to September 29th 1928	
50% on 250.--	125.--
	412.50

CHARGES AND REMITTANCES

Balance due	
Cash	287.50

✓

Balance due D.W.GRIFFITH INC. — Italian Lire 125.--

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

ROME
(Exchange)

"[illegible]" (Name of Production)

Period From Sep. 2nd to Sep. 8th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Rate	H. O. %
83	Vittoria	Frosinone	Sep. 1	5	150.--		
84	Palace	Grandiano Empi	Aug.28	1	100.--		
		Total Italian Lire on 50% basis.....			[illegible]		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 29th 1926

Statement of Account of D.W.GRIFFITH INC.

" DRURY STREET "

10-8

	Belgian Francs
Balance due	100.--
Collections from September 2nd to September 29th 1926	Nothing
	100.--

CHARGES AND REMITTANCES

Balance due	
Cash	100.--
Balance due	Belgian Francs NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 29th 1958

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " — 48-8

	Italian Lire
Balance due	100.--
Collections from September 2nd to September 29th 1958	
50% on 700.--	350.--
	450.--

CHARGES AND REMITTANCES

Balance due	
Cash	100.--

Balance due "D.W.GRIFFITH INC." Italian Lire 350.--

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME
(Exchange)

"WHITE ROSE"
(Name of Production)

Period From Sep. 2nd to Sep. 29th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H. O. V.
71	Ideal	Pola	Sep.18	5	500.--		
68	Centrale	S.Remo	Jul. 8	5	500.--		
		Total Italian Lire on 50% basis.M.....			700.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

September 29th 28

Statement of Account of D.W.GRIFFITH INC.

"WHITE ROSE"

49-8

	Spanish Pesetas
Balance due	18.50
Collections from September 2nd to September 29th 1928	
	18.50

CHARGES AND REMITTANCES

Balance due	
Cash	18.50

Balance due	Spanish Pesetas NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 29th 1928

Statement of Account of D. W. GRIFFITH INC.

"SALLY OF THE SAWDUST" — 60-2

	Italian Lire
Balance due	Nothing
Collections from September 2nd to September 29th 1928	
60% on 2,020.--	1,212.--
	1,212.--
CHARGES AND REMITTANCES	
Balance due	2,318.05
Balance due UNITED ARTISTS CORPORATION	Italian Lire 1,106.05

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

"SALLY OF THE SAWDUST"
(Name of Production)

(Exchange)
Period From Sep. 2nd to Sep. 29th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Overage Rate	M. G. P.
130	Umberto	Bari	Aug.13	5	800.--		
129	Centrelago	Lenno	Aug.18	5	120.--		
128	Dante	Milano	Aug.23	5	800.--		
126	Statuto	Torino	Aug. 9	4	800.--		
113	Vittoria	Padova	Feb.15	5	400.--		
		Total Italian Lire on 60% basis.....			2,960.--		

M. A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — September 29th 1928

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " — 69-A

	Swedish Kronor
Balance due	Nothing
Collections from September 2nd to September 29th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due "UNITED ARTISTS CORPORATION" Swedish Kronor 928.43

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — September 29th 1928

Statement of Account of D.W.GRIFFITH INC.

"HALLS OF THE MONTEZUMA" — 66-8

Spanish Pesetas

Balance due — 15.--

Collections from September 2nd to September 29th 1928

15.--

CHARGES AND REMITTANCES

Balance due

Cash — 15.--

Balance due — Spanish Pesetas — NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

September 29th 1926

Statement of Account of D. W. GRIFFITH INC.

" BATTLE OF THE SEXES "

Swiss Francs

Balance due — Nothing

Collections from September 2nd to September 29th 1926

60% on 75.-- — 45.--

45.--

CHARGES AND REMITTANCES

Balance due

Balance due "D. W. GRIFFITH INC." — Swiss Francs 45.--

M. D.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

GENEVA
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From Sep. 3rd to Sep. 9th 19 28

U. A. - 3rd 927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Sales	H. O. %
30	Faubourg	Genève	Sep. 7	7	75.--		
		Total Swiss Francs on 80% basis.....			75.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — September 29th 19 28

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " — 68-2

	Belgian Francs
Balance due	6,900.--
Collections from September 2nd to September 29th 1928	
60% on 850.--	510.--
	7,410.--

CHARGES AND REMITTANCES

Balance due	
Cash	6,900.--
Balance due D.W.GRIFFITH INC.	Belgian Francs 510.--

BB

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From 7 sep. and to Sep. 29th 1928

U. A. - Mod. 28a. f.

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Tax	N.G. T.
151	Hôtel de Flandres	Merlebeke	Sep.15	5	550.--		
161	Family	Uccle	Sep.29	5	500.--		
		Total Belgian Francs on 60% basis.....			450.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

September 29th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : " SALLY OF THE SAWDUST "

French Francs

Balance due — Nothing

Collections from September 2nd to September 29th 1928

Paris 60% on 200.-- — 120.--

120.--

CHARGES AND REMITTANCES

Balance due

Y.R. Balance due D.W. GRIFFITH INC. — French Francs 120.--

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

PARIS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Sep. 3rd to Sep. 29th/26

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H.O.
347	Printania	Liberecourt	Sep. 7	4	800.--		
		Total French Francs on 60% basis.....			800.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — September 29th 1938

Statement of Account of D.W.GRIFFITH INC.

" BALLE OF THE SAWDUST " — 69-8

	Finnish Marks
Balance due	350.46
Collections from September 2nd to September 29th 1938	Nothing

	350.46

CHARGES AND REMITTANCES

Balance due	
Cash	350.46

Balance due — Finnish Marks NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE
GENERAL EXCHANGE

September 29th 19 28

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

29-1

H.T.
Sept/Dec.:

Balance due — Nothing

Collections from September 1st to September 29th 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due	
1 print	309.89
Customs	110.46 ✓
Titles	95.56 ✓
Translation	87.50 ✓
Censor	87.24 ✓
Packing	8.75 ✓
Handling Charges	69.94 ✓
Insurance	3.84 ✓
	773.18
	60% = ✓ 463.91

Balance due N.V. UNITED ARTISTS CORPORATION Sept/Dec H.T. — 463.91

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — September 29th 19 48

Statement of Account of D.W.GRIFFITH INC.

" HIS LOVE MADE " — 48-8

	Italian Lire
Balance due	Nothing
Collections from September 2nd to September 29th 1948	
50% on 1,900.--	950.--
	950.--
CHARGES AND REMITTANCES	
Balance due	3,031.30
Balance due "UNITED ARTISTS CORPORATION"	2,081.30

M. D.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

ROME
(Exchange)

"THE LOVE FLOWER"
(Name of Production)

Period From Sep. 2nd to Sep. 29th 192 8

Ch. L.: Mod. 201. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Due	H. O. V.
104	Mansoni	Torino	Aug.24	5	500.--		
118	Lariano	Lecco	Sep. 6	3	300.--		
97	Umberto	Bari	Aug. 6	5	400.--		
107	Iris	Piacenza	Aug.31	5	250.--		
114	Centrale	Salsomaggiore	Aug.29	1	200.--		
113	Bejardo	Reggio Emilia	Sep. 3	3	150.--		
117	Ideal	Pola	Sep . 3	3	300.--		
		Total Italian Lire on 50% basis.....			1,900.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

September 29th 19 28

Statement of Account of D.W.GRIFFITH INC.

"THE LOVE FLOWER" 28-8

	Spanish Pesetas
Balance due	36.--
Collections from September 2nd to September 29th 1928	
	36.--
CHARGES AND REMITTANCES	
Balance due	
Cash	36.--
Balance due	NO BALANCE

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE
EXCHANGE

September 29th 1938

Statement of Account of D.W. GRIFFITH INC.

"AMERICA"

59-1

Balance due — Nothing

Collections from September 1st to September 29th 1938

60% on 45.-- — 27.--

27.--

CHARGES AND REMITTANCES

Balance due	
1 print	538.38
Freight	108.20
Customs	216.30
Titles	180.40
Translation	100.--
Censor	120.08
Packing	10.--
Handling Charges	127.34
Insurance	7.--
	1,407.70
	60% = 844.62

Balance due N.V. UNITED ARTISTS CORPORATION Hfl 817.62

S.A

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

THE HAGUE
(Exchange)

"A M S S I G A"
(Name of Production)

Period From Sept.1st to Sept.29th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
8	Figi	Zeist	Aug. 31	7	37,50		
1	Harlingen	Harlingen	Sep. 7	7	17,50		
		Total Guilders on 60% basis.....			45,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — September 29th 19 58

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER " — 60-8

	Swiss Francs
Balance due	50.--
Collections from September 2nd to September 29th 19 58	Nothing
	50.--

CHARGES AND REMITTANCES

Balance due	
Cash	50.--

Balance due — Swiss Francs NO BALANCE

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

September 29th 1928

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

	Italian Lire
Balance due	322.50
Collections from September 22nd to September 29th 1928	
50% on 1,925.--	962.50
	1,285.--

CHARGES AND REMITTANCES

Balance due	
Cash	322.50
Balance due " D.W.GRIFFITH INC. "	Italian Lire 962.50

M.D.

UNITED ARTISTS

Les Artistes Associés S.A.I.

Film Rental Report

(Exchange)

"AMERICA"
(Name of Production)

Period From Sep. 2nd to Sep. 8th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Shows This	H. O. V.
186	De Micheli	Geppare	Jul. 6	1	100.--		
209	Pace	Milano	Aug.28	5	600.--		
206	Alpi	Torino	Aug.27	5	600.--		
205	Centrale	Salsomaggiore	Aug.16	1	300.--		
199	Bedenisse	Bedonia	Sep.16	1	100.--		
210	Sala Dante	Milano	Sep. 1	5	600.--		
221	Tasso	Sorrento	Sep. 9	1	125.--		
		Total Italian Lire on 50% basis.....			1,925.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — September 29th 1928

Statement of Account of D.W.GRIFFITH INC.

"AMERICA" — 29-9

	Spanish Pesetas
Balance due	231.--
Collections from September 2nd to September 29th 1928	
50% on 140.--	70.--
	301.--

CHARGES AND REMITTANCES

Balance due	
Cash	231.--

Balance due D.W.GRIFFITH INC. — Spanish Pesetas 70.--

R.V.

UNITED ARTISTS

Los Artistas Asociados S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" AMERICA "
(Name of Production)

Period From sept 2nd to sept 29th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges	H.O. %
149	Cinema	Puerto Real	Aug.31	1	40.--		
150	Parque Cinema	Algeciras	Aug.13	1	100.--		
		Total Spanish Receipts on 50% basis.....			140.--		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — September 22nd 1950

Statement of Account of [illegible]

"ARMIDA" — Miss

	Swiss Francs
Balance due	37.50
Collections from September 2nd to September 29th 1950	Nothing
	37.50

CHARGES AND REMITTANCES

Balance due	
Cash	37.50

Balance due — Swiss Francs NO BALANCE

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — September 29th 193 6

Statement of Account of D.W. GRIFFITH Inc.

Picture : " AMERICA " — 30-6

Czech Krowns

Balance due — 350.--

Collections from September 2nd to September 29th 1936 — Nothing

---

350.--

CHARGES AND REMITTANCES

Balance due — Nothing

Cash — 350.--

Balance due — Czech Krowns NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 29th 1928

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

Belgian Francs

Balance due		300.--
Collections from September 2nd to September 29th 1928		
50% on 500.--		250.--
		550.--

CHARGES AND REMITTANCES

Balance due			
Cash		300.--	
Freight Print N°26	100%	99.12	
Customs Print N°26			
50% on 1,215.--		607.50	1,006.62
		706.62	

Balance due UNITED ARTISTS CORPORATION Belgian Francs 456.62

BB

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

"AMERIKA" (Name of Production:)

(Exchange:)

Period From Sep. 2nd to Sep. 15th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.A. %
84	Cercle Catholique	Boulogne	Sep.2-3	1	500.--		
		Total Belgian France on 50% basis.....			500.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

September 29th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "AMERICA"

			French Francs
Balance due			400.--
Collections from	September 2nd to September 29th 1928		
Paris	50% on	200.--	100.--
Lyons	60% on	600.--	360.--
	50% on	625.--	312.50
			772.50

14 %

CHARGES AND REMITTANCES

Balance due

Cash 200.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 772.50

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

PARIS
(Exchange)

" AMERICA "
(Name of Production)

Period From Sep. 8th to Sep. 28th 19 48

U. A. - Rel. 1921

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H. O. %
201	Printania	Libercourt	Sep. 14	5	400.--		
		Total French France on 50% basis.....			400.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

" AMERICA "
(Name of Production)

Lyres
(Exchange)

Period From Sep. 2nd to Sep. 29th 1928

(A. L. Gest, Mgr.)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Table	H. O. P.
78	Union	Hagondange	Jan. 15	2	600.--		
		Total French Francs on 60% basis.....			600.--		
196	Kaiser Fine	St Ingbert	Aug. 17	7	400.--		
200	Casino	Charbonnieres	July 9	1	225.--		
		Total French Francs on 50% basis.....			625.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — October 27th 19 28

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " — 30-5

	Italian Lire
Balance due	126.--
Collections from September 30th to October 27th 1928	
70% on 800.--	560.--

CHARGES AND REMITTANCES — 686.--

Balance due

Cash — 126.--

Balance due D.W. GRIFFITH INC. — Italian Lire 560.--

S.A

UNITED ARTISTS — Les Artistes Associés, S.A. Roma

Film Rental Report

"UOMO MASCHILE NUDE" (Name of Production)

ROMA (Exchange)

Period From Sept. 30th to Oct. 27th, 68

St. L. - 3-4 197

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Sales	M. G. P.
184	Margherita	Avezzano	Oct. 11	3	100,--		
119	Italia	Firenze	Aug. 29	1	300,--		
186	Uonna Teatro	Milano	Oct. 18	4	500,--		
		Total Italian Lire on 70% basis.....			900,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

October 27th 1928

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 38-3

	Spanish Pesetas
Balance due	Nothing
Collections from September 30th to October 27th 1928	
70% on 65.--	45.50
	45.50
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 45.50

BB

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From sept.30th to oct.27th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H. O. V.
78	T.Dias	Calahorra	Jul.29	1	65.--		
		Total Spanish Pesetas on 70% basis.....			65.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

October 27th 1928

Statement of Account of D.W. GRIFFITH INC.

Picture : "ONE EXCITING NIGHT" 28-3

			French Francs
Balance due			840.--
Collections from September 30th to October 27th 1928			
Paris	70% on	400.--	280.--
Marseilles	70% on	300.--	210.--
			1,330.--

CHARGES AND REMITTANCES

Balance due	
Cash	840.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 490.--

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

PARIS
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Sep.30th to Oct.27th 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H.O. Y.
193	Royal	La Madeleine	Sep. 28	3	300.--		
198	Villeyes	Vitry en Artois	Oct. 19	3	300.--		
		Total French Francs on 70% basis.....			420.--		

Y.R.

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

MARSEILLES
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Sep. 30th to Oct. 27th 19 46

U. A. - Rel. 927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Sale	H. O.
194	Cinema	Malemort	Oct. 30	6	300.--		
		Total French Francs on 70% basis.....			300.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

October 27th 19 28

Statement of Account of D.W. GRIFFITH INC.

" DREAM STREET "

19-24

	Italian Lire
Balance due	125.--
Collections from September 30th to October 27th 1928	
50% on 350.--	175.--
	300.--

CHARGES AND REMITTANCES

Balance due	
Cash	125.--

Balance due D.W. GRIFFITH INC. Italian Lire 175.--

S.A

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report 4048

"[illegible]"
(Name of Production)

(Exchange)
Period From Sept. 30th to Oct. 27th 19 58

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	H.O.
94	Lariano	Lecco	Sep. 25	3	300,--		
17	Central Rios	Imola	Oct. 6	1	150,--		
		Total Italian Live on 50% basis.....			450,--		

HL.-

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

October 27th 19 28

Statement of Account of D.W.GRIFFITH INC.,

" DAVAN STREET "

10-8

Spanish Pesetas

Balance due — Nothing

Collections from September 30th to October 27th 1928

50% on 45.-- — 22.50

22.50

CHARGES AND REMITTANCES

Balance due — Nothing

✓

Balance due D.W.GRIFFITH INC. — Spanish Pesetas 22.50

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — October 27th 1928

Statement of Account of D.W. GRIFFITH INC.

"THE WHITE ROSE" — A/C - B

	Swiss Francs
Balance due September 29th 1928.	Nothing
Collections from September 30th to October 27th 1928.	
50% on 70.--	35.--
	35.--

CHARGES AND REMITTANCES

Balance due September 29th 1928.	Nothing

✓

Balance due D.W. GRIFFITH INC.	Swiss Francs 35.--

HL.-

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

GENEVA
(Exchange)

"THE WHITE ROSE"
(Name of Production)

Period From Sep. 2nd to Sep. 29th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Paid	H.O. V.
84	Faubourg	Genève	Sep.29	7	70.--		
		Total Swiss Francs on 50% basis.....			70.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

October 27th 19 58

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE "

49-5

	Italian Lire
Balance due	350.--
Collections from September 30th to October 27th 1958	Nothing

CHARGES AND REMITTANCES

	350.--
Balance due	
Cash	350.--

S.A Balance due — Italian Lire No Balance

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — October 27th 1928

Statement of Account of D.W.GRIFFITH INC.

"SALLY OF THE SAWDUST" — 49-3

	Spanish Pesetas
Balance due	Nothing
Collections from September 30th to October 27th 1928	
60% on 233.--	139.80
	139.80

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. — Spanish Pesetas 139.80

BB

UNITED ARTISTS

Los Artistas Asociados, S.A.E.

Film Rental Report

BARCELONA
(Exchange)

" BALLE OF THE SAVAGE "
(Name of Production)

Period From sept.30th to oct.27th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Paid	M. G. Y.
65	Palacio del Hueloa	Madrid	Aug. 4	5	136.--		
79	Serrano	Guterreja	Apr.27	2	97.--		
		Total Spanish Pesetas on 60% basis.....			233.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — October 27th 19 28

Statement of Account of D.W. GRIFFITH INC.

Picture: "SALLY OF THE SAWDUST" — 64-5

Finnish Marks

Balance due — Nothing

Collections from September 30th to October 27th 1928

Nothing

CHARGES AND REMITTANCES

Balance due — Nothing

Balance due — Finnish Marks — Nothing

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

October 27th 19 28

Statement of Account of D.W. GRIFFITH INC.

Picture : " SALIN OF THE SAWDUST "

French Francs

Balance due 120.--

Collections from September 30th to October 27th 1928

Paris	60% on	200.--	120.--
Lyons	60% on	500.--	300.--

540.--

CHARGES AND REMITTANCES

Balance due

Cash 120.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 420.--

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

PARIS
(Exchange)

" SALLE OF THE SLEUTH "
(Name of Production)

Period From Sep.30th to Oct.27th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charge Fees	H.O. %.
250	Royal	La Madeleine	Oct. 5	3	300.--		
		Total French Francs on 60% basis.....			300.--		

Y.R.

LIMITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

LYONS
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From Sep. 30th to Oct. 27th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	H.O. Y.
334	Eden	Marsig	Sep. 25	3	500.--		
		Total French Francs on 60% basis.....			500.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

October 27th 1928

Statement of Account of D.W. GRIFFITH INC.

"BALLY OF THE SAWDUST"

	Belgian Francs
Balance due September 29th 1928	510.--
Collections from September 30th to October 27th 1928	
60% on 1,200.--	720.--
	1,230.--

CHARGES AND REMITTANCES

Balance due September 29th 1928	
Cash	510.--
Balance due D.W. GRIFFITH INC.	720.--

Belgian Francs

HL.-

UNITED ARTISTS

United Artists Corp.

Film Rental Report

Belgium
(Exchange)

"SALE OF THE SCARLET"
(Name of Production)

Period From Sep. 30th to Oct. 27th 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
186	Scalas Communales	Ixelles	Sep.14	1	150.--		
152	Palace	Furnes	Sep.29	2	350.--		
187	Eden	Mull	Oct. 6	2	700.--		
		Total Belgian Francs on 60% basis.....			1,200.--		

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — October 27th 1938

Statement of Account of D.W. GRIFFITH INC.

"BATTLE OF THE SAWDUST" — 6 9 - 5

	Swiss Francs
Balance due September 29th 1938.	45.--
Collections from September 30th to October 27th 1938.	Nothing
	45.--

CHARGES AND REMITTANCES

Balance due	
Cash	45.--

Balance due — Swiss Francs NO BALANCE

HL.-

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE

October 17th 1938

Statement of Account of D.W. GRIFFITH INC.

"BALLY OF THE BAYOUS"

49-3

Czech Krowns

Balance due — Nothing

Collections from September 30th to October 17th 1938 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due — Nothing

Balance due — Czech Krowns — Nothing

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — October 27th 1928

Statement of Account of D.W.GRIFFITH INC.

Pictures: " SALLY OF THE SAWDUST " — 44-3

	Swedish Kronor
Balance due	Nothing
Collections from September 30th to October 27th 1928	Nothing

CHARGES AND REMITTANCES — Nothing

Balance due — 928.43

Balance due UNITED ARTISTS CORPORATION — Swedish Kronor 928.43

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE — October 27 Th — 19 28

Statement of Account of D.W. GRIFFITH INC.

" BELLE OF THE BARBURY " — 69-3

Danish Kroner

Balance due — Nothing

Collections from September 30Th To October 27Th 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due — Nothing

Balance due — Danish Kroner — Nothing

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

OSLO EXCHANGE — October 27th 19 48

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " — 48-3

		Norwegian Kroner
Balance due		Nothing
Collections from	September 30th to October 27th 1928	Nothing
		Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	Norwegian Kroner	Nothing

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

October 27th 19 28

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

69-3

	Italian Lire
Balance due	Nothing
Collections from September 30th to October 27th 1928	
60% on 1,025.--	615.--
	615.--
CHARGES AND REMITTANCES	
Balance due	1,106.05
Balance due UNITED ARTISTS CORPORATION.	Italian Lire 491.05

UNITED ARTISTS

Les Artistes Associés, S.A. Argo

Film Rental Report

5065 (Exchange)

"BALLE DE SUR BAUDISE" (Name of Production)

Period From Sept. 30th to Oct. 27th, 19 29

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H. O.
130	Borgo Vittoria	Torino	Sep. 30	1	135,--		
133	Italia	Pirano	Jun. 6	3	150,--		
119	Teatro Farraggiana	Novara	Jul. 30	3	750,--		
		Total Italian Lire on 60% basis.....			1,035,--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME - PARIS

ROME EXCHANGE — October 27th 1928

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER " — 28-3

	Italian Lire
Balance due	Nothing
Collections from September 30th to October 27th 1928	
50% on 975.--	487.50
	487.50
CHARGES AND REMITTANCES	
Balance due	2,081.30
Balance due UNITED ARTISTS CORPORATION. S.A	Italian Lire 1,593.80

UNITED ARTISTS

Les Artistes Associés, S.A. Roma

Film Rental Report

"LOVE FLOWER" (Name of Production)

(Exchange)

Period From Sept. 30th to Oct. 27th 19 38

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Corp. Tax	H. O.
40	Politeama Grillo	S. Maria Capua Vetere	Nov. 19	1	150.--		
155	Trieatino	Milano	Oct. 5	5	400.--		
156	Centrale	Imola	Sept. 27	1	150.--		
87	Apollo	Ferrara	Jul. 25	5	300.--		
		Total Italian Lire on 50% basis.....			975.--		

HL.-

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — October 27th 19 28

Statement of Account of D.W.GRIFFITH INC.,

" AMERICA "

Spanish Pesetas

Balance due	70.--
Collections from September 30th to October 27th 1928	
50% on 150.--	75.--
	145.--

CHARGES AND REMITTANCES

Balance due	
Cash	70.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 75.--

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

BARCELONA
(Exchange)

" AMBICIA "
(Name of Production)

Period From sept.30th to oct.27th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
146	Salon Doré	Tortosa	Jul. 7	4	150.--		
		Total Spanish Pesetas on 50% basis.....			150.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

October 27th 19 28

Statement of Account of D.W. GRIFFITH INC.

"AMERICA"

28-8

	Italian Lire
Balance due	962.50
Collections from September 30th to October 27th 1928	
50% on 950.--	475.--
	1,437.50

CHARGES AND REMITTANCES

Balance due	
Cash	962.50

Balance due D.W. GRIFFITH INC. Italian Lire 475.--

S.A

UNITED ARTISTS

Les Artistes Associés, S.A. Argo

Film Rental Report

3045

(Exchange)

"SAMSIGA" (Name of Production)

Period From Sept. 30th to Oct. 27th 28

St. L. - Oct. 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Corp. fees	H. O.
184	Dal Pesce	Voltone	Sep. 30	1	100.--		
184	Eden	Monfalcone	Jul. 4	4	400.--		
196	Vittoria	Isonzo Erba	Sep. 19	3	150.--		
188	Supercinema	Carpi	Oct. 1	4	300.--		
		Total Italian Lire on 50% basis.....			950.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

October 27th 1938

Statement of Account of D.W. GRIFFITH INC.

Picture : ~~" AMERICA "~~ ~~$6-4~~

		French Francs
Balance due		772.50
Collections from Marseilles	September 30th to October 27th 1938 50% on 250.--	125.--

CHARGES AND REMITTANCES

897.50

Balance due

Cash 772.50

✓

Y.R. Balance due D.W. GRIFFITH INC. French Francs 125.--

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

MARSEILLES (Exchange)

[redacted] (Name of Production)

Period From Sep. 30th to Oct. 27th 19 46

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.S. Q. T.
190	Casino	Mandragué	Oct. 14	1	450.--		
		Total French France on 50% basis.....			450.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

December 1st 1928

Statement of Account of D.W.GRIFFITH INC.

"ONE EXCITING NIGHT" 28-4

		French Francs
Balance due		490.--
Collections from October 28th to December 1st 1928		
Paris	70% on 300.--	210.--
		700.--

CHARGES AND REMITTANCES

Balance due

Cash 490.--

Balance due "D.W.GRIFFITH INC." French Francs 210.--

F.G

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report PARIS

" ONE WALKING NIGHT "
(Name of Production)

(Exchange)

Period From Oct.28th to Dec.1st 1946

(U. S. : Oct. 1st)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Change Title	H. O.
189	Brasserie des Familles	Hellwin	Oct.44	5	300.--		
		Total French Francs on 70% Basis			300.--		

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

SOME EXCITING NIGHTS 28-4

	Belgian Francs
Balance due	Nothing
Collections from October 28th to December 1st 1928	
70% on 1,250.--	875.--

CHARGES AND REMITTANCES	875.--
Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 875.--

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report BRUSSELS

9 ONE EXCITING NIGHT 9 (Exchange)
(Name of Production)

Period From Oct.28th to Dec.1st 192 6

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (DAYS)	RENTAL PER PICTURE	Charges Paid	H.O. V.
86	Bruxellois	St.Gilles-Amand	Aug.17	7	550.--		
89	Victoria	Cappellen	Nov. 1	1	300.--		
84	Victoria	Deurne Anvers	Nov.24	3	400.--		
		Total Belgian Francs 70% on basis			1.250.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME – PARIS

BARCELONA EXCHANGE

December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Picture: " ONE EXCITING NIGHT " 28-4

		Spanish Pesetas
Balance due		45.50
Collections from	October 28th to December 1st 1928	
70% on	740.--	518.--
CHARGES AND REMITTANCES		563.50
Balance due		Nothing
Cash		45.50

Balance due D.W. GRIFFITH INC. Spanish Pesetas 518.--

United Artists

Les Artistes Associés, S.A. Spain

Film Rental Report

BARCELONA
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Oct.28th to Dec.1st. 19 58

U. A. : Ord. 987

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Code	M. G. P.
76	Real Cinema	Madrid	Aug.30	3	330.--		
75	Coliseum	Valencia	Jul. 9	3	145.--		
74	Sport	Cartagena	Aug.19	1	130.--		
73	Calderon	Alcoy	Sep.28	1	145.--		
		Total Spanish Pesetas on 70% basis.....			740.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — December 1st 1948

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " — AG-4

	Italian Lire
Balance due	560.--
Collections from October 28th to December 1st 1948	
70% on 975.--	682.50
	1,242.50

CHARGES AND REMITTANCES

Balance due	
Cash	560.--

Balance due D.W. GRIFFITH INC. — Italian Lire 682.50

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A. Agr.

Film Rental Report

"ROME RELEASING RIGHTS" (Name of Production) ROME (Exchange)

Period From Oct 28th to Dec. 1st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %
127	Domiziano	Albano	Oct. 29	2	100.--		
117	Elena	Macerata	Aug. 16	2	125.--		
128	Vittoria	Orbetello	Nov. 7	2	100.--		
121	Ideal	Pola	Sep. 8	3	250.--		
129	Mondiale	Roma	Nov. 24	1	100.--		
		Total Italian Lire on 70% Basis.....			675.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 1st 19 25

Statement of Account of D.W. GRIFFITH Incl.

Pictures: " [illegible] SUNSET "

10-4

	Spanish Pesetas
Balance due	22.50
Collections from October 25th to December 1st 1925	Nothing

CHARGES AND REMITTANCES	22.50
Balance due	Nothing
Cash	22.50

Balance due Spanish Pesetas NO BALANCE

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

~~M. DREAM STREET N~~ ~~10-4~~

	Italian Lire
Balance due	175.--
Collections from October 26th to December 1st 1928	
50% on 550.--	275.--
	450.--

CHARGES AND REMITTANCES

Balance due	
Cash	175.--

Balance due D.W. GRIFFITH INC Italian Lire 275.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

Rome
(Exchange)

STUDIO OF ISSUE
(Name of Production)

Period From Oct 28th to Dec 1st 19

U. A. - Rel. 1921

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H. O. %
90	Regina	Abbasia	Oct. 3	3	300.--		
70	Politeama Grandi	Mandano	Jul. 12	1	100.--		
96	Supercinema	Carpi	Oct. 28	1	150.--		
100	Italia	Roma	Nov. 21	3	100.--		
		Total Italian Lire on 50% Basis.....			650.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

December 1st 19 38

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 20m 4

		French Francs
Balance due		125.--
Collections from	October 28th to December 1st 1938	Nothing

125.--

CHARGES AND REMITTANCES

Balance due

Cash 125.--

Balance due French Francs NO BALANCE

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Pictures: " WHITE ROSE " — 49-4

	Swiss Francs
Balance due	35.--
Collections from October 28th to December 1st 1928	Nothing

CHARGES AND REMITTANCES — 35.--

Balance due	Nothing
Cash	35.--

Balance due
M.A.

Swiss Francs NO BALANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Pictures: " WHITE ROSE " 40-4

	Spanish Pesetas
Balance due	Nothing
Collections from October 25th to December 1st 1928	
50% on 42.--	21.--
	21.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W. GRIFFITH INC. Spanish Pesetas 21.--
M.A.

UNITED ARTISTS

Les Artistes Associés, S.A.Spe

Film Rental Report

BARCELONA (Exchange)

" WHITE ROSE "
(Name of Production)

Period From Oct.28th to Dec.31st. 19 35

U. A. : Ord. 207

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Code	U. A.
37	Avila	Villargordo	Jun.10	1	45.--		
		Total Spanish Pesetas on 50% basis.....			45.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 1st 19[illegible]

Statement of Account of D.W. GRIFFITH INC.

" THE WHITE ROSE "

40-4

	Italian Lire
Balance due	Nothing
Collections from October 26th to December 1st 1926	
50% on 1,100.--	550.--
	550.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Italian Lire 550.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A. Argo

Film Rental Report

"WHITE NIGHTS" (Name of Production)

(Bonbonget)

Period From Oct 28th to Dec. 1st 1958

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Code	H.O.
64	Verdi	Castelnuovo	Jun. 16	2	100.--		
65	Italia	Piacenza	Jun. 6	2	500.--		
75	Pro Famiglia	Chiavari	Oct. 20	1	500.--		
		Total Italian Lire on 50% basis.....			1,100.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

December 1st 19 28

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 28-4

			French Francs
Balance due			420.--
Collections from	October 28th to December 1st 1928		
Paris	60%	on 800.--	480.--
			900.--

CHARGES AND REMITTANCES

Balance due

Cash 420.--

Balance due "D.W.GRIFFITH INC." French Francs 480.--

F.G

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

PARIS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Oct. 28th to Dec/1st,46

(U.S. Rel. 1925)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H.O. %
44	Cinema Pinson	Compiegne	Nov. 1	1	200,--		
215	Apollo	Henin Lietard	Oct.46	3	300,--		
		Total French Francs on 60% Basis			500,--		

F.G

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

December 1st 1928

Statement of Account of D.W. GRIFFITH INC.

Pictures: ~~" CAIRN OF THE CAMBUSS "~~ ~~42-4~~

Swiss Francs

Balance due Nothing

Collections from October 28th to December 1st 1928

Nothing

CHARGES AND REMITTANCES

Balance due Nothing

Balance due Swiss Francs Nothing

M.A.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 1st 1928

Statement of Account of D.W.GRIFFITH INC.

"SALLY OF THE SAWDUST" 99-4

	Belgian Francs
Balance due	720.--
Collections from October 28th to December 1st 1928	
60% on 1,350.--	810.--
	1,530.--

CHARGES AND REMITTANCES

Balance due	
Cash	720.--
Balance due D.W.GRIFFITH INC.	Belgian Francs 810.--

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

BRUSSELS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Oct.28th to Dec.1st 19 28

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Table	H.O.
175	Odeon I	Gand	Nov. 5	5	650.--		
174	Concordia	Overyssche	Nov.25	1	400.--		
173	Palace	Montaigu	Dec. 2	2	300.--		
		Total Belgian France					
		60% on basis			1,350.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — December 1st 1928

Statement of Account of D.W. GRIFFITH INC.

" BALLY OF THE SAWDUST " — 69-4

	Czech Krowns
Balance due	Nothing
Collections from October 28th to December 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	Czech Krowns	Nothing

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Picture: " SALLY OF THE SAWDUST " 68-4

	Spanish Pesetas
Balance due	159.60
Collections from October 26th to December 1st 1928	
60% on 180.--	108.--
	247.80
CHARGES AND REMITTANCES	
Balance due	Nothing
Cash	139.80
Balance due D.W. GRIFFITH INC. M.A.	Spanish Pesetas 108.--

UNITED ARTISTS

Les Artistes Associés, S.A.Esp.

Film Rental Report

BARCELONA
(Exchange)

"SAILOR OF THE SAVAGE"
(Name of Production)

Period From Oct. 16th to Dec. 1st, 19 38

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H.O.
84	Sport	Cartagena	Aug.31	1	150.--		
87	Montgri	Torruella	Nov.10	4	30.--		
		Total Spanish Receipts on 60% basis.....			180.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

December 1st 19 48

Statement of Account of D.W. GRIFFITH INC.

Pictures " SALLY OF THE SAWDUST " 6:4

	Swedish Kronor
Balance due	Nothing
Collections from October 25th to December 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due UNITED ARTISTS CORPORATION Swedish Kronor 928.43

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

COPENHAGEN EXCHANGE

December 1st 19 28

Statement of Account of D.W. GRIFFITH

" SALLY OF THE SAWDUST " 99-4

	Danish Kroner
Balance due	Nothing
Collections from October 28th To December 1st 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	Danish Kroner	Nothing

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

OSLO EXCHANGE

December 1st 19 26

Statement of Account of D.W. GRIFFITH INC.

Pictures "SALLY OF THE SAWDUST" 66-4

Norwegian Kroner

Balance due Nothing

Collections from October 25th to December 1st 1926

Nothing

CHARGES AND REMITTANCES

Balance due Nothing

Balance due Norwegian Kroner Nothing

M.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

~~S SALLY OF THE SAWDUST S~~ ~~60-4~~

Italian Lire

Balance due

Collections from October 28th to December 1st 1928

60% on 1,550.-- 930.--

CHARGES AND REMITTANCES 930.--

Balance due 491.05

Balance due D.W. GRIFFITH INC. Italian Lire 438.95

S.A

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

"SALLY OF THE SAWDUST" (Name of Production)

AGENT (Exchange)

Period From Oct. 28th to Dec. 1st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %
31	Eden	Bolzano	Oct. 18	4	650.--		
136	Vittoria	Imola Erba	Oct. 24	3	150.--		
142	Malnate	Malnate	Nov. 1	2	100.--		
143	Excelsior	Faenza	Oct. 7	1	200.--		
116	Italia	Alassio	Mar. 28	1	200.--		
145	Minguzzi	Massalombarda	Oct. 23	1	125.--		
157	Reale	Cuneo	Nov. 6	2	125.--		
			Total Italian Lire on 60% Basis.....		1,550.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE — December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Picture: "SALLY OF THE SAWDUST" — 60-4

	Finnish Marks
Balance due	Nothing
Collections from October 28th to December 1st 1928	
60% on 240.--	144.--

CHARGES AND REMITTANCES — 144.--

Balance due — Nothing

Balance due D.W. GRIFFTH INC. — Finnish Marks 144.--

M.A.

UNITED ARTISTS

Les Artistes Associés, S.A. Spre

Film Rental Report

" SALIE OF THE SAWDUST "
(Name of Production)

RELEASE DATE
(Exchange)

Period From Oct.26th to Dec.Ist. 19 58

(U. S. - 52nd Yr.)

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H. O. P.
21	Syvertsen	Jeanseu	Oct.25	3	340.--		
		Total Flemish Marks on 60% basis.....			140.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE
GENEVA EXCHANGE

December 1st 19 38

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

NO-6

	Hfl Swiss Francs
Balance due	Nothing
Collections from September 30th to December 1st 1938	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due	N.V. UNITED ARTISTS CORPORATION	Swiss Francs ~~xxxxxxx~~ Hfl	463.91

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE — December 1st 1928

Statement of Account of [illegible]

" THE LOVE FLOWER "

Italian Lire

Balance due — Nothing

Collections from October 28th to December 1st 1928

50% on 1,160.-- — 580.--

CHARGES AND REMITTANCES — 580.--

Balance due — 1,593.80

Balance due UNITED ARTISTS CORPORATION — Italian Lire 1,013.80

G.L.

United Artists

Les Artistes Associés, S.A.r.l.

Film Rental Report

"THE LOVE FLOWER" (Name of Production)

(Exchange)

Period From Oct. 22th to Dec. 1st, 1928

G. L. - Mod. 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges	H. O. %
131	Vittoria	Ingino Erba	Oct. 18	2	125.--		
105	Sirena	Lecco	Oct. 23	1	150.--		
136	Marconi	Capri	Nov. 2	1	100.--		
109	Excelsior	Faenza	Sep. 29	2	125.--		
138	Savoia	S.Ferdinando di Puglie	Nov. 6	1	110.--		
132	Supercinema	Carpi	Oct. 9	1	200.--		
137	Verdi	Bolzaneto	Nov. 5	1	125.--		
111	Hesperia	Forli	Oct. 18	2	150.--		
90	Ramenghi	Bagnacavallo	Nov. 17	1	100.--		
		Total Italian Lire on 50% Basis.....			1,160.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 1st 19 38

Statement of Account of D.W.GRIFFITH INC.

"AMERICA" 50-4

	Belgian Francs
Balance due	Nothing
Collections from October 25th to December 1st 1938	
50% on 700.--	350.--
	350.--

CHARGES AND REMITTANCES

Balance due	456.62
Balance due UNITED ARTISTS CORPORATION	Belgian Francs 106.62

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

" AMERICA "

Film Rental Report

BRUSSELS
(Exchange)

(Name of Production)

Period From Oct.28th to Dec.1st 19 28

U. S. Govt. Tax

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U. S. Govt. Tax
69	Eden	Mons	Nov. 3	1	700.--		
		Total Belgian Francs 50% on basis			700.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE — December 1st 1928

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " — 50-4

	Czech Krowns
Balance due	Nothing
Collections from October 28th to December 1st 1928	
50% on 1,900.--	950.--
	950.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A — Czech Krowns 950.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

PRAGUE
(Exchange)

"AMERIKA"
(Name of Production)

Period From Oct.26th to Dec. 1st 1968

U. A. - Form 1011

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Guarantee	H.O. %
195	04 ca	Prizes	Oct. 26	4	1,900.--		
		Total Gaach Kroma on 50% Basis.....			1,900.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 1st 19 28

Statement of Account of D.W. GRIFFITH INC.

Pictures: "AMERICA" 52-4

		Spanish Pesetas
Balance due		75.--
Collections from	October 28th to December 1st 1928	
50% on	417.--	208.50
		283.50
CHARGES AND REMITTANCES		Nothing
Balance due		75.--
Cash		

Balance due D.W. GRIFFITH INC. Spanish Pesetas 208.50

M.A.

UNITED ARTISTS

Les Artistes Associés, S.A. Spain

Film Rental Report

BARCELONA (Exchange)

" AMERICA "

(Name of Production)

Period From Oct. 28th to Dec 1st 1939

U. A. - Rev. 1937

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Code	H. O.
147	Coliseum	Valencia	Jul. 1	1	195.--		
151	Circo	La Union	Sep. 4	1	87.--		
153	Real Alcazar	Jerez Fron.	Sep.21	1	100.--		
154	Balneário	Las Caldas	Sep.30	1	35.--		
		Total Spanish Pesetas on 50% basis.....			417.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 1st 19[illegible]

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

	Italian Lire
Balance due	475.--
Collections from October 28th to December 1st 1928	
50% on 1,435.--	717.50
	1,192.50

CHARGES AND REMITTANCES

Balance due	
Cash	475.--

Balance due D.W. GRIFFITH INC. Italian Lire 717.50

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A. Roma

Film Rental Report

ROME (Exchange)

"AMERICA" (Name of Production)

Period From Oct. 28th to Dec. 1st 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fees	H.O. %
191	Ramenghi	Bagnacavallo	Sep. 1	1	100.--		
190	Grandi	Sundeno	Sep. 9	1	100.--		
229	Italia	Sestri Ponente	Oct. 18	1	100.--		
230	Arena Umberto	Paterno	Oct. 13	1	140.--		
231	Cremonesi	Crema	Oct. 24	3	150.--		
235	Apollo	Aderno	Nov. 2	1	120.--		
216	Verdi	Genova Nervi	Nov. 1	1	100.--		
236	Politeama Nazionale	Asti	Nov. 14	2	275.--		
222	Lingotto	Torino	Nov. 10	1	200.--		
226	Teatro	Balangero	Nov. 17	2	150.--		
		Total Italian Lire on 50% Basis.....			1,435.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE
~~GENEVA~~ EXCHANGE

December 1st 19 36

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

30-6

H.Q.
~~Swiss Francs~~

Balance due — Nothing

Collections from September 30th to December 1st 1936

60% on 37.50 — 22.50

CHARGES AND REMITTANCES — 22.50

Balance due — 817.62

Balance due N.V. UNITED ARTISTS CORPORATION S.A — ~~Swiss Francs~~ H.Fl. — 795.12

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

THE HAGUE
(Exchange)

"AMERIKA"
(Name of Production)

Period From Sep. 30th to Dec. 1st:o38

U. A. - Rev. 1937

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Title	H. O.
7	American	Scheenhoven	Nov. 24	7	15.--		
4	Familie	Voorburg	Nov. 10	7	22.50		
			Total Guilders 60% on Basis.....		37.50		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December [illegible]th 19[illegible]

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 30-8

	Italian Lire
Balance due	6[illegible],50
Collections from December 7th to December 29th 1928	
70% on [illegible]5.--	157.50
	840.--
CHARGES AND REMITTANCES	
Balance due	
Cash	682.50

S.A. Balance due D.W. GRIFFITH INC. Italian Lire 157.50

UNITED ARTISTS

Les Ailes Sheet

Film Rental Report

ROME
(Exchange)

"ALI ALLA LUCE"
(Name of Production)

Period From Dec. 2nd to Dec. 8th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
124	Reale	Genes	Nov. 19	1	125.00		
130	Moderne	Lodi	Dec. 16	3	100.00		
		Total Italian Live 70% on Basis.....			225.00		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 6th 19 28

Statement of Account of D.W.GRIFFITH INC.

[illegible] 30-9

Spanish Pesetas

Balance due	518.--
Collections from December 2nd to December 6th 1928	
70% on 243.--	170.10
	688.10

CHARGES AND REMITTANCES

Balance due	
Cash	518.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 170.10

BB

UNITED ARTISTS

Les Artistes Associés S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"ONE REGISTERED NIGHT"
(Name of Production)

Period From dec. 4 th to dec. 29 th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge This	H.O. A/c.
77	Flor	Madrid	Sep. 17	3	[illegible]		
79	Colegio	Limpias	Oct. 15	1	50.--		
81	Asociticno	asociticia	Nov 1	2	00.--		
		Total Spanish Receipts on 70 % basis.....			345.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 29th 19 28

Statement of Account of D.W.GRIFFITH INC.

"ONE EXCITING NIGHT" 30-8

	Belgian Francs
Balance due	875.--
Collections from December 2nd to December 29th 1928	
70% on 800.--	560.--
	1,435.--

CHARGES AND REMITTANCES

Balance due	
Cash	875.--
Balance due D.W.GRIFFITH INC.	Belgian Francs 560.--

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

[redacted] (Exchange)

" ONE SLEEPING NIGHT "
(Name of Production)

Period From Dec. 2nd to Dec. 29th 1924

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
38	Maison des 6 Heures	Denderleuw	Oct. 30	3	400.--		
85	Pathé	Blankenberghe	Dec. 17	3	400.--		
		Total Belgian Francs on [redacted] Basis.....			[redacted]		

RR

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	"
MARSEILLES	"
ALGIERS	"

December 29th 19 28

Statement of Account of D. W. GRIFFITH INC.

~~D. W. GRIFFITH INC.~~ ~~30-8~~

French Francs

Balance due 210.--

Collections from December 2nd to December 29th 1928

MARSEILLES 70% on 600.-- 420.--

CHARGES AND REMITTANCES 630.--

Balance due

Cash 210.--

Balance due " D. W. GRIFFITH INC. " French Francs 420.--

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

MARSEILLES
(Exchange)

" The EXCITING NIGHT "
(Name of Production)

Period From Dec.4th to Dec.10th 192 8

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Made	H.O. A.
188	Odeon	Cette	Sep. 5	7	400.--		
		Total French France on 70% Basis			400.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 29th 19 28

Statement of Account of D.W. GRIFFITH INC.

" DRU M STREET "

19-9

	Italian Lire
Balance due	175.--
Collections from December 2nd to December 29th 1928	
50% on 175.--	87.50
	362.50

CHARGES AND REMITTANCES

Balance due	
Cash	275.--

S.A

Balance due D.W. GRIFFITH INC. Italian Lire 87.50

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

[illegible]
(Exchange)

"[illegible]"
(Name of Production)

Period From Dec. 2nd to Dec. 29th 1928

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
101	Politeama Tuscolano	Frascati	Dec. 16	8	175.--		
		Total Italian Lire 50% on basis.....			175.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

December 29th 1928

Statement of Account of D.W.GRIFFITH ESQ

"ROYAL STREET"

1928

French Francs

Balance due — Nothing

Collections from December 2nd to December 29th 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Insurance - 50% on 213.28 — 106.64

Balance due LES ARTISTES ASSOCIES — French Francs 106.64

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS
LYONS "
MARSEILLES "
ALGIERS "

Exchange

December 29th 1926

Statement of Account of D.W.GRIFFITH INC.

"A CALL OF THE MOUNTAIN" 50-50

		French Francs
Balance due		480.--
Collections from	December 2nd to December 29th 1926	
PARIS	60% on 500.--	300.--
CHARGES AND REMITTANCES		780.--
Balance due		
Cash		480.--
Balance due D.W.GRIFFITH INC.		French Francs 300.--

M. D.

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report

PARIS

"SALLY OF THE SAWDUST"
(Name of Production)

(Exchange)
Period From Dec. 2nd to Dec. 29th 1925

U. A. - Met. 201 F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN Days	RENTAL PER PICTURE	Charges Paid	H. O. V.
851	Omnia	Lille	Nov. 9	4	450.--		
888	Royal Lelou	Roubaix	Dec. 22	1	150.--		
		Total French Francs on 65% Basis			600.--		

M. D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 29th 1928

Statement of Account of D.W.GRIFFITH INC.

"RALLY OF THE SAWDUST" 60-5

	Belgian Francs
Balance due	810.--
Collections from December 2nd to December 29th 1928	
60% on 2,250.--	1,350.--
	2,160.--

CHARGES AND REMITTANCES

Balance due	
Cash	810.--

Balance due D.W.GRIFFITH INC. Belgian Francs 1,350.--

R.V.

(UNITED ARTISTS)

Les Artistes Associés, S.A.

Film Rental Report

BRUSSELS
(Exchange)

" SALLY, OF THE SAWDUST "
(Name of Production)

Period From Dec. 2nd to Dec. 29th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
191	Familles	Malmédy	Dec. 3	1	100.--		
176	Far-West	Herenthals	Dec. 6	2	450.--		
192	Familles	Malmédy	Dec. 4	1	500.--		
185	Casino	Welkenraedt	Dec. 8	1	500.--		
186	Odéon	Tervueren	Dec. 15	2	300.--		
89	Luminor	Gouvret	Dec. 15	3	400.--		
		Total Belgian France on 60% Basis.....			2,350.--		

RR

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — December 29th 19 28

Statement of Account of D.W.GRIFFITH INC.

" VALLEY OF THE SAWDUST " — 49-6

	Spanish Pesetas
Balance due	108.--
Collections from December 2nd to December 29th 1928	
60% on 735.--	441.60
	549.60

CHARGES AND REMITTANCES

Balance due	
Cash	108.--
	108.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 441.60

BB

UNITED ARTISTS

Les Artistes Associés, S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"BALL OF THE BANDITS"
(Name of Production)

Period From Dec. 8 nd to dec. 29 th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. %.
86	Versalles	Valencia	Oct. 29	3	300.--		
88	Flor	Madrid	Oct. 1	1	100.--		
88	Ferreres	Villarreal	Nov. 6	1	60.--		
93	Circo	La Union	Nov. 17	1	74.--		
94	Moderno	Alicante	Nov. 29	1	300.--		
		Total Spanish Pesetas on 60 % basis.....			734.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

December 29th 19 28

Statement of Account of D.W.GRIFFITH INC.

" VALLEY OF THE GIANTS " AG-9

Swedish Kronor

Balance due	Nothing
Collections from December 2nd to December 29th 1928	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due UNITED ARTISTS CORPORATION Swedish Kronor 928.43

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 29th 19 28

Statement of Account of D.W. GRIFFITH INC.

" BATTLE OF THE SARDUSE "

60-6

	Italian Lire
Balance due	438.95
Collections from December 2nd to December 29th 1928	
60% on 650.--	390.--
	828.95

CHARGES AND REMITTANCES

Balance due	
Cash	438.95

S.A

Balance due D.W. GRIFFITH INC. Italian Lire 390.--

UNITED ARTISTS

Les Artistes Associés, S.A.S.

Film Rental Report

(Exchange)

"SALLY IN THE SATURDAY" (Name of Production)

Period From Dec. 2nd to Dec. 29th 1923

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Film	H.O. V.
131	Minerva	Turino	Nov. 19	8	800.--		
149	Vittoria	Massafiscaglia	Dec. 26	1	150.--		
		Total Italian Lire 60% on Basis.....			950.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

HELSINGFORS EXCHANGE

December 29th 1938

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

66-6

	Finnish Marks
Balance due	144.--
Collections from December 2nd to December 29th 1938	Nothing
	144.--

CHARGES AND REMITTANCES

Balance due	
Cash	144.--
Balance due	Finnish Marks NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE December 29th 1928

Statement of Account of D.W.GRIFFITH INC.

" MILES AGO "

40-5

	Spanish Pesetas
Balance due	21.--
Collections from December 2nd to December 29th 1928	
50% on 147.--	63.50
	84.50

CHARGES AND REMITTANCES

Balance due

Cash 21.--

Balance due D.W.GRIFFITH INC. **Spanish Pesetas** 63.50

BB

UNITED ARTISTS

Los Angeles, Calif.

Film Rental Report

BARCELONA
(Exchange)

"WHITE SLAVE"
(Name of Production)

Period From Dec. 3 rd to Dec. 29 th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Price	H.O. %.
40	Molins	Olot	Dec. 1	2	40.--		
41	Imperial	Puigcerda	Dec. 7	2	40.--		
53	Gades	Caldetas	Nov. 14	1	47.--		
		Total Spanish Pesetas on 80 % basis.....			127.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 29th 19 48

Statement of Account of D.W.GRIFFITH INC.

"WHITE ROSE" 49-5

	Italian Lire
Balance due	500.--
Collections from December 2nd to December 27th 1948	
50% on 125.--	62.50
	562.50

CHARGES AND REMITTANCES

Balance due	
;Cash	550.--

Balance due D.W.GRIFFITH INC. Italian Lire 62.50

S.A.

UNITED ARTISTS

Los Angeles, [illegible]

Film Rental Report

[illegible] (Exchange)

"[illegible]" (Name of Production)

Period From Dec. 2nd to Dec. 29th 1926

[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U.C.V.
69	Civico	Alvenga	Nov. 13	1	138.--		
		Total Italian Live 80% on Basis.....			138.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 29th/9 28

Statement of Account of D.W. GRIFFITH INC.

" MONICA "

50-5

	Italian Lire
Balance due	717.50
Collections from December 2nd to December 29th 1928	
50% on 1,320.--	660.--
	1,377.50

CHARGES AND REMITTANCES

Balance due	
Cash	717.50

S.A Balance due D.W. GRIFFITH INC. Italian Lire 660.--

UNITED ARTISTS

Les Artistes Associés, S.A.C.I.

Film Rental Report

(Exchange)

"AMERICA" (Name of Production)

Period From Dec. 2nd to Dec. 23th 192

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Paid	H.O. V.
240	Modernissimo	Fiorenza	Nov. 29	1	100.--		
189	Italia	Ravenna	Nov. 14	3	300.--		
226	Dux	San Dona di Piave	Dec. 1	2	200.--		
237	Venezia	Geneva	Nov. 27	1	125.--		
242	Filarmonica	Pietra Ligure	Dec. 8	1	100.--		
233	Moderno	Cuneo	Dec. 17	2	125.--		
243	Nazionale	Bologna	Dec. 11	1	100.--		
234	Rinascente	Bianconvilla	Nov. 8	1	120.--		
245	Valentino	Lomellina	Dec. 23	2	150.--		
			Total Italian Lire 50% on Basis.....		1,320.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS "
MARSEILLES "
ALGIERS "

December 29th 1928

Statement of Account of D. W. GRIFFITH

"LOVE FLOWER"

French Francs

Balance due — Nothing

Collections from December 2nd to December 29th 1928 — Nothing

Nothing

CHARGES AND REMITTANCES

Balance due

Insurance- 50% on 213.28 — 106.64

Balance due LES ARTISTES ASSOCIES — French Francs 106.64

M. D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 49th 19 30

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " 29-5

	Spanish Pesetas
Balance due	Nothing
Collections from December 2nd to December 49th 1930	
50% on 50.--	25.--
	25.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	D.W.GRIFFITH INC.	Spanish Pesetas 25.--

BB

UNITED ARTISTS

Los Angeles, Calif.

Film Rental Report

BARCELONA
(Exchange)

"LOVE FLOWER"
(Name of Production)

Period From dec. 5 nd to dec. 30 th 1926

U. A. - Rent. Rpt. 1

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
74	Moderno	Canet Mar	Dec. 4	4	50.--		
		Total Spanish Feature on 50 % basis.....			50.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 27th 19 48

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER "

EG-5

	Italian Lire
Balance due	Nothing
Collections from December 2nd to December 19th 1948	
80% on 5,500.--	1,150.--
Our Check	1,013.80
	2,163.80

CHARGES AND REMITTANCES

Balance due	1,013.80
Balance due D.W.GRIFFITH INC.	Italian Lire 1,150.--

G.L.

UNITED ARTISTS

Los Angeles, Calif., [illegible]

Film Rental Report

1925
(Exchange)

"THE LOVE FLOWER"
(Name of Production)

Period From Dec. 2nd to Dec. 22th 1926

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Share This	H.O. Y.
134	Centrolago	Lecco	Nov. 4	3	120.--		
110	Italia	Fidenza	Nov. 29	1	125.--		
138	Savoia	Palmanova	Nov. 4	3	150.--		
140	Moderno	Lodi	Dec. 14	3	100.--		
91	Politeama Ripaude	Lugo	Dec. 13	1	100.--		
105	Civico	Albenga	Nov. 27	1	125.--		
133	Sociale	Altare	Dec. 7	1	130.--		
130	Carnaro	Fiume	Oct. 7	4	900.--		
146	Monza	Milano	Dec. 27	2	300.--		
145	Abruzzi	Milano	Dec. 19	4	350.--		
			Total Italian Lire 50% on Basis.....		2,300.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 29th 19 28

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

Spanish Pesetas

Balance due	208.50
Collections from December 2nd to December 29th 1928	
50% on 236.--	118.--
	326.50

CHARGES AND REMITTANCES

Balance due

Cash 208.50

Balance due D.W.GRIFFITH INC. Spanish Pesetas 118.--

BB

UNITED ARTISTS

Los Angeles Associated Inc.

Film Rental Report

BARCELONA
(Exchange)

"AMERICA"
(Name of Production)

Period From Dec. 3 rd to Dec. 29 th 192 6

U. A. Rent. Sht. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	U. S. Y.
155	Flor	Madrid	Oct. 3	5	171.--		
154	Monumental	Las Caldas	Sep. 30	1	85.--		
156	Cine	Gracia	Sep. 30	1	40.--		
159	Cine	Gracia	Sep. 30	1	20.--		
		Total Spanish Pesetas on 50 % basis			316.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE

December 29 th 1948

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

29-8

	Czech Krowns
Balance due	950.--
Collections from December 2nd to December 29th 1948	Nothing
	950.--

CHARGES AND REMITTANCES

Balance due	
Cash	950.--

Balance due — Czech Krowns NO BALANCE

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — December 29th 1926

Statement of Account of D.W.GRIFFITH INC.

"ALBERTA" — 20-6

	Belgian Francs
Balance due	Nothing
Collections from December 2nd to December 29th 1926	
50% on 350.--	175.--
	175.--

CHARGES AND REMITTANCES

Balance due	106.62
Balance due D.W.GRIFFITH INC.	Belgian Francs 68.38

R.V.

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report

BRUSSELS
(Exchange)

" AMERICA "
(Name of Production)

Period From Dec. 2nd to Dec. 29th 1925

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %.
91	Cercle Catholique	Monceau s/Sambre	Dec. 16	1	350.--		
		Total Belgian France on 50% Basis.....			350.--		

RR

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS
LYONS "
MARSEILLES "
ALGIERS "

Exchange

December 20th 1928

Statement of Account of D. W. GRIFFITH INC.

" AMERICA "

55-5

		French Francs
Balance due		Nothing
Collections from December 2nd to December 20th 1928		
LYON	50% on 350.--	175.--

CHARGES AND REMITTANCES 175.--

Balance due Nothing

Balance due D. W. GRIFFITH INC. French Francs 175.--

UNITED ARTISTS

Les Artistes Associés S.A.F.

Film Rental Report 12053

" AMERICA "
(Name of Production)

(Exchange)

Period From Dec.2nd to Dec.29th 192[illegible]

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Paid	M.G.M.
188	Belle Blanche	Sohillighein	Dec. 8	6	350.--		
		Total French Francs on 80% Basis			350.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME PARIS

THE HAGUE EXCHANGE — December 29th 1928

Statement of Account of U.F. GRIFFITH INC.

" AMERICA " — 99-3

	Dutch Florins
Balance due	Nothing
Collections from December 2nd to December 29th 1928	
60 % on 47,50	28,50
	28.50

CHARGES AND REMITTANCES

Balance due	795.12

S.A Balance due N.V. UNITED ARTISTS CORP. Dutch Florins 766,62

UNITED ARTISTS

Les Artistes Associés, S.A.R.L.

Film Rental Report

THE HAGUE (Exchange)

" AMERIKA " (Name of Production)

Period From Dec. 2nd to Dec. 29th 19 28

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Take	H.O. %
6	Amerikain	Schoonmoven	Dec. 1	7	12,50		
9	Luxor	Hoensbroek	Dec.15	7	35,--		
		Total Guilders 60% on basis			47,50		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

February 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT "

30-6

	Belgian Francs
Balance Jan	560.--
Collections from December 30th to February 2nd 1929	
70% on 700.--	490.--
	1,050.--

CHARGES AND REMITTANCES

Balance due	
Cash	560.--
S.A Balance due D.W. GRIFFITH INC.	Belgian Francs 490.--

UNITED ARTISTS

Les Artistes Associés S.A.

Film Rental Report BRUSSELS (Exchange)

"THE RAGING RIDER" (Name of Production) Period From Dec.30th to Feb.2nd 192 9

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Gross Rec'd	H.O. %.
5	Concordia	Renaix	Dec.25	1	350.--		
13	Apollon	Willebroeck	Jan. 1	1	350.--		
		Total Belgian Prmes					
		70% on basis			700.--		

S.A

1929

SCHEDULE OF STOCKHOLDERS AS OF
JANUARY 1, 1929

OF

1929

H. A. GRIFFITH, INCORPORATED

(Before preparing schedule, read instructions on reverse side.)

(EXTRA SHEET TO BE USED WHEN NECESSARY)

NAME	ADDRESS	NO. OF SHARES
Albert S. Adams	2017 Franklin St., Baltimore, Md.	10
Wm. A. Albaugh	6 East Fayette St., Baltimore, Md.	1
Mrs. Catharine A. Allison	Box 66, Brentwood, Md.	20
Clara Ascherfeld	1934 Linden Avenue, Baltimore, Md.	10
H. A. Besson	Box 66, Brentwood, Md.	20
Miss Henrietta Booth	Elkton, Maryland	6
Mary J. Burrows	1405 John St., Baltimore, Md.	10
Miss B. Clare & Miss M. Blanche Briscoe or either of them or the survivor.	849 Park Avenue, Baltimore, Md.	4
John J. Butterweich	402 S. Collington Av., Baltimore, Md.	40
Mrs. Nellie I. Feltner	Hancock, Maryland	5
Jacob Goldfine	101 Baltimore St., Cumberland, Md.	10
Morris Goldman	1605 Linden Avenue, Baltimore, Md.	25
Wm. L. Hammond	335 Potomac St., Hagerstown, Md.	10
Paul G. Hentschel	607 N. Luzerne Av., Baltimore, Md.	10
Jane Palfrey Homer	Riderwood, Baltimore Co., Maryland	20
Frances L. Horner	Rockville, Md.	10
A. Ethel Pope Jones	40th St. & Canterbury Rd., Baltimore, Md.	6
Mary Louise Larcombe	Rockville, Maryland	10
Evelyn Lord	1011 No. Charles Street, Baltimore, Md.	5
Emmert M. Lowry	835 N. Franklin St., Hagerstown, Md.	200
John Luntz, Jr.	Walker Avenue, Towson, Maryland	10
Joseph H. Luscinian,	University Hospital, University of Maryland, Lombard and Greene Sts., Baltimore, Md.	10
Edgar L. McClure	2212 Wahlbrook St., Baltimore, Md.	20
John McCormick	P. O. Box 272, Cumberland, Maryland	20
William A. McLaughlin	1122 N. Eutaw St., Baltimore, Md.	5
M. C. Mules	4106 Falls Road, Baltimore, Md.	5
Miss Marie Pahud	1908 Eutaw Place, Baltimore, Maryland	3
Dorothy Pope	813 Hamilton Terrace, Baltimore, Md.	1
Evangeline Pope	40th and Canterbury Road, Baltimore, Md.	6
Margaret C. Rabold	2214 North Calvert St., Baltimore, Md.	30
Neubert M. Randall	Sparrows Point, Maryland	25
Miss B. Clare Rusk & Miss M. Blanche Briscoe or either of them or the survivor.	1817 Park Avenue, Baltimore, Md.	4
Miss Ruth Seifield	Carl Junction, Maryland	20
Walter K. Strine	30 East Franklin St., Hagerstown, Md.	2
Jesta Warthen	Kensington, Maryland	20
Karl Waterman	Rockville, Maryland	6

Total Class "A" stock issued and outstanding as of Jan. 1, 1929-121,693,
" " " " held by residents of Md. per annexed statement 629

Balance shares held by non-residents of Maryland 121,064

Attest: _____
Secretary

INSTRUCTIONS

1. A true list of stockholders, attested by an officer of the corporation, must be filed in the office of the State Tax Commission with the report of the Corporation.

2. Stockholders are to be segregated under separate headings according to residence in Baltimore City, the several counties and non-residents of the State. Under a ruling of the Commission, dated February 25, 1921, shares held by non-residents of Maryland may be reported as follows: "Non-residents of Maryland.....shares."

3. Except as to non-resident shareholders, the list is to show the names of the stockholders, the places of residence and the number of shares. When stockholders reside in an incorporated City in a County, both the City and the County are to be given. For example—if a stockholder resides in the City of Cumberland, the address is given as "Cumberland, Allegany County." If, however, the stockholder resides in Allegany County, but outside of the incorporated town of Cumberland, or any other incorporated town, then simply "Allegany County."

4. Do not give post office address when it is not in the place of actual residence.

5. Where any stockholder resides in that part of Baltimore County or Anne Arundel County which was annexed to Baltimore City in 1918, the exact residence of such stockholder is to be stated and the number of shares placed in the column headed "No. of shares in New Annex of Baltimore City." This is necessary, as the assessment represented by such shares is only liable to 80 per cent. of the full tax rate of Baltimore City.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SHEET 1

Made in U. S. A.

Form A. P. [illegible]

United Artists Corporation

INTER OFFICE LETTER

Date Aug. 2nd 192[illegible]

FROM: (Office) [illegible] (Dept.) OFFICE MGR. (Name) F. S. HARRIS

TO (Office) [illegible] (Dept.) (Name) H. D. BUCKLEY

We have submitted the production, LAUGH OF THE PAVEMENTS to the local Censor Board, together with copy of dialogue. Following are the eliminations and changes ordered by the Board:

Reel 1 - Cut: "The Count of Armin never marries the mistress of any man, etc."

Reel 2 - Cut: "I assure you, Countess, I had rather marry a woman of the streets, etc." - and insert: "I assure you, Countess, I had rather marry a woman of the gutter."
Cut: "He would rather marry a woman of the streets, etc." and insert: "He would rather marry a woman of the gutter - very well - he shall!"

Cut: All scenes of man and woman standing in doorway where hair is disarranged and woman puts hand to head fixing hair.

Cut: Girl stooping to pick up money, exposing breasts.

Reel 3 - Cut: Man pushing girl's hand away and view of his face following as girl wipes coffee from his lap.

Reel 4 - Cut: Shorten kissing scenes by half.

Reel 8 - Cut: "You once said you would rather marry a woman of the streets, etc." and insert: "You once said you would rather marry a woman of the gutter, well - you have!"

Cut: "From the Cabaret, yes - but not from the street," and insert: From the Cabaret, yes! but not as you want them to believe."

No eliminations or changes in the dialogue were ordered.

FRM:AW

REPLY FROM (Name)..... (Dept.)..... (Date).....192....

INSTRUCTIONS: Originating office will type sheets 1, 2, & 3, sending sheets 1 & 2 to addressee, retaining sheet 3 until reply is received when it may be destroyed. Receiving office will reply directly beneath originating office letter beginning with the word "REPLY" in center of line on sheets 1 & 2;—date and sign with name and department at bottom of page and retain sheet 2. BE BRIEF WITHOUT SACRIFICING CLARITY and the use of more than one set of sheets will be unnecessary in most instances. TO SAVE SPACE, SINGLE SPACE YOUR LETTERS INVARIABLY.

SHEET 4

Made in U. S. A. Form A. U. 10/20/16

United Artists Corporation

INTER OFFICE LETTER Date January 2nd 192 9

FROM: (Office) Boston (Dept.) Office Mgr. (Name) A. L. Gaines

TO (Office) Home (Dept.) Film Service (Name) E. J. Denison

The following eliminations have been made in LADY OF THE PAVEMENTS for Sunday use in Massachusetts:-

Caption, "Non Dieu, etc."; scene showing close-up of Nanon sitting on table with legs crossed, also scene showing her putting money in stocking, in part 2.

Scene showing Nanon and man wrestling on floor, in part 3.
Scenes showing close-ups of Nanon sitting on bed and fitting on shoes and also showing her posing near window, in part 5.

E. Premier

REPLY FROM (Name)..... (Dept.)..... (Date)..... 192....

INSTRUCTIONS: Originating office will type sheets 1, 2, & 3, sending sheets 1 & 2 to addressee, retaining sheet 3 until reply is received when it may be destroyed. Receiving office will reply directly beneath originating office letter beginning with the word "REPLY" in center of line on sheets 1 & 2;—date and sign with name and department at bottom of page and retain sheet 2. BE BRIEF WITHOUT SACRIFICING CLARITY and the use of more than one set of sheets will be unnecessary in most instances. TO SAVE SPACE, SINGLE SPACE YOUR LETTERS INVARIABLY.

PATRONS ARE REQUESTED TO FILE THE COMPANY BY TELEGRAPH AND CABLE INSTRUCTIONS FOR DELIVERY

CLASS OF SERVICE

This is a fullrate Telegram or Cable gram unless its de ferred character is indicated by a suitable sign above or preceding the address

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1939 JAN 5 PM 11 09

XS

SCAN 91 NL=HOLLYWOOD CALIF 5

RAYMOND A KLUNE=

D W GRIFFITH INC ROOM 501=729 SEVENTH AVE NEWYORK NY=

MR GRIFFITH HAS NOT BEEN IN OFFICE SINCE FRIDAY WILL BE IN TOMORROW HAS NOT DECIDED ON SONG YET STOP LEWEE INFORMED US THIS MORNING THAT SCHENCK HAD OKAYED RELEASE OF OUR PICTURE HERE ON SIXTEENTH AND IN DETROIT ON EIGHTEENTH SMITH THINKS IT IMPOSSIBLE GRIFFITH WILL TAKE IT UP TOMORROW STOP TELEPHONE MINNIE WEBSTER MR GRIFFITH WILL NOT BE EAST IN TIME TO TESTIFY HER TRIAL STOP MR GRIFFITH HAS MADE RESERVATIONS TO LEAVE TOMORROW NIGHT WITH SCHENCK HOWEVER HE MAY NOT GO WILL ADVISE YOU TOMORROW IN DETAIL REGARDS=

A FERRERO.

Telephoned
E K Conway
Jan 4 39

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

INTER OFFICE RUSHGRAM

To Mr. Nic Hopkins

From Mr. Emil C Jensen Date Jan. 5, 1938

(error for 1937 - ed.)

LADY OF THE PAVEMENTS

In accordance with our verbal agreement of even date, the following plan of our budget on LADY OF THE PAVEMENTS has been arranged.

35,000 illustrated books as per dummy submitted		$14,465.00
of these, to be mailed to exhibitors .	1000	
foreign department	3500	
balance to be turned over to your department for exploitation, radio hookups, branches, etc	31000	
	35000	
35,000 reproductions of oil painting on Lupe Velez		3,175.00
For exploitation men to cover approximately 25 Cities		5,000.00
For theatre appropriation		7,500.00
to be divided approximately for New York	$3100.00	
Los Angeles	2000 00	
Chicago	1000 00	
Detroit	1000 00	
Balance as needed.		
Incidentals, photos for radio etc		500 00
Approximate mailing of books and reproductions of oil painting together with the container		2,000 00
TOTAL		$ 32,640 00

Please sign copy attached for our files and retain original with both signatures for your files.

EMIL C. JENSEN

Charge to the account of R. A. [illegible], Inc.

Form 1201A

WESTERN UNION

NO. CASH OR CHG.

CHECK

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Jan. 4, 1939.

Miss A. Ferrero
United Artists Studio
Hollywood, Calif.

Emphatically do not make out check I will take care matter later Regards

R. A. Klune

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
DAVID O. SELZNICK
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

January 4th, 1929

D. W. Griffith, Inc.,
United Artists Studios,
Hollywood, California

Gentlemen:

The Allied Producers & Distributors Corp., incorporated under the laws of the State of Delaware, was dissolved on January 18th, 1927.

Before the dissolution of the Allied corporation, its officials claimed a rebate of tax for the year 1924, and we understand that the United States Treasury, Department of Internal Revenue, is now ready to refund this tax, amounting in all to $485.52, which is to be divided equally among the stockholders, viz:

Mary Pickford
Charles Chaplin
Douglas Fairbanks
D. W. Griffith, Inc.

You no doubt received a letter from the Treasurer's Department stating that they are ready to pay this refund of $121.38, plus interest in the amount of $26.52, upon evidence from the respective stockholders that that amount is due them.

Certificates of the Allied Producers & Distributors Corp. were taken out in the name of the producers, but shares were never issued but kept in the treasury of the United Artists Corporation, therefore, it is the opinion of our General Counsel, that inasmuch as the United Artists Corporation had to bear the profit or loss of the Allied corporation, the refund of tax is rightly due the United Artists Corporation, Accordingly, we would appreciate it if you will please notify the Treasurer's Department to pay you the refund, plus interest ($147.90) and on receipt of same would be pleased to have your check for a like amount.

Yours very truly,
UNITED ARTISTS CORPORATION

Vice President-Treasurer
Arthur W. Kelly

AWK G

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTIONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fullrate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

WESTERN UNION

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WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 JAN 5 AM 12 30

,SE74 57 NL=HOLLYWOOD CALIF 4

RAYMOND A KLUNE,D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

XD

MAKE RESERVATIONS FOR MR GRIFFITH AND WILLARD SUITE FOR MR GRIFFITH AND ROOM WITH BATH FOR WILLARD HOTEL UP TO YOU STOP MR GRIFFITH DECIDED ON NENA STOP MR GRIFFITH WILL TAKE UP MATTER OF OPENING LOSANGELES WITH SCHENCK STOP SCHENCK ALSO LEAVING TONIGHT STOP ADVISE SMITH AS SOON AS YOU LEARN RELEASE DATES REGARDS FROM BUNCH=

A FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

DAY LETTER
COLLECT

Jan. 7, 1929

Mr. M. C. Levee,
United Artists Studio
Hollywood, Calif.

Will complete sound and music be transferred to discs for Lady of Pavements on Coast or will sound track be transferred to picture film as Fox method upon completion of synchronization stop United Artists here not clear on this and are expecting picture to come from Coast complete with sound records for distribution stop Wire this information and time of completion stop Kindest regards

R. A. Klune

Form 1201A

Charge to the account of $

WESTERN UNION

NO. | CASH OR CHG.

CHECK

TIME FILED

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NIGHT LETTER Jan. 7, 1929.

Collect

Mr. James J. Quinn
United Artists Studio
Hollywood, Calif.

Keep in touch with Lewis and as soon as synchronization is okay get sound negative and advise me when you can ship sound prints stop Will wire you tomorrow censor eliminations so you can make substitutions stop Could proceed with foreign negative as soon as convenient Regards

H. A. Klune

Form 1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at Room 505, 729 SEVENTH AVE., N. Y.

1 JN FLW 29

CHICAGO ILL 1252P JAN 7 1929

RAYMOND KLUNE

RM 501 729 7 AVE

YOU CAN ANNOUNCE TO ANYONE INTERESTED INCLUDING PRESS THAT WE ARRIVE ON CENTURY WITH MR SCHENCKS PARTY TOMORROW MORNING IF WE CAN CARVE OUR WAY OUT OF ICE REGARDS

WILLARD GRIFFITH

225P

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
DOUGLAS FAIRBANKS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
HAROLD LLOYD
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

January 7th, 1929

Miss G. M. Conway,
c/o D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City

My dear Miss Conway:

Herewith please find check in the amount of $147.90, to the order of D. W. Griffith, shareholder of Allied Producers & Distributors Corporation, Dissolved, from the Treasurer of the United States, being refund of 1924 taxes, plus interest.

As the United Artists Corporation was fully responsible for this corporation, and the stock of the corporation never issued to the respective producers, United Artists is entitled to this refund. We are securing a similar refund from the other shareholders.

Will you kindly have Mr. Griffith endorse the check, as per the face of the check, endorsing same over to the United Artists Corporation, or otherwise, let us have Mr. Griffith's personal check for this amount.

Very truly yours,

UNITED ARTISTS CORPORATION

Vice President-Treasurer
Arthur W. Kelly

Encl
AWK G

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CHECKING AND SIGNIFYING CONDITION OF SERVICE

CLASS OF SERVICE

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WESTERN UNION

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

CB108 49 NL=HOLLYWOOD CALIF 7

R A KLUNE, UNITED ARTISTS EXCHANGE=
729 SEVENTH AVE NEWYORK NY=

COMPLETED SOUND AND MUSIC WILL BE TRANSFERRED TO DISCS FOR LADY PAVEMENTS AND ALL RECORDS NECESSARY FOR DISTRIBUTION WILL BE MADE HERE STOP EXPECT TO START RECORDING WEDNESDAY NIGHT STOP HAVE COMMITTED OURSELVES TO HAVE PICTURE READY FOR DETROIT SHOWING JANUARY TWENTY FIFTH AND LOSANGELES JANUARY TWENTY THIRD REGARDS=

M C LEVEE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Collect
Day Letter

Jan. 8, 1929

Miss A. Ferrero
Feature Productions, Inc.
United Artists Studio,
Hollywood, Calif.

Send airmail immediately English translation of what Lupe says to artist in cabaret stop This very important even if you have to secure translator stop Regards

R. A. Klune

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT

CARL E. MILLIKEN
SECRETARY

OFFICE OF THE PRESIDENT

January 8, 1929

Mr. D. W. Griffith,
D.W.Griffith, Inc.,
729 Seventh Avenue,
Room 501,
New York City.

Personal

Dear Mr. Griffith:

My attention has been called to violations of the spirit of the new Formula. We all remember that the new Formula was developed after months of negotiation with the Authors' League in order to help save to any writer any dramatic ideas worthy of saving if entirely separated from such context as made screen production impossible. The major purpose of the new Formula was to take care of such dramatic values as might be in books and plays that had not been through the old Formula, but it was understood, of course, that there might be a few instances where dramatic incidents in books and plays that had been through the old Formula could possibly be saved. It was very much desired that such attempts would be few, indeed. It was recognized by everyone that in every case a great danger lay in the exploitation, and that danger has been with us.

I have seen no instance of such gross violation of the spirit of the new Formula as is indicated in the copy of the enclosed advertisement from the Duluth Herald of December 30, 1928. While this example is extreme, it is yet the type of trouble that must come where books or plays are revived which did go through the old Formula. There are only a few of these books and plays left that anyone has ever even discussed the possibility of filming, and while technically under the new Formula it may be possible in some cases so to rewrite them as to save the dramatic values, as a matter of policy it is much better to avoid the danger.

I earnestly urge thought by you in this connection. Such an attitude is in no way unfair to all the values brought to authors under the terms of the new Formula as set out in the agreement with the Authors' League dated December 15, 1927, as such agreement applies especially to the books and plays produced or considered since that time. A copy of this agreement is enclosed again for your convenience.

With kindest personal regards, I am

Sincerely yours,

Will H. Hays

DULUTH MINN HERALD DEC 30 1928

'S STRAND BILL

Pioneer Retires.

Sherige Magnusson has retired as head of the Swedish cinematograph industry. Magnusson has been termed the pioneer of the Swedish film industry. He remains on the board of directors, but only in the capacity of adviser. Reports are that the long feud between Magnusson and Ruben-son, the latter the same time local representative in Svensk Filmindustri for Krueger, the match king, resulted in Magnusson's retirement.



the GARRICK

Takes Pardonable Pride in Presenting

MICHAEL ARLEN'S

Sensational Story and Stage Success

THE

GREEN HAT

Presented as

"A WOMAN OF AFFAIRS"

WITH

GRETA

GARBO

JOHN

GILBERT

LEWIS STONE, DOROTHY SEBASTIAN

JOHN MACK BROWN,
DOUGLAS FAIRBANKS, JR.

Musical Accompaniment by Garrick Orchestra

COMEDY
MAX DAVIDSON
'THE BOY FRIEND"

SE HEAR!
ON THE PERFECTED VITAPHONE
The International Singers

LELAND McEWEN
"I'M SORRY SALLY"

HARRY ROSE VAN and SCHENCK
GRACE ROGERS
WALT RESSNER and his CAPOTALIANS

GARRICK ORCHESTRA

PRESENTING A MEDLEY OF MUSICAL SURPRISES

MEMORANDUM between the Authors' League of America, The Dramatists' Guild of The Authors' League, The Authors' Guild of the Authors' League and the Motion Picture Producers and Distributors of America, Inc.

NEW YORK CITY
December 15, 1927

154

For the purpose of encouraging writers of books and plays to continue to furnish and still further to increase the supply of proper material for screen use; to give authors adequate protection in negotiating for the sale of their material; to further emphasize the recognition of the proper property rights of authors and dramatists; and to insure a still greater quantity of suitable motion pictures,

The Authors' League of America, including the Authors' Guild and the Dramatists' Guild, now join with the Motion Picture Producers and Distributors of America, Inc., in the formula and plan hereafter set forth.

The Motion Picture Producers and Distributors of America, Inc., reiterates its purpose as indicated in its resolution passed on June 24, 1924:

> "to avoid the picturization of books and plays which can be produced only after such changes as would leave the producer subject to a charge of deception, to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, and to prevent misleading, salacious or dishonest advertising."

The formula of the Motion Picture Producers and Distributors of America, Inc., for rejecting salacious books and plays now is as follows:

> **"When any company member of the Motion Picture Producers and Distributors of America, Inc., is offered the screen rights to a book or play of a questionable nature its representatives immediately inform the offices of that Association; and if the judgment of the member company to the effect that the picturization of the subject is inadvisable is confirmed, a notice is sent to all the other member companies giving the name of the objectionable book or play; and such company members thus having their attention directed to the subject in question have the opportunity of avoiding the picturization of the novel or play."**

The formula hereafter will operate as follows:

(1) As is now the case, a company member will notify the Association if offered the screen rights to a book or play that the member believes to be unsuitable for the screen.

(2) The Association, as at present, with the assistance of other members of the Association and other authorities shall investigate the story which has been deemed by such members unsuitable for the screen. In addition, the Association shall hereafter notify the author of the story who may present to the Association his reasons why the story shall not be rejected.

(3) If it is decided that the story is suitable for the screen, the author and the company or companies that suggested its rejection shall be so notified.

(4) If it is decided that the story is unsuitable for the screen, the author and all the member companies of the Association shall be notified.

(5) After a story has been rejected the author may prepare a new story, with the unsuitable material removed and with a new title (written notice of which shall be given to the Association by the author) and which title does not in any way suggest the old title, but using such dramatic incidents and interest as may be used and making certain the elimination of the unsuitable material. Then the author may submit such new story to producing companies for picturization, as in the original instance, with the distinct understanding that it shall not be publicized nor advertised in any way that will connect the new story with the old and that it shall not be presented in any way that would mislead theatregoers.

This agreed plan will insure the supply of wholesome and expertly prepared screen material by permitting the author of a book or play which has been rejected as unsuitable for the screen, to submit a new story under a new title which in no way suggests the old title, containing all that is suitable in the original story and omitting all that is unsuitable for the screen. If the story is accepted and produced it will be advertised as an entirely new story and will not be presented as an adaptation or a revised version of the rejected story. In none of the publicity or advertising will mention of the rejected book or play be made. The production will be a picture made from the

new story and it will stand on its own feet as such. Theatres will then be prevented by contract from misleading the public by suggesting in any way that the new story is related to the book or play which may have acquired a reputation as such but which has been considered unsuitable as screen material.

Owen Davis
President, Dramatists' League of America

George Middleton
President, Dramatists Guild

Inez Haynes Irwin
President, Authors' Guild

Will H. Hays
President, Motion Picture Producers and Distributors of America, Inc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7900

United Artists Corporation

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DAVID WARK GRIFFITH
SAMUEL GOLDWYN

January 6th, 1929

D. W. Griffith, Inc.
729-7th Avenue (501 Room)
New York City.

Gentlemen:

Publix Theatres in Winter Haven and Avon Park, Fla. were sold on November 17th, 1928 to E. Williamson.

Publix Theatres in New Smyrna, Fla. were sold on November 1st, 1928 to A. T. Hayes.

Publix Theatre in McAlester, Okla. was sold December 22nd, 1928 to R& R. Theatre Enterprises.

These four towns are permanently out of the Publix Basic Contract.

The Publix theatre in Lakeworth, Fla. was blown down by a storm on September 16th, 1928, and this town will be out of the Publix Basic Contract until such time as the theatre is rebuilt by Publix.

Very truly yours
UNITED ARTISTS CORPORATION

N. A. Thompson

Sales Controller

MAT:LF

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTIONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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DL = Day Letter
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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 JAN 9 PM 11 47

3CE4 122 NL=HOLLYWOOD CALIF 9

RAYMOND KLUNE, D W GRIFFITH CORP=
729 SEVENTH AVE NEWYORK NY=

AM IN IMMEDIATE NEED OF TRAILER MATERIAL BOTH SOUND AND SILENT STOP VICTOR RECORD EXECUTIVE SEEING ME SATURDAY REGARDING MAKING RECORD OF LUPE STOP LUPE APPEARS OVER RADIO KFI SATURDAY NINETEENTH AT TEN THIRTY PM STOP PLANNING TO MAKE A RECORD OF HER HALF HOUR BEFORE THE MICROPHONE WHICH CAN GO OVER OTHER RADIOS STOP THIS IS A NEW STUNT AND PROMISES MUCH ASK SHAPIRO IF THIS WOULD NOT MAKE A GOOD AUXILLIARY SERVICE TO GO WITH PICTURE STOP COST TO US WILL BE ABOUT TWENTY FIVE DOLLARS STOP WE HOPE TO ACCOMPLISH THIS BY HAVING RADIO SET BROADCAST LUPES HALF HOUR INTO RECORDING MICROPHONE AT ONE OF OUR SOUND STAGES STOP INDICATIONS ARE WE WILL HAVE PROFITABLE OPENING HERE BEST REGARDS=

MILES.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 S

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Received at 40 Broad Street, (Central Cable Office), New York, N. Y. ALWAYS OPEN

1929 JAN 9 PM 6 32

SV443 41 NL=HOLLYWOOD CALIF 9

RAYMOND A KLUNE .D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

PLEASE PLACE ORDER WITH LABORATORY HERE FOR ONE MASTER PRINT STOP ALSO PLACE ORDER FOR ADDITIONAL PRINTS AS PICTURE OPENS HERE TWENTY THIRD AND DETROIT TWENTY FIFTH STOP LABORATORY WILL HAVE MASTER PRINT READY MONDAY THEREFORE SEND ORDER TO THEM REGARDS=

A FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Charge to the account of

$

WESTERN UNION

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Collect
Night Letter Jan. 10, 1929

Mr. John P. Miles
Feature Productions,
United Artists Studio
Hollywood, Calif.

Sound trailer not available for several weeks Have theatre communicate with local national screen service for silent trailer stop Victor record and broadcasting good idea Advise when [redacted] you close Victor deal stop Regards

R. A. Kluno

January 10, 1939.

[illegible]

[illegible]	[illegible]		[illegible]	[illegible]	[illegible]	[illegible]
LOVE FLOWER	$ 340,[illegible].00		$[illegible].39	$34,010.39	$37,010.49	39,106.14
SAY HONK HAVE	723,040.00		120[illegible].49	$[illegible],[illegible].00	$,070,774.00	($1[illegible],[illegible]74.07
MIRAGE AVENUE	337,180.19		72[illegible].18	670,817.11	000,014.07	100,[illegible].06
[illegible]	040,010.00		00[illegible].00	1,[illegible],400.00	1,070,000.00	400,000.00
[illegible] H.	000,[illegible].04		00[illegible].41	1,[illegible],000.00	701,000.00	010,701.07
[illegible]	400,000.00		72[illegible].00	700,004.00	000,001.00	170,[illegible].07
[illegible]	700,010.00		00[illegible].70	1,[illegible],001.00	014,071.70	00,[illegible].01
LIFE	000,004.00		00[illegible].00	[illegible],[illegible].01	[illegible],700.04	70,010.14
SALLY	340,000.00	(1)	00[illegible].00	1,000,106.10	000,000.00	[illegible],000.00
[illegible] LOVE	010,000.00		01000.00	(5) 000,004.40	See note	
[illegible] [illegible]	(2) 070,000.00		02000.00	(4) 004,004.01	" "	
	$5,[illegible],[illegible].00		710,410.77	12,[illegible],[illegible].00	6,[illegible],[illegible].04	3,[illegible],[illegible].04

Above costs do not include Exploitation losses or advertising

Notes:

(1) Estimated

(2) Including synchronization

(3) Released ten months

(4) " four "

(5) "EAST" includes Roadshow profits of $1,072,121.24

Charge to the account of $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

January 11, 1929.

NIGHT LETTER
COLLECT

Mr. James E. Smith,
Feature Productions, Inc.,
United Artists Studio,
Hollywood, Calif.

Be sure no sound prints are shipped until you personally recheck negative with master sound print used by Riesenfeld after synchronization is finished stop Regards

R. A. Kluns

Form 1228 A

Charge to the account of $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

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NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

DAY ~~NIGHT~~ LETTER
COLLECT

Jan. 11, 1929.

Dr. Hugo Riesenfeld,
Feature Productions, Inc.,
United Artists Studio,
Hollywood, Calif.

Believe it important in synchronization that Lupes singing diminish in volume when we go away from her and increase when we return to close views particularly so in musicroom and distant views on yacht stop Newyork seems great Wish you were here Kindest regards

D. W. Griffith

January 11, 1929.

Mr. F. A. Bonsh,
United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Bonsh,

Until further notice please do not make any further payments to Mr. S. K. Jacobs of foreign income on "ONE EXCITING NIGHT". You will please hold this money in your office and we will advise you regarding its disposition in the near future.

Very truly yours,

D. W. GRIFFITH, INC.

RAK/CC

Phone GRanite 9111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

January 12,
1928

(error for 1929) -ct

Dear Raymond:

I have just had a talk with George Morton of the Victor Talking Machine Company and I believe now the deal to record Lupe's voice in connection with out picture is off, although he promises to recommend it to his Camden office.

Morton was afraid that we were to late for the Victor company to profit on the tie-up. It seems that it would take them at least six weeks to get their records on the market, and they would have to drag Lupe all the way to Chicago for the stunt.

And he seemed to think that there would be little in it for Victor because of the fact that the theme song and picture have two different titles.

However, he affirms that the deal would have gone through had his office been notified a month ago and in that connection I want you to realize that I have taken this matter of recording up with New York at least six times.

That matter, at least, is out of the way.

Though nearly two weeks off, I have a strong hunch that we are going to have a glorious week or two of business with the picture when it shows here. The nut on the theatre has been reduced to something like $7,000 and they are beginning to show some signs of imagination and activity.

If there is anything I can send New York for the opening there, and anything I can do for you personally here, please let me know.

John

I think that Emil Jannings exemplifies the terrific importance of Power as well, if not better, than any other human being that has ever acted before the camera. I remember, for instance, that scene in "Variety" where he comes in to face, or rather I should say to back, his partner who has betrayed him. Jannings in this scene not only held me by his face but he held me by his back. There were interminable moments of suspense, but none of it was tiresome drama due to that terrific picture of human power, of human passion as portrayed by Jannings.

Until the time that Jannings gave his tremendous human characterizations the successful formula in the making of most motion pictures was the namby-pamby story of love between young lovers, but Jannings' portrayal of Power, of life and humanity, almost at a blow, wiped this away, for which let us all be duly thankful.

The greatest ambition of the stage or screen is to portray characters, human beings. In my opinion one of the greatest weaknesses and commonplace attributes of motion pictures is the playing on the success of a personality. A young, pretty girl - a handsome boy - this was enough to show in a motion picture to bring success. While I have nothing to say against it, for what is better to look at than beautiful youth, still the real height of an actor's profession is to portray a character, to take a thing written by an author and translate it into a vibrant, living human being. Not to play oneself, but by the tools of the art that belongs to the acting profession to carve out a character, a real human being, to make out of nothing real live flesh to emblazon screen or stage.

One may reach success through personality but one can only reach fame and greatness by ability to portray character and to translate, in their own characterizations, human beings to other human beings, and to do it so as almost a miracle that one man could have done this and certainly it has been done by Will Jennings.

Whether motion pictures is or is not an art is a disputed question, but one thing cannot be disputed - there are millions and millions of human beings in all countries and all places that have seen the performances of Will Jennings and I will bet my last penny that there are very few out of those millions that will ever forget them. Power - understanding - life, a great translator, one who is able to make something out of nothing. Genius is a human phrase, talented does not say enough. We rather hesitate to say the word artist, it sounds so weak and tame, but artist he is and to a great translator of character, of power, of humanity and life we gladly offer our tribute and our best wishes.



Hotel Astor
TIMES SQUARE
New York

From A Mussenheim

The one thing in acting on the stage, and even more so in motion pictures, is power. Tempo and rythm, plot and story are all important, but the most important of all is power, power, that tremendous virility [redacted] in an [redacted] actor or actress that enables him to hold an audience every moment of the [redacted] play. You may have [redacted] beauty, poetry and all the other qualifications that go to the making of a successful stage play or motion picture, but unless you have power, all your hard work has gone for nothing.

And it is Emil Jannings who exemplifies the terrific importance of power as well, if not better, than any other human being that has ever acted before the camera. I remember, for instance, that scene in "Variety" where he comes in to face, or rather I should say to back, his partner who has betrayed him. Jannings in this [redacted] scene not only holds you by his face but he holds you by his back. There are interminable moments of suspense but none of it is tiresome due to that terrific picture of human power, of human passion as portrayed by Jannings.

Until the time that Jannings gave his tremendous characterizations, the successful formula in the making of most motion pictures in America was the namby-pamby story of love between young lovers, but Jannings' portrayal of power, of life and humanity, almost at a blow, wiped this away, for which let us all be duly thankful. A list of the stars of today will be found to be crowded with the names of those who portray characters and headed, of course, by Emil Jannings.

One of the greatest weaknesses and commonplace attributes of motion pictures is the playing on the success of a personality. A young, pretty girl - a handsome boy - this was enough to show in a motion picture to bring success. While I have nothing to say against it for youth is beautiful to look upon, still the real height of an actor's profession is to portray a character, to take a thing written by an author and translate it into a vibrant, living human being. Not to play oneself, but by the tools of the art that belongs to the acting profession to carve out a character, a real human being, to make out of nothing real live flesh to emblazon screen or stage.

A round-faced man, with a thick body, and moving towards middle age, appeared in motion pictures several years ago and immediately stepped one of the biggest gaps in motion picture artistry. He was obscure; he was German; he was a type unfamiliar to American audiences. In him was every conventional reason for failure before the camera. His name was Emil Jannings.

At this time, the American producers were seeking stars, a Valentino or a Wallace Reid or a Barthelmess, some trim-bodied youth with handsome features and a romantic appearance. Scouts, with millions of dollars for propaganda behind them, were turning their eyes to boys with their first beards as eligible material for the future great. Not one eye turned towards Emil Jannings.

This rolling , powerful body, this heavy neck, these small eyes with their persistent look came from Somewhere in Germany at a time when no Adonis from the Fatherland would have been welcomed as a cinema star amid the lingering hatreds of War. Yet the electric signs over the theaters of the world flash a name today that commands instant respect and admiring attention: the name of a fat Nobody from Berlin, ten years ago.

What his long training may have been, or what his local reputation onthe German stage, these are but back-shadows of a career which we consider now as beginning with his appearance as a screen actor addressing the world.

He came unannounced, but there was a power in his stride that shook the screen, and there was the thunder of authority in his person that made everyone connected with the motion pictures realize [redacted] a new force had arrived.

Until there was Jannings, the screen had limited itself largely to three fields, comedy, the spectacle, and romantic drama. The stars were those whose special appeal fitted these productions. The public had become so loyal to these stars that producers thriftily and sensibly hesitated to risk large sums in productions that did not include them.

This condition had left one gap in the medium of story telling on the screen, one of which every director was conscious, and resentfully avoided. It was a very great weakness, and one that brought despair to many directors.

It was this: the screen public would not accept a sz character actor capable of portraying the drama of mature life, as the leading figure in a story. There were two temporary exceptions: Mr. William Hart in western stories, and Mr. Frank Keenan. But in effect, an enormous field of drama was closed to the American producers.

Here, then, was the triumph of Jannings. He broke through this Forbidden Land. I t took genius to do it, and I believe only German genius could have achieved it. And by doing it, Emil Jannings takes rank not only as a great acting genius, but also as one of the real historical benefactors of the cinema. This man should live on as a Titan as long as there are memories of the screen.

The reason a German genius is mentioned, is that it has the quality of pressure, which was most vital in the victory of Jannings' Because of their national problems thru through generations, the German mind is less susceptible to quick impressions than the American, and I believe most other nationalities. The German dramatists and the German actors therefor acquired a technique of pressure which would make vivid and lasting the points they were developing in their stories.

The American character actor has decision in his work, and he is not without force, but it is largely a deft force that may be best expressed as a "punch". The German actor, as exemplified so splendidly by Jannings, has the power of sustained force, a constant pressure that may flow with mobility but is nevertheless always active. The American actor rises to situations with ~~fmax~~ force, but Jannings proceeds with force from the first glance of his introduction to his fade-out. Even in scenes of gayety or trivial incidents, this flow of force never sags or expires.

This is a colossal weapon, and only the great Jannings has had it in such control that he could bludgeon his way through the old traditions and prejudices, until he has taken his place among the stars...not with them, however, for he sits apart, the most powerfully dramatic personality the cinema has produced.

What this man has done is now obvious when one glances at the number of character players who have risen to the position of celebrities. Until Jannings pounded his great gifts of acting and personality into the

public favor, making the audiences like, suffer and rejoice with him in the strenuous and triumphs of mature life, the character actor was of minor importance. And he is now among the most favored of the screen.

I cannot say whether there is any actor more popular than Jannings, but I can say there is none more important.

It seems to me that the success of Emil Jannings in America was almost a miracle. We must remember that the great World War had instilled all sorts of prejudices and hatreds between nations. In these United States there are some twenty millions of people, German born or of German descent. German comedies and German comedians had been almost the best loved - witness Weber and Fields - of any form of entertainment in America. When the war came it changed all. This is not a psychological analysis of the wrongs and rights of the war, but I think mention of it does help to pay tribute to a man. It was only a few years after the time when the animosity started by the war was at its height - only a few short years before the German people had been considered our enemy and like all enemies guilty of various sorts of terrible things - that one of these Germans came to America and here became sort of an institution, artistically speaking. He was none other than Emil Jannings.

The one thing in acting on the stage, and even more so in motion pictures, is power. Tempo and rythm, plot and story are all important, but the most important of all is power, power, that tremendous virility in an actor or actress that enables him to hold an audience every moment of the play. You may have beauty, poetry and all the other qualifications that go to the making of a successful stage play or motion picture, but unless you have power, all your hard work has gone for nothing.

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The National Board of Review
of Motion Pictures

ESTABLISHED BY THE PEOPLE'S INSTITUTE
70 FIFTH AVENUE
NEW YORK N. Y.

TELEPHONE ALGONQUIN 8444

WILLIAM A. BRADY, Honorary President

January 12, 1929

Albert H. T. Manshaf, Esq.
130 West 42nd Street
New York City

My dear Mr. Manshaf:

With reference to our telephone conversation yesterday, as I told you, the National Board for its twentieth anniversary is taking over the Little Carnegie Playhouse, the theatre with which Mr. Otto Kahn is associated, for the evening of Thursday, January 24th. Our purpose is to discuss the topic "The Art of the Motion Picture Today and Tomorrow" through addresses by two prominent critics and students of the screen. These addresses will be to illuminate the achievements illustrated by four or five outstanding pictures of all time. In this film program we wish to include the whole ride of the Ku Klux Klan sequence from "The Birth of a Nation" and, if possible, the palace festival sequence from "Intolerance". The first sequence is intended to disclose Mr. Griffith's early use of cinematic technique which is now accepted as the basic technique of film production. The other sequence, that from "Intolerance", is intended to disclose Mr. Griffith's superb use of rhythmical mass movement. I may add that these two great films of Mr. Griffith's, so far outstanding in their time and still so tremendously important in tracing the art development of the motion picture, are the only two examples of American film art which will be shown.

At our twentieth anniversary we wish, through the above means and by having Mr. Griffith as a guest of honor at the Annual Luncheon at the Waldorf, to give him all due credit for the basic and enduring contribution which he has made to cinematic art.

We shall therefore be grateful indeed if through your courtesy and that of your associates, you can make available the sequences requested above from "The Birth of a Nation" and "Intolerance" for inclusion in our program on the evening of Thursday, January 24th, when this program will be shown to an invited audience composed of our members and the delegates of our affiliated committees coming to New York for our Conference from all parts of the country

It will be extremely helpful if you will let me know about this as early as possible in order to facilitate our arrangements.

When the invitations are printed for our Annual Luncheon on Saturday, January 26th, we shall take great pleasure in sending two to you. We hope to have you with us on that day.

With kindest personal regards,

Sincerely yours,

William A. Brady

Executive Secretary

The National Board of Review

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MUSEUM OF MODERN FILM LIBRARY

Better Films National Council

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Miss Linda A. Eastman, Librarian, Cleveland Public Library, Cleveland, O.
Miss Alice B. Evans, California Representative Writers' Clearing House, Hollywood, Cal.
Dr. Franklin H. Giddings, Professor of Sociology and History of Civilization, Columbia University, New York, N. Y.
Prof. Henry David Gray, Dept. of English, Stanford University, Cal.
Mrs. H. G. Grover, President, Better Films Committee, Rutherford, N. J.
Mrs. James E. Hayes, former Recording Sec'y General Federation of Women's Clubs, Montezuma, Ga.
W. P. Hobby, former Governor of Texas, Beaumont, Texas
Mrs. Stephen E. Hopkins, Americanization Committee, Rhode Island Society of Colonial Dames, Providence, R. I.
Rev. Charles S. Jones, Highland Park, Congregational Church, Highland Park, Mich.
Miss Olive M. Jones, Vice-President National Education Association, New York, N. Y.
Rev. J. Caleb Justice, Congregational Church, East Braintree, Mass.
Howard Kennedy, Vice-President, Peters Trust Co., Omaha, Nebr.
Dr. George W. Kirchwey, Department of Criminology, New York School of Social Work New York, N. Y.
Miss Bertelle Lyttle, Chairman of Bulletin Committee, Cinema Club, Cleveland, O.
J. E. McCulloch, Secretary, Southern Co-operative League, Washington, D. C.
Mrs. Thomas McGoldrick, Regent Brooklyn Circle, International Federation of Catholic Alumnae, Brooklyn, N. Y.
Mrs. Arthur W. Marsh, Worcester, Mass.
Mrs. F. D. Merritt, Lecturer, Auburn, Washington
Mrs. Bloomfield Moore, Corresponding Sec'y, Indiana Indorser of Photoplays Indianapolis, Ind.
Mrs. Frederic I. Mosher, Chairman of Motion Pictures, Maryland State Federation of Women's Club, Baltimore, Md.
Mrs. Virginia Palmer, President, Colorado Congress of Mothers and Parent Teacher Associations, Denver, Colo.
Mrs. J. A. Parham, President, Better Films Committee, Charlotte, N. C.
Miss Alice Pettus, Chairman, Better Films Committee, Anniston, Ala.
Mrs. John Phillips, Chairman, Motion Picture Committee, Memphis, Tenn.
Miss Margaret P. Rae, District Superintendent of Schools, New York City, and Chairman, Committee on Character Education, Society for Experimental Education
Mrs. M. Earl Robbins, First Vice-Pres., Indiana Indorsers of Photoplays, Indianapolis, Ind.
Mrs. David Ross, President, National Indorsers of Photoplays, Indianapolis, Ind.
Rev. Roy L. Smith, Simpson M. E. Church, Minneapolis, Minn.
S. L. Staples, Former Secretary of State, Austin, Texas
Mrs. Clarence S. Steward, Chairman of Applied Education, Margaret Henry Endowment Fund., Chattanooga, Tenn.,
Mrs. Walter L. Stout, Sub-chairman of State Parent-Teacher Association, Aberdeen, Wash.
A. W. Taylor, Board of Temperance and Social Welfare, Disciples of Christ, Indianapolis, Ind.
Mrs. Millie R. Trumbull, Secretary, Industrial Welfare Commission, Portland, Oregon
Dr. Francis Tyson, Department of Economics, University of Pittsburgh, Pittsburgh, Pa.
Rev. Joseph T. Ware, St. Andrew's Protestant Episcopal Church, Birmingham, Ala.

STAFF

Wilton A. Barrett.....Executive Secretary
Bettina Canczy.....Better Films Secretary
Alfred B. Kuttner.....Review Secretary
Frances C. Barrett.....Membership Secretary
Louise H. Gartner.....Asst. Membership Secretary

January 17, 1929.

Mr. J. P. Gallahan,
Business Manager, "La Presse",
Montreal, Quebec, Canada.

Dear Mr. Gallahan,

The new overcoat, a package and the writer arrived in the supposedly dry United States Monday, January 7th as scheduled, with no particular dramatic happenings during the trip, other than the few minutes of suspense when the customs officials came through the car on the lookout for opium, liquor or what have you that you should not have.

Mr. Griffith arrived from Los Angeles on Tuesday and of course, I was at the train to meet him, but other than the usual greetings, etc., I have had no business talk with him, so there is nothing I can tell you of his plans for future productions, though strictly entre nous, I do not think he has committed himself to the production of any particular story as he is never hurried in his decisions on production matters.

No doubt he will send for me in the course of a week to acquaint him with facts and figures on pictures now playing and I am going to take that opportunity to suggest to him that his next picture be made independent of any producing organization, and a story that will allow his imagination to assert itself, not one of those "machine made, produced in Los Angeles" pictures but rather, a D. W. GRIFFITH production.

At the same time I shall also tell him of my visit to Montreal and how you very graciously spared me time on "THE BATTLE OF THE SEXES" that you no doubt could have used to good advantage in your own interests.

Again I say thanks for your fine treatment and when you visit this city I will be very happy to entertain you. Meantime, I will appreciate hearing from you just what has happened to "THE BATTLE OF THE SEXES" and if the gentlemen who sit in judgment have taken kindly to your suggested changes.

With very kindest regards, I remain

Sincerely yours,

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 JAN 14 PM 8 27

SB640 23 NM=HOLLYWOOD CALIF 14

RAYMOND A KLUNE,D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

DOES CENSOR ELIMINATIONS COVER THE ENTIRE STATE OR JUST CITY
FOR INSTANCE DOES CENSOR ELIMINATIONS FOR CHICAGO COVER
ALSO STATE OF ILLINOIS REGARDS=

JAMES E SMITH.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
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CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

29N FLW 29

HOLLYWOOD CALIF 1151A JAN 14 1929

RAYMOND A KLUNE

D W GRIFFITH INC 729 7 AVE RM 501

ALL SILENT PRINTS SHIPPED WITH EXCEPTION OF LOSANGELES PRINTS CHANGES
WILL HAVE TO BE MADE AT EXCHANGES IF UNABLE TO MAKE TITLES AT
EXCHANGES WE CAN HERE ADVISE REGARDS

J SMITH

335P

TELEPHONE HANOVER [illegible]

JOHN J. O'KANE JR. & CO

42 BROADWAY

105

NEW YORK, Jan. 14, 1929

Mr. H. G. Lindauf,
230 West 49th St. N. Y. C.

WE HAVE SOLD TO YOU

QUANTITY	DESCRIPTION		PRICE	AMOUNT
68	D. W. GRIFFITH CLASS A	@	$1.75 ✓	

REMARKS

PAID

JOHN J. O'KANE, JR. & CO.

LE JOURNAL DOMINANT LE RICHE MARCHÉ DE MONTRÉAL ET DU QUÉBEC

MEMBRE DE L'A.B.C.

LE JOURNAL NATIONAL DU CANADA FRANÇAIS

LA PRESSE
MONTREAL

FONDÉE EN 1884

BUREAU DU GÉRANT

January 14th, 1929.

Mr. Edward Lindeman,
Sales Representative,
D.W. Griffith Inc.,
Room 501- 729, Seventh Ave.,
New York City.

Dear Mr. Lindeman:-

Mr. Jeffries tells me that the Battle of the Sexes is going to the Censors, this morning, and he expects no news until the middle of the week. As soon as I hear from him, I shall let you know promptly.

When you see Mr. Griffith, kindly tell him that we would appreciate very much his visit to LA PRESSE, the next time he comes to Montreal. I would like to take him through our plant, as there are many interesting things here that he will have difficulty in seeing elsewhere.

I thank you for your letter of Saturday, and I hope that your health continues to improve.

Yours faithfully,

J.P. Callaghan

JPC.NL.

Business and Adv.Manager.

United Artists (Australasia) Ltd
51 Pitt Borough Street
Sydney

ADDRESS ALL MAIL TO
P.O. BOX NO. 3210 P
SYDNEY, N.S.W.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

14th January, 1929.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR FOUR WEEK PERIOD ENDING DEC. 29TH, 1928.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) As is usual in December, the worst show month of the year, our first releases were very few. They are as follows:-

"STEAMBOAT BILL JR." at Wintergarden Theatre, Brisbane. This picture was well received, and exhibitors and public voted it the best Buster Keaton so far made.

"THE DOVE" at Strand Theatre, Auckland. This picture failed badly, and our New Zealand Manager reports that the pidgin English used in the titles has no appeal in New Zealand as it is not properly understood by theatre patrons.

"MY BEST GIRL", Strand Theatre, Dunedin, was very well received, but box-office figures, on account of the time of the year, were poor.

"STEAMBOAT BILL JR." Strand Theatre, Wellington. This picture was well received and considering the time of year, played to good box-office figures.

"TWO LOVERS", Strand Theatre, Wellington. This picture was very well received and proved a very popular attraction, and nothing but good reports have been heard from theatre patrons. The first week it beat "TEMPEST" by £58.

"SADIE THOMPSON" at Strand Theatre, Dunedin, was not received well, and the figures at the box-office for its two weeks' run were very poor. Compared with "RAMONA", which was a big success, the "SADIE THOMPSON" run was more than 50% under.

8. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

During the month no important pictures was released by any other Distributor, as they too held off first releases of important pictures during December.

9. CHANGES IN PERSONNEL AND SALARIES:

Head Office:

Kevin Yates, office boy and messenger, left our employ on Dec. 29th and was replaced by G. Bates, at the same salary.

Miss E. Sandor, Typiste in Publicity Department, was added to the Head Office staff on Dec. 3rd at a salary of £2/10/- per week. She is a smart girl and is proving very valuable in that Department, and her appointment assists in freeing Mr. McMahon, Director of Publicity, to concentrate more on exploitation work in the key centres and more important country towns, we having dispensed with our exploiteer some time back.

New South Wales:

Clive Arnott, Office Manager, resigned during the month to take a position outside the picture business altogether. He was replaced by Mr.C. Caffrey with the same title, at a salary of £8 per week. Mr. Caffrey was with this organisation four years ago and then resigned to better himself with Australasian Films. On account of this Company contemplating going out of business, we were able to obtain Mr. Caffrey's services as Office Manager, and he is proving an acquisition to the N.S.W. Branch. He takes full responsibility for the whole of the detail work of the office as well as acting as Booker, thus leaving Mr. Mitchell, the Branch Manager, who is a brilliant salesman, free to concentrate his entire energies on selling.

Tom Ross, Film Examiner and Repairer, was dismissed on account of dishonesty. He was replaced by Mr. G.F. Walker, at a salary of £4/5/- per week.

The staff of the N.S.W. Branch was augmented by the appointment of Miss L.J. Rae, at a salary of £3/-/- per week. Miss Rae's appointment was necessary to cope with the increased work of installing Sales Control Ledger, etc. At the same time, she is learning the work of Miss Thompson, who has notified us her intention of leaving our employ in February for the purpose of getting married. By that time Miss Rae will be fully competent to take Miss Thompson's place, and in due course, when the latter resigns, the appointment of a Junior Typiste will complete the New South Wales staff.

Queensland:

W. Donovan, Salesman, was asked to resign as after two months' trial he proved unable to sell our pictures satisfactorily.

Western Australia:

F. Dye, Despatch Clerk, Film Repairer and General Assistant, had his salary increased by 5/- per week, effective Dec. 17th.

Miss B. Millamy left our employ on Dec. 6th, and was replaced by Miss M. Gray at £1/-/- per week, being 10/- less than Miss Millamy was getting.

4. MATTERS OF POLITICAL IMPORTANCE:

(a & b) Nil.

(c) The new Censorship Board and the new Appeal Board referred to in my last report have not yet commenced to function, but will do so as from the 1st January, 1929.

(d) During the month "THE PASSING OF MR. QUIGG" was submitted to the Censor and passed without a cut.

(e) Nil.

5. MATTERS OF ECONOMIC IMPORTANCE.

(a)
Economic conditions in this territory vary State by State. In New South Wales everything is prosperous and the Christmas trade this year exceeded any year on record, proving that the public have plenty of spending money. This is also reflected in the receipts for December, which were better than usual. In Queensland matters are improving through splendid rains being recorded in areas that have been drought stricken for years. In Victoria things are not so good, and following practically the complete failure of the crops last season, this season's crops are not coming up to expectations, the consequence being that this territory's recovery to normal conditions is very slow. South Australia is still in a very bad way, and never in its history has there been such a depression existing. The West Australian conditions are normal, whilst in New Zealand the new Government have engaged in several large public work undertakings, thus absorbing a good proportion of the unemployed. This has resulted in an optimistic feeling throughout the territory, with a consequent loosening of the public's purse strings.

In my last Report I mentioned the new regulations arising out of the Cinematograph Films Bill, 1928, which was passed in New Zealand. These are now to hand, and I enclose a copy herewith for your information.

(b) The chief worry the Government of New South Wales is faced with, is the restoration of the Coal trade. New South Wales has coal deposits equal to any in the world, and before the War did an enormous export trade. The export trade now is nearly nil, for the reason that through increase in miners' wages and increased general cost of production, the mines cannot compete with other countries. The Government is at present endeavouring to find a solution, and for this purpose is conferring with the miners and the mine owners.

It is very important, because other States, such as South Australia, who have no Coal deposits, find that they can import Coal from England, 10,000 miles away, cheaper than they can get it from New South Wales, 1,000 miles away. This is a ridiculous situation, and the present New South Wales Premier, Mr. Bavin, is doing his utmost to rectify matters. He is up against a problem, because he must, as part of his scheme, get the miners to take less pay. This is absolutely against Union principles, although in practise it would mean that each miner would earn more, because if the export trade was restored to a pre-War level, there would be more work per man per week. The average working days of a miner in the Coal producing areas is 3½ days, but he receives (if he is lucky enough to be in work) as much money for these 3½ days as he used to get for a full week's work. If he would agree to take less wages and work more, then for the actual work he would actually receive more money and more men would be employed. The Union leaders, however, ruled as they are by Labour politicians, have set their faces against this principle, and Mr. Bavin is fighting what I consider a hopeless battle. I think that the Coal Mining industry will only be restored to a sound economic basis by the mine owners closing down entirely and forcing the hands of the men. If and when this happens, it will affect a considerable portion of the New South Wales territory adversely as far as we are concerned, but eventually sufficient benefits will accrue to offset the temporary disadvantages. Next month will see this question settled one way or the other, and I wouldn't be at all surprised if January doesn't usher in a huge industrial upheaval in New South Wales.

6. ANTI-AMERICAN FILMS:

Whilst there is no propaganda against American films, the Melbourne papers particularly are boosting Hoyts' purchase of English pictures. If you will remember, I reported that when Union Theatres bought up all the best American pictures for 1929 Hoyts were forced to buy 52 British pictures, and since their purchase they have lost no opportunity of endeavouring to popularise them by referring to the magnitude of their deal and the quality of the pictures bought. I enclose herewith an article from the Melbourne "Herald" bearing on the matter. At the same time British pictures are absolutely unpopular, and Hoyts will undoubtedly find to their cost that their campaign to popularise them is useless. The public of Australia do not care where a picture comes from as long as it has entertainment value, and are utterly unpatriotic as regards supporting British pictures. Incidentally, the picture referred to in this cutting is "EASY VIRTUE", and according to our Victorian Manager, it was a rank failure.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

(a, b & c) The most important move during this month was the acquisition by Union Theatres Ltd. of Theatres belonging to the Greater Wondergraph Company in Adelaide. This Company has been in partnership with Union Theatres for the last six years, with the Managing Director of the Wondergraph Company having an equal say in the booking of pictures. The man concerned, Mr. Nat Solomons, has always been difficult to handle, and Union Theatres have

had no easy task in making Australian wide bookings when those in Adelaide were subject to his approval. Now that they have bought his Theatres out for £100,000 they have 100 per cent control, and this will facilitate business dealings with them as far as Adelaide is concerned.

Now that Union Theatres have full control in Adelaide they will undoubtedly rebuild one of their houses - probably Wyatt's Olympia - on the atmospheric theatre plan.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

(a & b) Nil.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a)
The usual advertising was done during the month, except that an extra page was taken in the "Film Weekly" to extend Xmas Greetings to the Exhibitors of Australia and New Zealand. The expenditure is as follows:-

"TWO LOVERS"	£29.
"RAMONA"	£20.
"BATTLE OF THE SEXES"	£18.
"REVENGE"	£10.
"WOMAN DISPUTED"	£9.

Advertisements of a general nature in which more than one picture is mentioned or where "saving dates" policy etc. is advocated - £80.

(b) The placing of publicity matter free was fairly successful during the month, though not so good as in November. The copy of all publicity matter so placed has been sent Mr. Moyer under separate cover.

(c) Our exploitation during the month was small on account of the few releases.

We are making preparations to assist in the exploitation of "WOMAN DISPUTED" in Adelaide, which releases early in January; "REVENGE" which similarly releases in Perth, and "TWO LOVERS" which releases on January 21st in Brisbane. Special newspaper advertisements are being prepared and blocks are being made. Particularly in Adelaide we anticipate a very successful season with "WOMAN DISPUTED", as this Norma Talmadge picture is so far better than "THE DOVE" (which had quite a good reception in Adelaide), that we feel that if we put a special effort behind the campaign for the first run house, we will be amply repaid.

Numerous letters were sent out by our various Branches to aid exhibitors, and copies of these are attached hereto. Our Victorian Branch particularly specialise in this form of exhibitor aid.

(d) Sales promotion material was sent out by our Brisbane office, 1 letter; our Wellington office, 2 letters; our West Australian office, 1 letter, and

our Adelaide office, 4 letter, copies of which are attached hereto. Most of these letters are modelled on copies of those sent out by the New York exploitation & Sales Promotion Department, and with slight alterations, we find them very helpful here.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANIZATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

Nobody can be singled out for special mention during the month, but all are working exceptionally well, and splendid co-operation is being given by all of the personnel of the branches in the heavy work entailed in installing the new Sales Control System etc. Everyone seems to have now an excellent realisation of the great benefit that will accrue to the organisation generally when these various new systems are properly installed and working smoothly.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANIZATION:

Nil.

12. ACCESSORIES AND PUBLICITY:

(a & b) No change.

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

On December 29th Australasia had its first introduction to Talkies. On that day "THE JAZZ SINGER" opened at the Lyceum Theatre in Sydney, and "THE RED DANCE" at the Regent. Supporting the "JAZZ SINGER" was a series of short subjects, chief amongst them being Mischa Elman playing "Humoresque" and another number, Giovanni Martinelli singing excerpts from Pagliacci and another musical item depicting four monks singing in a Convent Garden. The Regent management started off to advertise the "RED DANCE" as a talking picture, but wiser counsels prevailed and they then impressed on the public that it was only a synchronised picture, but that the rest of the programme was talking. Their balance of programme consisted of a 2 reel Sketch - "The Music Shoppe" Speech by Mussolini, Fox Movietone news, and a Comedy "The Family Picnic". The consensus of opinion was that "THE JAZZ SINGER" programme was the better of the two. The public interest was tremendous, and record box-office figures were put up by both theatres during the first week. In fact, the amount of money taken by the Lyceum was staggering, the gross jumping from a previous average business of £800 a week, to £3,500. I attach hereto all the criticisms of the Sydney papers relating to the new inovation. It is too early yet to properly predict how long the talking craze will last, but the idea has certainly been sold well to the public here, as for the month prior to the opening the whole of the city was on tip toes of expectation.

One effect the talkies have had also, is that the newspapers - including the conservative ones - are giving front line space, and treating "Talkies"

as one of the most important news items of the month. This has greatly stimulated public interest and accounts to a great extent for the enormous initial success.

14. DESPOINT ARE OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

Nil.

Yours very truly,
UNITED ARTISTS (Australia) Ltd.

[illegible]

JRD:MH. GENERAL MANAGER.

SHEET 1 — Form A. P. [illegible]

Metro-Goldwyn-Mayer Corporation

CULVER CITY, CALIFORNIA — LETTER — Date January 19, 1942

FROM: (Office) Burton (Dept.) Office Mgr. (Name) A. I. Weiner

TO (Office) Home (Dept.) Film Service (Name) E. J. Denison

The State Censors have temporarily held up approval of LADY OF THE PAVEMENTS for Sunday use. The censor called me this morning and advised that he would like to see the Sound version. The parts in question are two of the songs, which we believe are YOUR WONDERFUL LIPS and AT THE DANCE. Mr. Sherrin, the censor, wishes to see the gestures which accompany these two songs.

We shall appreciate it if you will arrange to forward us a set of records as soon as possible so that we may arrange for another screening.

A. Premier

dept copy

REPLY FROM (Name)..... (Dept.)..... (Date)..... 192....

INSTRUCTIONS: Originating office will type sheets 1, 2, & 3, sending sheets 1 & 2 to addressee, retaining sheet 3 until reply is received when it may be destroyed. Receiving office will reply directly beneath originating office letter beginning with the word "REPLY" in center of line on sheets 1 & 2;—date and sign with name and department at bottom of page and retain sheet 2. BE BRIEF WITHOUT SACRIFICING CLARITY and the use of more than one set of sheets will be unnecessary in most instances. TO SAVE SPACE, SINGLE SPACE YOUR LETTERS INVARIABLY.

Form 1228 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

DAY LETTER Jan. 15, 1929.

Collect

Mr. James E. Smith,
Feature Productions, Inc.,
United Artists Studio,
Hollywood, Calif.

Censor eliminations for Chicago cover only City of Chicago State Illinois has no censorship stop All other censor eliminations cover states stop Will send later substitute title for cut in reel one Chicago stop Dont bother with censors for silent prints Exchanges will take care them stop Regards

R. A. Klune

Form 1228 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Jan. 15, 1929.

Night Letter
Collect

Mr. James E. Smith,
Feature Productions, Inc.,
United Artists Studio
Hollywood, Calif.

When will you start cutting second negative and when will it be finished stop The sooner the better stop It is important that second negative be finest we can get Advise Regards

R. A. Klune

Form 1088 A

Charge to the account of

$

CLASS OF SERVICE DESIRED

DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

WESTERN UNION

NO. | CASH OR CHG.

CHECK

TIME FILED

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NIGHT LETTER
Collect

Jan. 15, 1929.

Mr. John P. Milne
Feature Productions, Inc.,
United Artists Studio,
Hollywood, Calif.

Additional appropriation Losangeles two thousand dollars stop Advise how everything is going Regards

R. A. Kluns.

January 10, 1929.

Mr. A. I. Weiner,
United Artists Corporation,
Boston, Mass.

Dear Sir,

The United Artists Home Office advise me that the Massachusetts Censor Board have temporarily held up approval of "LADY OF THE PAVEMENTS" pending the viewing of the sound version in order to determine whether the gestures which accompany the singing of the songs "Your Wonderful Lips" and "At the Dance" are passable. It will be very inconvenient for us at the present time to have to ship you a sound version of this picture with the records. Further, it is important that any and all eliminations that are to be made be known to us immediately so that we can make corrections at the laboratory.

For your information and that of the Censor Board, when Miss Velez sings "Your Wonderful Lips" in the yacht sequence, she makes no gestures other than with her eyes and her face. The song in question is a beautiful Spanish love song and she is standing perfectly still when she sings it. She is, as a matter of fact, singing it to her lover. The gestures she makes during the singing of "At the Dance" in the first cabaret sequence are the same as those that are in the silent version of the picture, only in the actual sound version the singing sequence is necessarily much longer. There is absolutely nothing suggestive in her gestures as we exercised every care to avoid any difficulty with the censors knowing what great hardship it would cause us after the picture had been synchronized. When Miss Velez sings "At the Dance" in the cabaret in the last sequence, which is, incidently, the last sequence in the picture, she is heartbroken and forlorn and she barely gestures at all as she is thinking only of her husband, who apparently has been lost to her. The gesturing in the sound version of the picture is even less than in the silent version in this particular sequence.

I am sure that if the State Censor Board is advised of the explanation in this letter, they will pass the sound version of the picture without any difficulty. I would like very much to hear from you relative to this, and if there is anything further I can do please feel free to call upon me.

Very truly yours,

Production Manager,

D. W. Griffith, Inc.

RAK/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Silent Picture Will Be an Antique in 30 Years, Says D. W. Griffith

But Industry Must Find Right Way to Use Dialogue, Declares Director — Must Preserve Speed and Action

1929

By WILL WHITMORE

NEW YORK, Jan. 15.—"Thirty years from now there will be an exhibition room in which will be shown the silent motion picture. People will go there and see silent pictures with written captions to explain the ideas which the picture itself cannot get over. People will laugh on seeing them. They will say, 'And that's what papa and mama thought was real entertainment 30 years ago.' This will happen, I believe, provided the motion picture lives that long." Such is the belief of D. W. Griffith, expressed in an interview at the Astor hotel, last week.

"LET me explain. The silent picture is dead as a door nail. The talking picture has killed it, and if the motion picture is to live it must depend upon dialogue. If we cannot find the right way to use dialogue in motion pictures, then motion pictures as entertainment may die.



D. W. Griffith

"Right now, many of my friends, conservative people not connected with the industry, tell me they do not like the few talking pictures they have seen. When they tell me this, I ask them have they seen a good silent picture recently. They invariably answer no.

"This condition means this to me. The talking picture has ruined the silent picture for the patron. It offers so much more than the silent picture, they no longer can be satisfied with the silent ones. They perhaps do not like the dialogue picture because we have not found the true medium for dialogue yet.

"People say the dialogue is too slow. They are right. The pictures already made are too slow in dialogue. Imitation of stage technique will kill the talking picture if it is continued. A new medium for dialogue must be found, and I know it will be found. I believe I know how to do it, and in another year I believe I will be able to demonstrate it.

"We must continue to use motion picture technique, the technique which has made motion pictures what they are today, and add to this dialogue. The dialogue picture can only succeed, I believe, when the dialogue picture is essentially a silent picture with the addition of dialogue. When this is done successfully you will see the greatest entertainment the world has ever witnessed.

Add Dialogue to Speech

"We must preserve all the speed, action, swirl, life and tempo of the motion picture today. Add dialogue to that, and, boy, you will have people standing in their seats cheering."

What sort of story can you do this with?

"It will take a story with action."

Could you do it with "The Birth of a Nation?"

"I'm afraid I could never do that again. There is no one today who could do 'The Little Colonel' as Henry B. Walthall did it, but what a picture it would have been with dialogue. Boy, how they would cheer, if you could hear the shouts, the cheers, the roars of those great old warriors.

Battle Story Is Aim

"I know what I want to do. It will be a story revolving around one of history's most famous battles. I haven't the story yet, and haven't found the man to do it, but I will. When I get the story and put dialogue in it and yet retain the life and tempo of the silent picture, I am sure I can demonstrate what stupendous entertainment the dialogue picture will be."

The interview was over. A clamoring telephone announced another. I walked out of the Astor with a new faith and a new love for the motion picture. A man with a great faith and a wonderful love for the motion picture had given it to me. Not a box office faith and love, but the faith and love for the motion picture itself from a man who has cherished and helped carry the motion picture almost from its inception to its greatness of today.

Form 1201A

Charge to the account of D. W. Griffith, Inc. $

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO. | CASH OR CHG.
CHECK
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Jan. 16, 1929.

DAY LETTER

Mr. W. T. Meenan
News Bureau
General Electric Company
Schenectady, N. Y.

Your Mr Gilbert Lee of Losangeles has made offer to cooperate with our Losangeles publicity department to have Mr D. W. Griffith appear before your Television Broadcasting station here in East to talk on possibilities of televised pictures stop Mr Lee suggested communicating with you regarding arrangements Please advise your thought in matter and whether broadcasting station is in Schenectady or Newyorkcity

R. A. Klune, Business Manager
D.W.Griffith, Inc.
Room 601, 729 7th Avenue

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1929

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

SIGNS
DL = Day Letter
NM = Night Message
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LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SH9 99 NL=HD HOLLYWOOD CALIF 15 1929 JAN 16 AM 3 39

RAYMOND A KLUNE, D W GRIFFITH CO=
729 SEVENTH AVE NEWYORK NY=

VICTOR DEAL FELL THROUGH BUT BRUNSWICK HAS ASKED PERMISSION TO RECORD LUPE EXPLAITATION PROSPECTS LOOK GREAT OUT HERE WILL YOU TRY AND COMMUNICATE WITH W T MEENAN OF THE GENERAL ELECTRIC COMPANY OF SCHENECTADY AND ASK IF IT IS POSSIBLE TO HAVE GRIFFITH APPEAR BEFORE THEIR TELEVISION BROADCASTING STATION TALKING ON POSSIBILITIES OF TELEVISED PICTURES STOP GILBERT LEE THEIR STAFF ENGINEER OUT HERE IS WILLING TO COOPERATE ON THIS SIDE NEWSPAPERS HAVE PROMISED TO GIVE US TREMENDOUS PUBLICITY AND STUNT WILL CARRY NATIONALLY AND BE OF REAL BOX OFFICE WORTH PLEASE LET ME KNOW RESULTS IMMEDIATELY VERY BEST REGARDS=

JOHN P MILES.

Peter 7600

W. T. Meenan
News Bureau

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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Received at

SA442 36 NL=LOSANGELES CALIF 15

D W GRIFFITH=

ROOM 501 729 7 AVE NEWYORK NY=

RECEIVED YOUR WIRE SHALL TRY OUR BEST TO ARRANGE DESIRED EFFECT WITH LUPES SINGING BUT MUST INFORM YOU THAT WE ARE STILL VERY MUCH HANDICAPPED WITH A NEW CREW AS WELL AS NEW EQUIPMENT BEST REGARDS=

RISENFELD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

January 16, 1919

Mr. D.W.Griffith,
729 Seventh Avenue,
New York City.

Dear Mr.Griffith:-

We are enclosing herewith copy of letter from our London Office, dated January 2nd, with copy of letter from Western Electric Company, Ltd., London, dated January 1st, regarding music rights in England.

Yours very truly,

UNITED ARTISTS CORPORATION

T. P. Mulvoney

Foreign Sales Manager

TPM:DS

C
O
P
Y

THE ALLIED ARTISTS CORPORATION, LTD.,
56-58 WARDOUR STREET,
LONDON, W.1,

January 2nd, 1929

Arthur W.Kelly,Esq.,
THE ALLIED ARTISTS CORPORATION LTD.,
729 Seventh Avenue,
NEW YORK CITY.

Dear Arthur,

The temporary agreement with the music publishers in this country has been extended to the 31st.March 1929 as you will note from the copy of letter received from the Western Electric Company Ltd., dated January 1st.1929, which I enclose herewith.

With kindest regards,

Yours sincerely,

(sg.) M.Silverstone

COPY

WESTERN ELECTRIC COMPANY LIMITED

Bush House,
Aldwych,
W.C. 2.

1st.January 1929.

H.Silverstone Esq.,
Messrs. Allied Artists Corpn.Ltd.,
66-Wardour Street, W.I.

Dear Mr.Silverstone,

Music Rights 1929

I have pleasure in informing you that we have concluded arrangements with the music publishers to extend the license in force to 31st December 1928 onwards to 31st March 1929. If no permanent license is negotiated before the latter date it is understood that the license will be further extended from month to month until a final license is mutually agreed.

Briefly, the terms are substantially the same as the old license except that the assessment is on the basis of 1½d. (three half-pence) per seat of theatres equipped with Western Electric apparatus prior to or during these three months, with a minimum of £250 (two hundred and fifty pounds) payable on execution.

The license is being printed and it is expected to be executed to-day, when copies will be sent to you. Extra copies are available if desired.

The routine already in force will be continued.

Yours very truly,

(signed) F.S.FISHER.

Director.
MUSIC RIGHTS DEPARTMENT.

P.T.O.

(2). 1/1/29.

NOTE.

I take this opportunity of re-emphasising the great importance of the prompt and accurate report of all sound pictures distributed by you.

Cases have already arisen where sound-pictures have been publicly exhibited without notification to us and we have therefore been unable to carry out our obligations to the Music Publishers. Such incidents are prejudicial to the negotiations for the permanent license and great care should be exercised by you to avoid their recurrence.

PLEASE TELEPHONE THIS DEPARTMENT WHEN A NEWLY IMPORTED SOUND-FILM IS BEING REHEARSED FOR THE FIRST TIME AND OUR REPRESENTATIVE WILL ATTEND AND DEAL WITH THE MUSIC RIGHTS POSITION.

COPY

WESTERN ELECTRIC COMPANY LIMITED

Bush House,
Aldwych,
W.C. 2.

1st.January 1929.

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Messrs. Allied Artists Corpn.Ltd.,
60-Wardour Street, W.I.

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No. 28-116

Mr. Arthur W. Kelly,
Vice-President & Treasurer,
United Artists Corporation,
720 Seventh Avenue,
NEW YORK CITY, N. Y.

January 16th, 1929.

Dear Mr. Kelly:

GENERAL REPORT FOR THE TWO MONTHS ENDING DECEMBER 31st, 1928.

I beg to submit for your information general report for the months of November and December, which I deemed it advisable to combine on account of the similarity of operations in both months and the absence of interesting detail for individual reports.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF FAR EASTERN HEADQUARTERS FOR THIS PERIOD:

Despite our consistent efforts to stimulate business during the last three months of the year, business has taken a downward trend which can be attributed principally to the fact that two of our important pictures which were scheduled for release during that period were delayed on account of censorship difficulties. As previously advised one of these, viz., DRUMS OF LOVE was banned by the censor unconditionally, and the other THE PEST necessitated complete revision in order to ultimately pass censorship which was delayed for nearly three months. Incidentally this latter feature suffered severely at the hands of the censor authorities, but we were fortunate in getting same thru for January release on very satisfactory terms. I do not believe we can be criticised for the speed at which our pictures were released during the early part of 1928, inasmuch as it is our policy in conformation with your instructions to release a feature immediately same has been censored and properly publicised, but it is regrettable that we ran into the censorship snag, inasmuch as had we not done so our revenue for the year would have shown a consistent profit monthly throughout. The absence of new releases for November and December seriously affected our small town business, and in the case of the latter months it is exceptionally difficult to obtain satisfactory prices from the exhibitors, who deliberately retrenched on buying with a view to concentrating on January, which is their big month of the year.

From present indications the year 1929 will be a banner year in the history of the Far Eastern Organization, and fortified as we are with the Metro product I anticipate our returns will prove exceptional throughout the entire twelve months

SADIE THOMPSON was simultaneously released in two of the leading Tokyo theatres, and the indifferent results despite intensive publicity can undoubtedly be attributed to the unfavorable impression which was created by Miss Swanson's previous picture LOVE OF SUNYA. This latter picture without exception was criticised by both exhibitors, the public and press as a vehicle which was entirely unsuitable to Miss Swanson, with the result that we have experienced tremendous difficulty in the sale of same. This unfavorable impression has in turn reflected on the following picture, viz., SADIE THOMPSON, which feature we must acknowledge is one of the best pictures it has ever been our privilege to distribute. Due to December being an unfavorable month for release we deemed it advisable to hold over the initial presentation of SADIE THOMPSON in the Kansai district until a later date.

The new Musashino Kan, Shinjiku, Tokyo, was opened around the middle of December, and Denki Kan, Asakusa Park, Tokyo, hitherto the largest Japanese picture theatre in Tokyo, was taken over by interests which combine part of the old Musashino management and a new directorate and converted into a foreign picture theatre. These two theatres constitute a great improvement in the releasing situation in Tokyo, and both have virtually been committed to a combined United Artists and Metro-Goldwyn exhibition policy. This brings about the long desired competition against Shojiku interests in Tokyo, and we are now endeavoring to create similar competition in Kansai district, which embraces such important key cities as Osaka, Kobe, Kyoto and Nagoya.

OTHER TERRITORIES

China:

During the month of November the writer after covering our Korean territory proceeded to Manchuria and visited Moukden, Dairen and Harbin where exceptionally satisfactory contracts were secured for unsold United Artists features in this territory. Manchuria is steadily improving as a field for distribution, and the prices obtained indicate that we may look forward to greater results in the future. Tientsin and Peking in China were also visited and as a result of the information concerning distribution in these centers the writer was able to secure a tremendous increase in revenue from Mr. Lokan in Shanghai when a contract for our product was later effected with him. China on the whole is improving economically, and our monthly statement of operations will indicate to you that our revenue from this territory during the year 1928 shows an enormous increase over all previous years. Incidentally the writer had an opportunity of comparing the prices obtained for our product with that which is obtained by other leading distributors, which comparison is exceedingly satisfactory from our point of view. Details will be forwarded to you under separate cover.

Philippine Islands:

Latest advices from Mr. Oliver Getz of the Lyric Film Exchange indicate that the new Lyric Theatre will be opened around February 10th. Inasmuch as nearly all of our product is on a percentage basis in this territory we naturally welcome the opening of this theatre with its increased seating capacity. We will shortly be offering a new line up of pictures to this company and anticipate securing greater revenue than we have hitherto been in receipt of.

Straits Settlements:

This territory has suffered on the same basis as Japan from the lack of new productions and necessarily has shown a drop in revenue in consequence.

A new 1,400 seating capacity theatre is under construction in Singapore, and we are advised that same will be opened around the first of next year.

Indo-China Films and Cinemas who hold an absolute exhibition monopoly in French Indo-China have purchased the Pathe interests in the Straits Settlements and Federated Malay States in which is included the Pavilion Theatre, which is the second largest house in Singapore.

Due to the fact that the building which housed our Singapore branch is being torn down for reconstruction purposes our branch office has moved to new and more satisfactory premises at 58 Orchard Road. The new premises fortunately contain a first-class film vault.

India:

"My Best Girl" was released in Calcutta in December, and we are glad to advise you that the results exceeded any which have been obtained on a previous Mary Pickford picture.

Our small town business in India is steadily increasing, and a large number of small town exhibitors have been added to our list of customers during the past year. Prospects for a further considerable increase in revenue for 1929 are exceedingly bright.

Dutch East Indies:

The rainy season has now commenced in this territory and will continue to around the end of March. Necessarily weather conditions seriously affect the attendance at the theatres during this period, but our advance bookings indicate that we will not suffer unduly.

A change of office premises has also been made necessary in this territory by reason of our taking over the Ustex product for distribution, and new premises have been secured at 68-f Koningsplein, Weltevreden. We would ask you to have Mr. V. P. Calloway, Mr. Charles E. Meyer and Miss Mary Rusk note the two above mentioned changes of address in our Singapore and Batavia branches so as to effect their departments.

A new theatre is being erected in Weltevreden by Mr. Tio, owner of the Orion Bioscope, Semarang, and Mr. H. Kelly of the Rembrandt Theatre, Weltevreden, is taking over the Cast Java Bioscope, Weltevreden. In turn the Rembrandt Theatre is now being operated by a Mr. Johnny Duell, who we are informed is being supported by Universal Picture Corporation.

3. PRODUCTION DESIRED BY OUR DISTRIBUTORS:

We have discontinued sending these details in conformity with your instructions to curtail the subject matter of our monthly reports.

3. CHANGES IN PERSONNEL AND SALARIES:

See attached list.

4. MATTERS OF ECONOMIC IMPORTANCE:

The Nanking Government in China is still holding its own but has failed to come to any agreement with the Japanese Government regarding treaty revision. The fact that the Nanking Government has effected new treaties with practically all other foreign countries apparently means little towards stability as long as they do not come to terms with Japan, as this latter country holds investments and has economic interests in China which are greater than those of all the other foreign powers combined. The present situation in Manchuria is anything but optimistic in consequence, and a serious drop in the Yen exchange is not without possibility in the near future. The Japanese Diet (Parliament), which convenes on January 20th, is expected to take up the China question as one of the most important points of political issue, and in consequence a serious disagreement between the various political factions is generally expected.

5. MATTERS OF ECONOMIC IMPORTANCE:

One of the most serious strikes in the history of India has recently taken place in Bombay where eighty-one cotton mills have been closed for several months due to labor troubles, and at the same time the Tata Iron and Steel Company, one of the largest manufacturing concerns in India, has been closed owing to similar trouble. Devastating floods with subsequent famine have also had a serious affect on business in general throughout various districts in India.

6. DEVELOPMENT OF FOREIGN FILMS AND CIRCUITS:

TELPHIT has been passed by the Appeal Board in Singapore. TELPHIT was finally passed by the Appeal Board in Shanghai after having previously been rejected twice. The writer worked in conjunction with our Mr. Krisel in having this subject accepted, and it was only after a very careful revision that the Board finally acceded to our wishes.

7. CONSOLIDATION (ACTUAL OR CONTEMPLATED) OF THEATRES:

The Paramount Company have effected a consolidation of booking interests with Mr. Chiba both in the Kansai and Kanto districts. This arrangement is actually a very serious step in so far as we with our dual product are concerned, but happily the opposition created by this combine is being utilized as an outlet and is proving a good source of revenue.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

Various local projects are being promoted but none have taken definite shape which warrants any comment on their activities.

9. ADVERTISING - PUBLICITY - EXPLOITATION AND SALES PROMOTION:

Through Mr. Charles E. Meyer you will learn that there is no let up in our general publicity campaign for all features which we are releasing or contemplate releasing in the near future.

10. MERITORIOUS SERVICE:

Mr. T. Sato previously a salesman in our Tokyo office has been promoted to Manager of our Nomori sub-branch, relieving Mr. J. Kobayashi who has been promoted to Manager of our Kyushu branch. Mr. Sato has been a very efficient salesman in the Kanto district, and we predict that he will prove an exceptionally able worker in his new position.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING FAR EASTERN HEADQUARTERS:

None.

12. MISCELLANEOUS:

None.

Yours sincerely,

E. H. Boehmer

EHB JH

Special Representative

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at

SF143 54 NL=HOLLYWOOD CALIF 16 1929 JAN 17 AM 12 34

RAYMOND A KLUNE, D W GRIFFITH INC=
ROOM 901 729 SEVENTH AVE NEWYORK NY=

DUE TO LOOKING UP PIECES FOR CENSORSHIP ELIMINATIONS HAVE BEEN UNABLE TO START CUTTING SECOND POSITIVE WHICH WILL TAKE ABOUT ONE WEEK AND SEME LENGTH OF TIME TO CUT NEGATIVE STOP WILL BE ABLE TO SHIP SECOND NEGATIVE AROUND THIRD OF FEBRUARY THAT IS IF LABORATORY DO NOT HAVE TO MAKE FIRST PRINT REGARDS=

JAMES SMITH.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1238 A

to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Jan. 17, 1929.

Night Letter

Mr. Emil Jannings,
7269 Hollywood Boulevard,
Hollywood, Calif.

Received your letter December twentyninth Article was written by me before I left Coast but through error was sent on here with my other papers stop Have just located same and am having it sent to you airmail immediately stop Regret the delay very much Hope it has not inconvenienced you Kindest regards

D. W. Griffith

UNITED ARTISTS CORPORATION

FOREIGN DEPARTMENT

729-7th Avenue,

NEW YORK

JANUARY 17,1929

TO: Mr.D.W.Griffith,
729 Seventh Avenue,
New York City.

On_____ letter we received cable offer, dated._____

from our_____office for the following picture

Picture: AMERICA

Territory: EGYPT, SYRIA & PALESTINE

Buyer:

Price: $300.00

Term:

Lease:

Approved by: J.R.Mooney by accepted M Clune

Date:

Please return the original of this set to the Foreign Department properly approved by you, retaining the duplicate for your files.

UNITED ARTISTS C ORPORATION
T.P.MULROONEY

FOREIGN DEPARTMENT

TPM:DG

1/17/29

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NEWCOMB CARLTON, President J. C. WILLEVER, First Vice-President

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Received at
1501 PCW 10

SCHENECTADY NY 416P JAN 10 1929

R A KLUHE

HM 501 729 7 AVE

OUR REPRESENTATIVE INVESTIGATING IN LOSANGELES STOP WILL WIRE YOU LATER

W T MEENAN

430P

United Artists Corporation

January 16, 1929

Detroit Office
2310 Cass Avenue
Suite 122
Telephone Randolph 1100

Mr. Albert H. Banshaf,
Bush Terminal Bldg.,
130 West 42nd St.,
New York, N. Y.

Dear Mr. Banshaf:

In reference to your letter of January 9, 1929, I have just succeeded in discovering that Mr. Frank Beecher, located in the Film Building, 2310 Cass Avenue, Detroit, Michigan, has in his possession a print of THE FALL OF BABYLON.

He recently tried to sell this production to the Little Theatre, Detroit, but due to the bad condition of the film, the deal did not go through.

I have been unsuccessful in my efforts to learn whether anyone in this territory has a print of MOTHER AND THE LAW.

Hoping the information given herewith is satisfactory, we are

Very truly yours,
UNITED ARTISTS CORPORATION

D Lenne

DWG:M

Office Manager.

D. W. GRIFFITH PRODUCTIONS
United Artists Studios
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
Jan. 19, 1928 (error for 1929?)

Mr. Raymond A. Kluge
D. W. Griffith, Inc.
729 7th Avenue
New York City, N.Y.

VIA AIR MAIL

Dear Mr. Kluge:

I have not as yet received the stock certificates from the Agua Caliente Corporation. As soon as I do, I shall forward them on to you by registered mail, as requested.

I wired you today that the first sound print had been shipped to New York last night. Also, I asked you if you wanted the day's receipts when the picture opens here. I presume you do inasmuch as Miss Conway advised you every day when the picture ran in New York. However, I know that you want the figures in code and inasmuch as I do not know the code you use I have figured out the following. I am sure it will be satisfactory. Unless otherwise advised, I shall send you a wire every day and use the following letters for the figures:

T - 1	K - 6
S - 2	I - 7
U - 3	N - 8
R - 4	Y - 9
A - 5	M - 0

I received a copy of the wire Dr. Riesenfeld sent Mr. Griffith regarding the toning of Lupe's voice. Therefore, I take it that you have seen it. I have not heard anything further from Riesenfeld.

Mr. Miles is quite enthused about the opening of the picture. The theater manager saw it the other day and liked it very much and is sure it will go over big.

None of us in the office have heard Riesenfeld's synchronization for the simple reason that we have never been asked when it has been played.

With best wishes from all,

Sincerely,

Lupe Velez

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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SEP 19 PM 11 47

Received at

SD448 28 NM=HOLLYWOOD CALIF 19

RAYMOND A KLUNE, D W GRIFFITH INC=

ROOM 511 729 7 AVE NEWYORK NY=

CONSOLIDATED ADVISES FIRST SOUND PRINT SHIPPED TO NEWYORK LAST NIGHT STOP DO YOU WANT ME TO ADVISE YOU OF DAYS RECEIPTS EVERY DAY WHEN PICTURE OPENS HERE REGARDS=

A FERRERO.

Friday night

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

United Artists Corporation Limited
42 Mayor Street
Montreal, Que.

Telephone Lancaster 0221

January 19th, 1926.

Mr. Edward Lindeman,
c/o D.W. Griffith Incorporated,
Room 501 - 729 Seventh Ave.,
New York, N.Y.

Dear Eddie:

No doubt, you will be pleased to hear that BATTLE OF THE SEXES was passed by the Board of Censors, to-day.

I am fixing up Mr. Arcand, and I also bought a very nice present for Mr. Callahan.

With kindest personal regards,

Very truly yours,

AJJ:I.

"SIGNS OF LOVE"

HOLLAND.	As of	1/26/29	956	contracts for	$ 59,415.00	$	146,662.00
FRANCE.	"	" 12/1/28	58	"	" Fr. 167,000		6,615.00
BELGIUM	"	" 10/30/28	30	"	" Fr. 68,750		1,915.00
GERMANY	"	" 12/1/28	553	"	" M. 103,309		24,494.00
HOLLAND	"	" 9/29/28	17	"	" Fl. 6,170		2,460.00
AUSTRALIA	"	" 12/1/28	397	"	" £ 4,769		23,189.00
FAR EAST	"	" "	58	"	" Y 28,721		10,884.00
ARGENTINE	"	" "	95	"	" P 60,165		33,660.00
CHILE	"	" "	35	"	" P 11,805		1,344.00
BRAZIL	"	" 12/29/28	105	"	" C 76		9,044.00
MEXICO	"	" "	46	"	" P 17,641		6,888.00
PERU	"	" "	19	"	" L 197		788.00
SPAIN	"	" 12/1/28	1	"	" P 490		76.00
SWEDEN	"	" "	55	"	" Kr. 7,155		1,910.00
DENMARK	"	" "	40	"	" Kr. 6,016		1,600.00
CZ-SLOVAKIA	"	10/30/28	28	"	" Kr. 60,885		1,605.00
ITALY	"	"	4	"	" L. 5,500		286.00
OUTRIGHT SALES FOREIGN TERRITORIES							9,700.00
						$	280,328.00
DOMESTIC UNPLAYED BUSINESS AS OF January 19, 1929							89,737.94
						$	370,065.94
DOMESTIC PLAYED & EARNED AS OF JANUARY 19, 1929.							539,373.57
				GROSS BUSINESS		$	909,439.51

Dan Hart

4994

"THE BATTLE OF THE SEXES"

ENGLAND, as of 1/20/39	466 contracts for	$	21,134	$	108,700.00
AUSTRALIA " " 12/1/38	48 "	"	$	465	2,240.00
FAR EAST " " "	8 "	"	¥	14,378	4,491.00
MEXICO " " 12/29/38	38 "	"	₱	7,271	3,886.00
GERMANY " " 12/1/38	597 "	"	ℳ	89,881	12,648.00
				$	134,978.00
DOMESTIC UNPLAYED BUSINESS AS OF 1/19/39					171,966.89
				$	306,942.89
DOMESTIC PLAYED & EARNED AS OF 1/19/39					313,433.15
		GROSS BUSINESS		$	619,976.44

Dom. & Cont. - 2843

Lady of Paramount - 1/26 - Domestic - 294,800
1692 Contracts

No Foreign yet.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Herald Tribune Jan 29-29



Richard Barthelmess, in "Weary River," at the Central Theater

Mr. Barthelmess Comes to Town; D. W. Griffith Still Pioneering

By Marguerite Tazelaar

A YOUNG man, with straight black hair sleeked back, a little below medium height and with direct brown eyes, extended his hand cordially. Holding a crumpled handkerchief to his lips, he apologized for his dressing gown. He was the victim of a cold; he hoped he could ward off the grippe.

Lounging with such ease on the low green divan, his patent leather house slipper nonchalantly poised in the air, it was confusing for a moment to know whether one was in a "movie" theater watching a Richard Barthelmess feature or whether one was actually there in the room with him. The presence of William Powell, notorious film villain, may have helped the illusion. Mr. Powell had just arrived from the West Coast that morning and was staying at the Ambassador with Mr. and Mrs. Barthelmess.

Correct seems to be the best word to describe Richard Barthelmess. He is the typical young American that his screen characters represent him. Square-jawed, clean shaven, earnest looking, he steps directly off the screen of one's memory into reality. His voice, too, sounds familiar, though it has always been a silent part of him, but no longer will be, since on Thursday evening he will make his debut at the Central Theater in his first talking film, "Weary River." It was this picture that is said to have been responsible for Ziegfeld's offer to Barthelmess of the star part in his forthcoming musical comedy, "East is West."

"Why should I accept the offer?" said Richard, asked whether it was true that he had refused it, "when I still have a two-year contract with First National Pictures at a higher salary than the one offered me by Mr. Ziegfeld?"

This sounded reasonable, as most of Mr. Barthelmess's remarks do. Perhaps it is this logic which disturbs one with a dim wonder about him . . . how so romantic and glamorous a shadow can resemble an original that is so efficient.

"Certainly," one says to one's self, "this is the same young man who played so wistfully, so movingly, 'Tol'able David'; yet something is missing, something that has to do with sympathy, imagination, something strongly individual."

Barthelmess was born in New York City. He went to military school and later to Trinity College. His mother was an actress, and during his summer vacations he often went on tour with her. He wanted to be a newspaper man after he graduated, but drifted into pictures instead. "War Brides" was his first important film. "Broken Blossoms," "The Enchanted Cottage" and other notable ones followed.

He likes talking pictures. He likes "The Front Page," but is annoyed with "The Perfect Alibi." He likes to swim, ride horseback and play tennis, and he

(Continued on page six)

D. W. GRIFFITH COLLECTION
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dom of God" *Ethel Barrymore's Drama of S*

RichardBarthelmess Is With Us Again; GriffithStill Pioneer

(Continued from page three)

wants to take a trip around the world. But most important of all he is the father of Miss Mary Hay Barthelmess.

David Wark Griffith, the man who directed "The Birth of a Nation," "Tolerance" and, incidentally, Richard Barthelmess in "Broken Blossoms," is back in New York again for one of his periodic visits. The pioneer who developed the "black-back," the "close-up" and the "fade-out" could scarcely be expected to have a great burst of enthusiasm over the new devices being almost daily invented for films. And he hasn't.

But he appears to have a sardonic appreciation of all that has to do with pictures. Instead of being fed-up, as a man who has made 430 films during the last twenty years would have a right to be, he has a sharp interest in them, but few illusions as to how to make them. "Give the public what it wants," he seems to take as a final ultimatium in what, he terms, is today simply a highly organized business. Personally he prefers to make pictures that have a strong human appeal (probably stamped with propaganda, since he considers "Tolerance" his best and most absorbing work, thought, doubtless, he would deny any tendency toward reform).

He said he would like, some day, to make a picture called "The Rise and Fall of the Confederacy" and has many fantastical ideas about working it out. He believes the most important thing in picture production is the story. Also, that pictures to-day are no better than they were twenty years ago, as an art. Technically, however, he thinks they are vastly superior. Because of the limitations in the medium of picture production he does not think they can ever live as other arts do, painting, for example. Anything created by mechanism cannot, he says.

The talking and sound picture will take the place of the silent film, he believes, after it has been perfected.

A romanticist, an actor, something of a cynic, Mr. Griffith is, too, a charming gentleman with a sense of humor.

BONI & LIVERIGHT, PUBLISHERS
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Jan. 31, 1929.

Mr. D. W. Griffith,
% D. W. Griffith, Inc.
729 Seventh Ave.,
New York, N. Y.

Dear Mr. Griffith:

We have in preparation a book for publication in the autumn of 1929 to be entitled "Luck", by the distinguished American writer, Dr. Lothrop Stoddard, author of "The Rising Tide of Color", "The Revolt Against Civilization", "The New World of Islam", "The Story of Youth", etc.

In the preparation of this work, we are soliciting the assistance of certain well-known men and women, who, like yourself, may be able and willing to furnish us with valuable data.

The purpose of Dr. Stoddard's book is to show that we live within the curve of a vast question mark, that life contains an element called variously "luck" or "chance", which is immeasurable, incalculable, and unpredictable, that this element influences the lives of men, of corporate bodies, of nations and races, that it brings or enhances success quite regardless of such measurable factors as hereditary endowment, environmental advantages, ability, character, virtue, etc.

Part of the book will be devoted to an illustration of this thesis from historical sources; another part to its illustration from the lives of contemporary notables. It is with regard to the latter that we earnestly solicit your help and co-operation. We have secured the services of Mr. Arvid Paulson, the Swedish-American actor, author, and translator of the plays of Prince William of Sweden and other well-known Scandinavian authors; and Mr. Hugh O'Connor, of the editorial staff of the New York Herald-Tribune to assist Dr. Stoddard in gathering the data essential to these chapters.

If you are willing to give us your kind co-operation, we will assign either of these gentlemen to interview you and receive from you at first hand whatever material you are able and willing to make public in this way.

We are enclosing a short questionnaire which we respectfully ask you to fill out and return to us with your reply to this letter.

We assure you that any information you give us will be used only in connection with this book, and that nothing will be incorporated in the volume to which you have not given your personal consent and approval in writing.

With thanks for anything you are willing to contribute, we beg to remain

Yours sincerely,

Horace Liveright

P.S. You may recall meeting me through Clifford Pember, who was at one time your Art Director. HL

1. DO YOU BELIEVE IN LUCK?

(That is, do you believe that there exists in life an inscrutable, indeterminable and unpredictable element commonly called "luck" or "chance" which influences our lives quite apart from such measurable factors as hereditary ability, perseverance, character, virtue, etc?)

2. HAS YOUR OWN CAREER BEEN IN ANY WAY INFLUENCED BY "LUCK" AS HEREIN DEFINED?

3. WAS YOUR CHOICE OF A CAREER, PROFESSION, LIVELIHOOD, VOCATION, OR AVOCATION DICTATED SOLELY BY CONSCIOUS DELIBERATION AND DECISION OR WAS IT IN ANY DEGREE INFLUENCED BY LUCK?

4. HAVE THE EVENTS OF YOUR LIFE, YOUR SUCCESS BEEN IN ANY WAY INFLUENCED BY LUCK?

5. WOULD YOU BE WILLING TO DICTATE A SHORT PARAGRAPH RECORDING WHATEVER YOU MAY CONSIDER THE LUCKIEST INCIDENT, SITUATION OR EVENT IN YOUR LIFE?

It is understood and agreed that if you do not wish to have your views on this subject incorporated in Dr. Stoddard's book, your answers to this questionnaire will be treated as strictly confidential and will not be given any publicity of any nature whatsoever.

In the event that you are willing to co-operate, only such portions will be used as may seem pertinent to the author, editor and publisher, and only after securing for such portions your written consent and agreement.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

January 31st, 1939

The following report has just been received from a United States government representative in Hungary:

"HUNGARIAN MOTION PICTURE TRADE AND INDUSTRY IN 1938

"1 - Number and Length of Films Licensed

The Hungarian Board of Censors censored during the twelve months ended December 15, 1938, one thousand five hundred and forty six films of a total length of 1,634,327 meters. Of this total 51 films, totalling 135,813 meters, were found not suitable for exhibition and 1,495 films, totalling 1,538,314 meters, were licensed. The number and length of the films licensed amounted in 1937 to 1,366 of 1,435,830 meters length and in 1936, to 1,354 of 1,336,615 meters length. Of the films licensed in 1938, 851 films (888,444 meters) were American, 296 films (80,493 meters) Hungarian, and 348 films (569,376 meters) other foreign productions. The Board of Censors rejected 39 American films (61,306 meters) and 33 other foreign films (61,306 meters).

The number of films licensed arranged according to the number of reels is shown as follows:

Number of Films	Reels
643	1
240	2
34	3
15	4
23	5
81	6
145	7
195	8
39	9
69	10
9	11
4	12
5	14
1	15
1	16
1	18
1	19

Total - 1,495

2 - Domestic Production

There are two fairly well equipped studios in Hungary. Neither is engaged, however, in permanent production. The studios are rented to occasional producers for laboratory work. The rental of the studios is 400 pengo per day without light and heat. It is reported, however, that foreign producers who undertake to lease the studios for a period of several weeks are able to obtain a considerable reduction of this rate.

Actors are paid from 80 to 300 pengo ($14 to $55) a day and extras, from 10 pengo to 40 pengo ($1.75 to $7) per day. Producing managers are usually paid about 10% of the production cost.

During 1938, the production of six Hungarian features films was undertaken. The titles are as follows: "Hungarian Rhapsody", "The Case of the Hoszty Boy", "Naphtaline", "May", "Spring in the Storm", and "Sister Mary. The "Hungarian Rhapsody" is a German Ufa production, partly taken in Hungary. Cost of production, $140,000. "The Case of the Hoszty Boy" is also a part Hungarian production by the Berlin firm of Fellner, Pollak & Somlyo. Cost of production $70,000. "Naphtaline" is a 100% Hungarian production which cost $35,000. The other three films are unfinished as yet. Their cost of production is estimated at about $35,000 each. In addition to the feature films 156 short films and 130 - 30-40 meter advertising films were produced. Of the short films a great number were not in fact purely Hungarian products but were foreign educational films titled and rearranged according to local requirements in connection with the system of tuition by films employed by the Hungarian schools.

The local production program for 1939 has not been worked out as yet. The small success of the films produced in 1938 has been sharply criticized in the press and it is demanded that experts should be invited to work out an artistic and practical production program. For the development of Hungarian film production the Hungarian government maintains a Film Fund by assessing on each meter of foreign film imported, a 40 filler "local production exception" fee. The revenue thus obtained amounted during 1938 to about 650,000 pengo ($112,000). The total of the subsidies granted to Hungarian film producers from this fund in 1938, is estimated at about $80,000.

3 - Film Import and Export Statistics

Imports and exports of exposed and unexposed films during the first nine months of 1938 as recorded by the Royal Hungarian Bureau of Statistics are given as follows:

January 1 to September 30, 1938

Country of Origin:	Import	Export
Unexposed films:		
(a) Unexposed motion picture films:		
Germany	24,420 lbs.	- lbs.
Poland	-	440 "
Other countries	4,440 "	-
Total,	28,860 "	440 "
Value	359,000 pengo	3,000 pengo
(b) Others, including gelatine pictures:		
Austria	4,180 lbs.	-
Germany	23,100 "	-
United States	17,160 "	-

Country of Origin:	Import	Export
Unexposed Films:		
(b) Others, including negative pictures: (Continued)		
Other countries	3,080	-
Total	17,330	
Value	381,000 pengo	
Exposed films:		
(b) Positive films:		
Austria	1,320 lbs.	880 lbs.
Yugoslavia	-	660 "
Germany	9,680	1,100 "
France	1,760	220 "
Other countries	1,540	440 "
Total	14,300 "	3,300 "
Value	374,000 pengo	88,000 pengo

Used and scrap film for film manufacturing:	Import	Export
Austria	-	10,120 lbs.
Germany	-	26,180 "
Total	-	36,300 lbs.
Value		70,000 pengo

It should be noted that the records of the Bureau of Statistics show as the country of origin the country from which the article is imported into Hungary, unless it arrives accompanied by a direct bill of lading. It is therefore probable that American films imported by European distributors are credited in some instances in the above tables to European countries instead of the United States.

4 - Actual Importance of American Film Imports as Shown by Number and Length of Films Licensed.

The predominance of American films in this market is evident from the following tables which show the rank of the leading producers according to the length of the films licensed for exhibition.

Table I.

		Length of Films Totals
American Producers		888,444 (meters)
Hungarian Producers:		
Pedagogia	34,848	
Magyar Film Iroda	17,095	
Magyar-Holland	14,328	
Corvin-Kovacs-Faludi	10,751	
Kruppka	2,972	
Kadar	498	80,492

European Producers:		Length of Film Totals
Ufa	61,745	
Pathe	60,616	
Phoebus	40,366	
Defu	33,867	
Soc.de Cine Roman	26,736	
British Int. Pict.	20,693	
Aafa	19,331	
Gaumont	17,780	
Deutsche Film Union	13,371	
Sascha	13,071	
F.P.S	10,473	
Terra	8,763	
Emelka	8,487	
Greenbaum	7,860	
Hegewald	7,688	
Eico	7,414	
Central Cinema	7,060	
Erda	7,136	
Banner Products	6,811	
Nero	6,759	
Star	6,635	
Cineteca	6,580	
Pan Europe	6,485	
Nordisk	6,152	
Cito Cinema	5,150	
Al Christie	6,115	
Swenska	4,983	
Lothar Stark	4,899	
Eichberg	4,875	
H. Engel	4,652	
Royal Producers	4,503	
Phoenix	4,488	
Ideal	4,375	
Luna	4,261	
Soc. Gen.des Films	4,259	
Other foreign producers	105,818	569,378
Total		1,538,314

According to the length of films licensed 57.6% were American, 5.3% Hungarian films and 37.0% other foreign produced films.

According to the number of films licensed 55.2% were American, 20% Hungarian films and 24.8% other foreign produced films.

V - Censorship

According to the distributors, the attitude of the Board of Censors is liberal and, in general, favorable toward

American films. There are, however, three points on which the censors are extremely strict. Russian films with open or hidden, anti- or pro-bolshevik tendencies are rejected in all cases. Films or parts of films dealing with problems of classes or religions are rejected or the objectionable parts cut out. Films which come under the provisions of the strictly enforced public morals laws, having a tendency to vulgarity, displaying nakedness, extreme amusements, etc., are also not passed.

VI - Regulations

There were no changes in the regulations regarding the production importation or exhibition of films.

VII - Number and Capacity of Motion Picture Houses

The number of motion picture houses licensed and in permanent operation amounts to 495. One new theatre, the "Patria" with 500 seats, was opened at Budapest and 17 small houses in the provinces.

The seating capacity of the 96 Budapest theatres is estimated at 41,837, and that of the provincial theatres at 89,000.

VIII - Income and Attendance of Motion Picture Houses

The total annual income of the motion picture houses is estimated by the trade at $ 3,500,000 to $ 3,800,000 and that of the distributors at $ 1,600,000 to $ 1,800,000. In spite of the fact that film rentals were lowered by the distributors and the entrance fees remained unchanged, the owners of the motion picture houses did not have a prosperous year according to the trade. There were about 35 failures in the trade and the distributors are reported to carry permanently 50 to 60 owners on their arrears lists, who are not supplied with films until the settlement of their arrears accounts.

The attendance of motion picture houses fell off during the year. Saturday is no longer a full house day according to the trade. Sunday, with four shows, remained 100%, Saturday with four shows, 80%. Other days average 40 to 60% houses.

The decrease in attendance is attributed to the fact that with the exception of the "Hungarian Rhapsody" which for two weeks drew capacity audiences in three premier houses, then for four weeks in the Ufa Theatre and finally ran for four weeks in 22 second week houses, none of the feature films proved a complete success. Such outstanding feature films as the "Hotel Imperial", "Duyester", "Four Sons", "Spion", "Circus", "Anna Karennina", "Love of Carmen", "Sunrise", "Son of Zorro", etc. filled the theatres during the second week performances only to 40 to 50% of capacity. Cowboy films have lost their popularity.

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

January 31st, 1929

The following report has just been received from a United States government representative in Egypt:

MARKET FOR MOVING PICTURE FILMS IN EGYPT

"It is estimated that there are in the whole of Egypt approximately sixty moving picture houses. Of this number twenty are located in Cairo and thirteen in Alexandria. The following table indicates the names and addresses of the principal film theatres in Egypt:

Ambassadeurs	13 Rue Fouad	Alexandria
American Cosmograph	3 Rue General Earle	"
Majestic	Rue Saad Zagloul	"
Royale	15 Rue Fouad	"
Josy Palace	13 Rue Fouad	"
Mohamed Aly	13 bis Rue Fouad	"
American Cosmograph	Rue Emad el Dine	Cairo
Empire	Rue Emad el Dine	"
Gaumont	Rue Emad el Dine	"
Josy	12 Avenue Fouad	"
Metropole	Place Halim	"
Triomphe	7 Rue Kantaret el Dekka	"
Eldorado	Rue Prince Farouk	Port Said
Cosmograph	51 Mohamed Osman	" "
Cinema Palace	40 Rue Abbas	Tantah
Pathe	Rue Negrelli	Ismailieh
Eden	Rue Ismail	Mansourah
Vallee du Nil		Mehalla Kobra
Apollon	Rue el Hariri	Zagazig

Entrance Fees

Entrance fees charged by the above mentioned first class film theatres in Alexandria and Cairo vary for reserved seats from 8 to 10 piastres tariff ($.40 to $.50) and for box seats, holding four or five persons, from 30 to 50 piastres tariff ($1.50 to $2.50) Several of the large theatres having a relatively large seating capacity offer front seats to Arabs for about 5 piastres tariff ($.25). Some of these houses place in the large department stores so-called favor tickets, which are granted to clients and which, upon presentation to the book-ing office of the theatre, permit a reduction of from 20 to 40 per cent in the booking price. Second and third rate film theatres charge an entrance fee of about 50 per cent lower than that asked by the first class houses. In Alexandria a 10 per cent municipal tax charge is included in the price of the seat. This is the only tax of its kind in Egypt.

STYLE OF FILM THEATRES:

The seating capacity of the first class film theatres varies from 400 to about 800 persons. The seats generally consist of cheap wicker armchairs. The building is usually of the hall type about the height of a two to three storied house. Gallery

seats are practically unknown. Box seats extend from the rear and along the sides about half way down the length of the hall. Most theatres have additional boxes at the rear which are raised to about the first story of an ordinary building. A bar is usually adjunct to the lobby.

Length of Show:

The continual show system is unknown in Egypt. The first class film theatres have two shows daily, one beginning at 6.30 and the other at 9.30 p.m. Each show lasts from two to two and one-half hours and is cut by a ten to fifteen minute intermission.

Projectors used:

Most of the projectors used by the film theatres in Egypt are those manufactured by the firm Gaumont and the German Ernemann. As a rule each booth has two projectors with a third which is only used in emergency cases. There are no customs statistics showing the number and value of projectors imported annually into Egypt, as these articles are grouped with others under general classifications insufficiently segregated to afford a basis of judgment.

Film Shooting and Manufacture in Egypt:

No negative films are manufactured in Egypt. Up to the date of this writing production of films in Egypt has been confined to topicals and newsreels. An attempt was made during 1927 to produce dramas by a newly formed Egyptian company called the Condor Film. Two pictures, entitled 'A Kiss in the Desert' and 'Laila', were produced. These were run after completion in first class theatres in Cairo and Alexandria, but were of such a poor type that they met generally with the disapproval of the public. Insufficient technical experience and general poor acting were the chief causes of failure.

Pasquale Prosperi, 18 rue Tewfick, Cairo and Umberto Dores, 30 rue de l'Hopital Grec, Alexandria, are practically the only two concerns in Egypt producing topicals and newsreels. Mr. Umberto Dores estimates that approximately 500,000 to 750,000 feet of negative films are imported from the United States yearly into Egypt. Import statistics published by the Egyptian Government group photographic and negative cinematographic films, plates and paper sensitized, under one general heading. Consequently the exact amount of negative films imported into Egypt cannot be correctly ascertained. The exports of printed cinematographic films from Egypt for the year 1927, according to published statistics, amounted to 25 kilograms valued at 140 Egyptian pounds (about $700). Occasionally foreign companies send their artists and technical men to Egypt to shoot outdoor scenes locally in order to get the exact atmosphere in their pictures.

Importation of Films.

As the production of films in Egypt has up to the date of

this writing been practically confined to topicals and newsreels all of the programs shown by film theatres are foreign films. According to statistical information published by the Egyptian Government the following amounts of printed cinematographic films were imported during the year 1937 and the first six months of 1938:

Importations into Egypt of Printed Cinematographic Films.

Countries	1937 Kilograms	1937 Egyptian pounds	First Six Months 1938 Kilograms	First Six Months 1938 Egyptian pounds
United Kingdom	1,073	6,013	448	2,476
France	4,082	22,845	2,212	12,399
Germany	586	3,295	136	764
Italy	547	3,064	186	1,040
Syria	1	6	--	--
United States	2,712	15,186	1,126	6,308
Others	272	1,531	290	1,640
	9,275	51,937	4,393	24,627

According to a local distributor of an American film producer, the above figures do not convey an accurate idea of the exact importations of American films. Many American pictures shown in Egypt and the Near East are first forwarded to Europe in the form of negatives, where the necessary positive prints are made and then distributed through Europe and the Near East. It seems that several European countries put a high custom tariff on positive prints in order to protect their national printing plants. In order to avoid complications American producers send the negatives to Europpe instead of dispatching them direct to Egypt. The European prints with French titles are then forwarded to Egypt.

Consumption

It is estimated by competent local distributors that approximately 3,000,000 feet of films are shown yearly in Egypt. As a rule only one new positive of a subject is imported and distributed in Egypt, Syria and Palestine, which form one distribution unit.

Consumption is increasing owing to the fact that exhibitors insist on programs of two features and second run houses go so far as to screen programs of a length of about 20,000 feet. Such conditions are not normal and have gotten

beyond the control of local distributors, who have stated that not until the public gets tired of such long programs will the length of film shown be reduced.

American product in the film activities of Egypt dominates the market. In adventure stuff American imports are estimated to amount to about 85 per cent. In first run houses American product has become predominant and about 75 per cent or more of all pictures shown are of American origin. Distributors estimate as follows the consumption of American films in moving picture houses.

For first run film theatres 50 to 60 per cent.
For second and third run film theatres 30 to 35 per cent.
The chief competing foreign film producers in the Egyptian market are:

The French Producers

Pathe Freres, Aubert, Albatros and Alliance Cinematographique

German Producers:

Ufa and Aafa

It might here be stated that pictures which have an appeal to the French type of mind, especially stories based on novels and plays of famour French authors, are sure of a big success in Egypt if correctly adapted. The French language takes a preponderant place among foreign languages in Egypt. French schools are predominant among foreign schools where French history and literature is taught. School children become familiar with French ideas and habits and the majority later go to France for the purpose of continuing their studies or as tourists.

Egyptian Agents and Distributors:

There is given below a list of the chief film agents and distributors in Egypt:

Alexandria:

Aziz et Dores, 3 rue de l'Hopital Grec
Raymond Barki, 15 rue Fouad
A. O. Buccianti, 14 rue Nebi Daniel
Condor Film Station Victoria, Ramleh
Fox Film Corp. 12 rue Mahmoud Pacha
Gaumont Metro Goldwyn, 2 rue Sidi Mehrez
Itala Egiza, Mauder & Slama, 2 rue Sinan Pacha
Josy Films Agency, 13 rue Fouad
Plutus Films rue Fouad
R. M. Levy, 22 rue Toussoum Pacha
Y. Politi & L. Cohen, 7 rue Souk el Hosr
Universal Films Corp. 42 rue Nebi Daniel

Cairo

Joseph A. Adda, 54 rue Maghrabi
American Cosmograph, 35 rue Champollion
American Film Consortium, 18 rue Tewfik
Ferd Anzalone, 18 rue Tewfik
Edouard Cohen, 6 Avenue Fouad
D. S. Corcoral, 14 rue el Nemr
H.J.F. Ford, 113 rue Reine Nazli
Garia Films Cines, 8 rue Galal
Gaumont-Metro-Goldwyn, rue Emad el Dine
Moise Israel, 35 rue Gameh el Banat
Josy Film Agency, 9 rue Soliman Pacha
Jean Liboia, 8 rue Koubri Kasr el Nil
Alfred Lissac, 35 rue Champillion
Mohamad Bayoumi, 4 rue el Haras
Pathe Consortium Cinema, 8 rue Koubri Kasr el Nil
Pathe Freres de Paris rue Emad el Dine
Pasquale Prosperi 18 rue Tewfik
Raissi Brothers 7 rue Kamel
S. A. Francaise des Films Paramount, 33 rue Tewfik
United Film Service, 9 rue Borsa

Rental of Films:

The general method of renting or leasing films in Egypt is for agents or suppliers to take from 30 to 50 per cent of the gross receipts of the first run moving picture houses of Cairo and Alexandria where about 90 per cent of the films are projected. Occasionally films are rented outright. Superproductions are leased for a sum ranging from $2,500.00 to as high as $5,000.00; the normal price of a good picture is about $500.00. t[illegible] and for second class pictures from $250.00 to $300.00. When superproductions are shown the entrance fee of the picture houses is generally increased from 50 to 100 per cent. Second and third run houses pay for their films to distributors from one-half to ten millimes ($.005 to $.05) per meter for rental for one, three or seven days. First run moving picture houses change their programs every seven days, except in the case of superproduction films, which are sometimes run for a series of two or three weeks.

Censorship:

When a moving picture film is imported into Egypt from abroad it is first sent to the Ministry of the Interior at Cairo by the custom authorities, after payment of 8½ per cent for custom dues and 4 per cent for the censorship fee, where it is kept for from one week to one month after arrival; and if sanctioned, is delivered to the imported. If the film is prohibited, the 8½ per cent custom charge is refunded, but the 4 per cent paid to the Ministry of the Interior is retained. This 4 per cent is also based upon 5.60 L.E. per kilogram.

The board of censors bars scenes showing revolutions, riots uprisings or disrespect for any Government or their representatives and all communist propaganda. Films and scenes showing the committing of crime, hiding of evidence, resistance against the police, and incapacity of the police to trade the criminal are sure to be banned. Furthermore, films creating animosity amongst the various creeds and communities established in Egypt are irrevocably prohibited.

Local importers have at various times complained at the Alexandria Consulate of the length of time that the film is held by the board of censors.

No taxes are paid by importers of films in Egypt. Custom dues and censorship fees are the only Egyptian governmental charges imposed upon importers and distributors. A municipal tax of 10 per cent is charged, however, at Alexandria as an additional theatre entrance fee. Alexandria is the only city in Egypt which has an entrance tax upon the moving picture public.

Copyright Relations

There is no codified law nor special legislation in Egypt specifically referring to trade marks, copyrights or patents. The mixed Tribunals, however, deal with infringements of trade marks, copyrights and patents under the principles of natural law and the rules of equity. Article 34, title 1, of the "Regiement d' Organisation Judiciaire" provides that in cases where the law is silent the Mixed Tribunals should conform to and apply the principles of natural law and the rules of equity. Claims and specifications may be filed in the clerk's office in any one of the courts of original jurisdiction. They are not proof of property but afford a strong presumption in favor of the partiesinterested, especially as to priority in cases of fraudulent imitation. Any practising attorney may file specifications or claims with the clerk of the court.

Packing and Shipment:

Moving picture films are almost invariably shipped to Egypt by parcel post. The films are packed in the usual circular zinc boxes. Each shipment should not exceed five kilograms.

Credit Terms:

Practise has shown that it is not advisable for local distributors to sell outright on credit. Payment on the basis of collect on delivery with a substantial advance with order and a security upon signature of the contract is preferable.

RICHES IN HEAVEN RANKED WEALTH UNQUESTIONED

Eternal Treasures Offer Dividends Here on Earth as Well as in Eternity, Says Bishop

Declaring that the Father of the human race has made it possible for all of His children to become rich in those essential things that make for present and eternal happiness, Dr. William M. Bell, senior bishop of United Brethren Churches of the United States, in a sermon at First United Brethren Church yesterday told his hearers that "the most appalling poverty on earth is the willful failure of men to make investments that insure blessed returns beyond the gates of death."

"Men go keenly in quest of what they reckon to be the best investments," said Bishop Bell. "Safety and returns are the test. Christ guarantees 100 per cent returns in the bright today and compound interest forever. Life is an unprecedented opportunity for investment. Christian character and service are supremely productive. In this realm of reality all may accumulate surpassingly under divine mandates. This variety of life investment works no injustice to anyone and promotes necessary social advance. What and whence our capital? First of all, our very selves—personality, supreme test. Who appreciates adely and heartily given to God.

"God has made us all very rich. We must all charge ourselves with more than gold. Civilization is deepening its appreciation of time. Telegraphs, telephones and the radio confirm this statement. As to whether we deeply sense the eternal and the spiritual values is our supreme test. Who appreciates adequately his talents and influence? Our Lord made investment in deathless and measureless love. He kept in mind the real investments. He bids us invest by sacrificial and unselfish service to those about us.

"If you would be richer than the millionaire, abandon yourself to Christ, remembering that if our investments are only in the things of time we shall be treasureless and poor through all eternity."

RELIGIOUS FREEDOM HERITAGE OF EARTH

"If the people are not able to keep the heritage of religious freedom that has come to them through the devotion of their forefathers, they deserve to lose it," said Dr. Bruce Brown in his sermon yesterday at South Park Christian Church. Dr. Brown spoke in part as follows:

"Twenty centuries have witnessed Christianity wresting the scepter from the hand of despotism and giving it to the common people. The battle for civil and religious liberty has been fought and won by men inspired for their heroic task by the Great Democrat who said, 'Ye shall know the truth and the truth shall make you free.' Against fearful odds the struggle has gone on until the common people have come into their own."

OLD SUPERSTITIONS DRAG ON PROGRESS

the happiness of heaven," declared Rev. W. C. Lett in his sermon yesterday at Union Church. Discussing the Lord's Supper, Mr. Lett said in part:

"To me holy communion is a symbol not of death but of life. The daily bread for which we are taught to pray includes the spiritual food as well as the physical. The "bread which came down from heaven" is the life of the soul. Even in the wine, symbolic of the shed blood of our Lord, we have the idea of life. Why will not the world take this interpretation of Christ? Why does the somber pall of death hang about the church? Why does not the church in the community stand for all that is joyous, rejuvenating and happy?"

HUMILITY DECLARED SIGN OF GREATNESS

"Only strong souls can be gentle and truly forgive," said Dr. H. C. Culbertson in his sermon yesterday at Plymouth Congregational Church.

"Humility is possible only to great souls," said Dr. Culbertson. "When we realize our divine heritage as sons and daughters of the living God then we can walk the earth like princes and princesses of the eternal world, rejoicing to share with God in doing the genuine tasks and hard toil of earth, living for realities instead of shams and superficialities and attaining to God-like greatness as we radiate that humbleness and forgiveness which encircle heaven's throne like a rainbow of light. To hold grudges and hatreds indicates pitiful weakness and ignoble failure."

PASTOR DISCUSSES CHRIST'S HEALING

"The healing art of Jesus was more than what is known as healing by magnetic touch, for the patien often was many miles from the Master," said Swami Dhiranan-da in a lecture yesterday at Mt. Washington Center.

"These healings were not accomplished through hypnosis, for the diseased persons were not put to sleep," said the speaker. "Nor was the principle of the healings the heightening of the patients' emotional expectation in a tense, eager crowd, for some healing was done quietly, alone, or before a few. Nor was faith on the part of the afflicted necessary, though it was often so. Jesus's healing was done through command and not unenlightened prayer. All effective command im-

GOLD RAINS ON NEW CHURCH

Immanuel Presbyterian's Collection Plates Catch $275,000 Shower

Approximately $275,000 was placed on collection plates by members of the new $1,000,000 Immanuel Presbyterian Church, 5th Wilshire Boulevard and Berendo street during a thanks-offering and an initial service in the auditorium yesterday morning.

In the evening devotional services were conducted by Dr. Herbert Booth Smith, pastor of the church, Dr. Albert McGarrah of Philadelphia, and Dr. Moses Breese of New York.

pear in magazines which set forth the fact that many essential features of Christianity are paralleled in paganism. The Christian answer to this theory is that the human race started in the Garden of Eden from which they emerged in possession of certain facts that God had revealed to them.

"One of these facts was that the seed of the woman should bruise the serpent's head. When the sons of Adam emigrated to the four corners of the earth they carried their traditions with them. Jesus Christ taught that all of the essential facts related to His birth, life, resurrection and ascension are embedded in the Old Testament literature, and in the first three chapters of Genesis."

CHRISTIAN SCIENCE DISCUSSES "LIFE"

The lesson-sermon on the subject, "Life," Sunday in all churches of Christ, Scientist, branches of the mother church, the First Church of Christ, Scientist, opened with the Golden Text, "God so loved the world, that He gave His only begotten son, that whosoever believeth in Him should not perish, but have everlasting life" (John iii:16.) The scriptural selections which were read included verses from Matthew xix: "And, behold, one came and said unto Him, Good Master, what good thing shall I do, that I may have eternal life? And He said unto him, why callest thou Me good? There is none good but One, that is, God: but if thou wilt enter into life, keep the commandments."

Following the Bible passages selections were read from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, including the following: "Man's privilege at this supreme moment is to prove the words of our Master: 'If a man keep My saying, he shall never see death.'"

CATHOLIC ORDER'S "OATH" DISCUSSED

"That Knights of Columbus Oath" was the subject of a sermon preached yesterday by Dr. Norman B. Henderson at First Baptist

GRIFFITH LEADS ALL PRODUCERS

Veteran Director Has 430 Pictures to Credit

Average Profits Greater by $500,000 Than Others

"Birth of Nation" Record a Moneymaker

Something of the financial aspects of motion-picture production is disclosed in the work of D. W. Griffith, veteran film director, as announced yesterday by United Artists' studio.

Griffith, a director for twenty years, the statement says, has produced 430 pictures at a cost of $12,-$14,000, and their exhibiting brought in $56,053,000.

LEADS IN PROFITS

More than two-thirds of the pictures were one and two-reelers made prior to 1913. Two of his latest productions are still to be reported on. Based on his last five program pictures, Griffith's average gross per picture is approximately $1,300,000, or, it is asserted, approximately $500,000 more than the earnings of any other Hollywood director.



D.W. GRIFFITH

While the 430 pictures grossed $56,053,000 it is estimated the net profit derived from the exhibition of the photoplays covering the twenty years of Griffith's connection with the industry is about $25,000,000 after proper deductions have been made for production costs, selling and overhead.

MONEY SLIPS AWAY

It was said that even though the pioneer director possibly has made more money than any other man in the business he is comparatively a poor man in comparison with Joseph M. Schenck, Cecil B. De Mille, Jesse Lasky, Adolph Zukor, Carl Laemmle and others. "This is probably due to the fact that he has used considerable of his income in experiments," it was said.

In his twenty years Griffith has aided in the development of motion pictures from the peep-show phase to their present form and he is credited with being instrumental in discovering the long shot, flash-back, close-up, soft-focus effects, camera angles and other developments.

The first talking picture, "Dream Street," was made by Griffith in 1920 with the Kellum process of synchronization but he was unable at that time to get capital interested in sound for the screen.

"BIRTH OF NATION"

His biggest money maker, the figures reveal, was "Birth of a Nation," which was made at a cost of only $110,000 and which brought in a gross $10,500,000. His latest production, "Lady of the Pavements," with Lupe Velez opens next week at the United Artists Theater.

Here are the figures for some of his outstanding pictures:

	Cost	Gross Yield
"Broken Blossoms"	$ 115,000	$1,250,000
"Hearts of the World"	425,000	1,500,000
"Intolerance"	1,600,000	1,750,000
"The Love Flower"	91,000	900,000
"Idol Dancer"	93,000	963,000
"Way Down East"	635,000	7,500,000
"Dream Street"	337,000	950,000
"Orphan of the Storm"	760,000	2,000,000
"One Exciting Night"	362,000	1,150,000
"White Rose"	425,000	900,000
"America"	795,000	1,750,000
"Sally of the Sawdust"	337,000	1,200,000
"That Royle Girl"	595,000	900,000
"Sorrows of Satan"	1,050,000	1,750,000

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SF85 56 NL=HOLLYWOOD CALIF 21

D W GRIFFITH=
ROOM 501 729 7 AVE NEWYORK NY=

UNABLE TO SHOW PICTURE TO PARSONS AND OTHER CRITICS BECAUSE RECORDS WILL NOT BE FINISHED UNTIL TUESDAY MORNING AT EARLIEST THIS IS NOT TO BEST ADVANTAGE BUT WE ARE WORKING CAREFULLY AND PERSISTENTLY ON THEM STOP LUPE PUT OVER A GREAT RADIO CONCERT THAT HAS CREATED MUCH FAVORABLE TALK OUTLOOK IS NOT WITHOUT PROMISE KINDEST REGARDS=

LLOYD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Dresden

Jan. 22

Dear Eddie:

Just coming in, after the holiday week, had to get a towel & felt was running low for awhile but now getting back in shape again.

Thanks very much for that magazine order Eddie I appreciate it a lot. It's this little business that keeps me occupied and makes me feel I'm some use on this old earth.

[illegible] you at it along with [illegible] I [illegible] but don't appear to do it for it make [illegible] much of my story, and just keep within the limits of my grade and [illegible] ready.

Our magazine "Scholastic" has a theater in story, conversation etc. a very pretty Spanish type building. The front of the year a yellow [illegible] and [illegible] it into a picture [illegible] intends putting "Talkies" in.

At present he is using your product also some First National. This noted 3 first run houses and 1 stage in town of 40,000. but in summer there is only about 20,000.

The winter weather here

[illegible]

I enjoyed a pleasant sail, night, "last Point" how the parable passenger as a pint sack from my sack. And now how a new School reader which I think is pretty keen.

Been trying quiet Roost been out on the porch for short seven weeks but hope to be before many more days.

I like this little home; it consists of 3 rooms, half of a duplex. The building next door is a private saw. and the nurse who operates it also takes care of me, furnishes my meals and keeps the place in order.

I spent almost 4 years in a private sanitarium here, and I moved to this place. Thinking it would be more like a home and hoping I could pick up pieces & put and enjoy it.

It doesn't seem equal to the sitting up that is for any length of time, but think I can gradually accomplish it.

The town continues to progress. A 10 story bank building and a 12 story hotel are now under construction. At present the skyline consists of 2 and 3 story buildings. But business opportunities are few, sick people seem to have money only for necessities.

Well I have chattered enough, hope you are enjoying life and best wishes for a successful 1929 Sincerely Karl

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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1929 JAN 23 AM 2 47

RAYMOND A KLUNE=D W GRIFFITH INC ROOM 301=
729 7 AVE NEWYORK NY=

YACHT SHOT TAKEN BY SMITH IN PARIS AT CUSTOMS HERE STOP INASMUCH AS PRACTICALLY ALL FLIGHTS MADE DO NOT SEE ADVISABILITY OF INSERTING THIS ADVISE STOP HAVE BEEN HELD UP ON SECOND NEGATIVE ON ACCOUNT OF OPENING HERE BUT WILL WORK NIGHTS AND SUNDAY TO RUSH IT THROUGH REGARDS=

JAMES SMITH

Evening Express
1-23-29

LUPE CUTS UP LIKE SIXTY IN GRIFFITH MOVIE

By MONROE LATHROP

CECIL DE MILLE has a well-earned repute as the director par excellence of splendiferous movies, but his veteran confrere, David Wark Griffith, trumps his ace in "Lady of the Pavements."

This latest work of Mr. Griffith, embellished with sounds, songs and audible what-not, made its appearance at the United Artists Theater yesterday.



Lupe Velez

Epaulettes, spangles, laces and precious stones are but a few of its awesome decorations moving about in a sea of regal elegance. From the wine cellars of Montmartre to the palaces of imperial elegance, its story moves as a narrative of feminine intrigue unfolds.

▼ ▼ ▼

The gaudy times of Napoleon III are its period, and none of their social peacockry and political punctilio are forgotten in the elaborate mise en scene. As a production it is one of the richest of recent years on the physical side.

As a story opinions will differ, perhaps. It pulled very hard on the imagination of this reporter to credit its tale of a girl of the slums (Lupe Velez) snatched from her vagabondage, taken into the court life surrounding the emperor, and the Prussian embassy in Paris, there to earn a dishonest small fortune to gratify a vengeful whim of a discarded fiancee (Jetta Goudal) of William Boyd, military attache of the Prussian menage.

Mr. Boyd caught Miss Goudal red-handed in the act of disloyalty to her vows to him and spurned her as worse than a "woman of the streets." Very well, she would make him eat his phrase in bitter experience. So she plots to get such a lady to ply her wiles upon him and entrap him. So enters Senorita Velez.

And so ensue many opportunities for her to kick her heels together as an untamed hoyden and a very shrew with men until she finds herself really in love with Boyd and he with her.

▼ ▼ ▼

There is a rough-and-tumble fight between the lady and Albert Conti that is fast, furious and funny, and many incidents (some overdone) of Lupe's high spirits in vulgarian ways. There are also songs by her that are more a curiosity than inspiration. They simply reveal that Lupe can sing just like millions of other girls.

Miss Goudal is highly ornate in gowns that a mere male cannot describe. There is no doubt that feminine eyes have a feast in the sartorial elegance of the picture. Miss Goudal seems rather too conscious that she is expected to look "exotic."

George Fawcett, Franklin Pangborn and William Bakewell appear prominently in the film—Mr. Pangborn with particular credit.

▼ ▼ ▼

A fat and varied new show is presented at the United Artists, with a colorful revue on the screen that is novel and the usual number of other short reel items and "talking" news. C. Sharpe-Minor makes his appearance as organist and gives a demonstration of the mysteries of the pipe organ that is entertaining and instructive.

D. W. GRIFFITH COLLECTION
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ALL ROOMS ARE ON THE OUTSIDE AND HAVE PRIVATE BATH
CARS IN CONNECTION

PHONE WASHINGTON 1184

SEE THE CHANCELLOR AND LOS ANGELES FIRST

Hotel Chancellor

SEVENTH & GRAND STREETS

Los Angeles

An Hotel Universally Liked

W. J. WRIGHT, MANAGER

January 4th 1919

Mr D. W. Griffith
United Artists Studio
1041 North Formosa Avenue
Hollywood, Calif.

Dear Sir;-

The enclosed write up explains its self and the information given is absoutely correct and true. I will add to the enclosed that many of the relics-were worn by my my father Lieut H. B. Wheeler during the days of 1861-1865 the rest were either picked up or captured on the battles fields of the south. This collection has been in my possession since the close of the war between the states, good care has been given them and am thinking very seriously of disposing of them. Should you in any way be interested in such a collection I would be pleased to show them to you.

By addressing me in care of the above hotel will receive my attention.

Respectfully
E. W. Wheeler

E. W. Wheeler
Chancellor Hotel
Los Angeles, Calif.

The Hotel Chancellor's service is irreproachable. It is not a secret process, but can hardly be duplicated. It is the expression of a desire to please that has actuated the department of the management for several years.

Mr. Klune;

Mr. Griffith may be interested in this?

Miss F.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 10, 1929

Hollywood Daily Citizen

RELICS OF CIVIL WAR HERE

Son Of Veteran Is Owner Of Collection

By ESTELLE LESLIE HUDSON

Relics of the Civil War, others that come of an awe-inspiring array of early American weapons, have come down from the days of the Civil War to E. W. Wheeler, the son of Lieutenant H. H. Wheeler, U. S. A., who also like Mrs. Wheeler is now a resident of Hollywood, on Yucca-near Gower boulevard.

The collection, housed in a long narrow box of the sturdy workmanship, stout timber and bucky nails of 50 years ago, has slumbered in storage in Washington, D. C., for a quarter of a century, and was later stored in San Francisco for 18 years.

Partly owned and worn by Lieutenant Wheeler, and partly salvaged from the torn battlefields, the missiles and heavily constructed pieces include a U. S. rifle of the 1860's made in Hartford, Conn. and carried by the soldiers of the North, carbines used by both the North and South, sabers and swords, a 6-barrel "Pepper Box" revolver, officers belt and spurs, cartridge belt and cap box, all of which saw active service in the war between the states.

There is a German silver trimmed rifle that once belonged to General Joseph E. Johnston of the Confederacy, which was presented to the owner's father, Lieutenant Wheeler, 13th Regt., New Hampshire Vol. Company H, at the time of the surrender of Richmond, Virginia. This rifle is prized very highly.

Another highly prized relic of the days of 1861-65 is a large silk handkerchief, manufactured in France in 1861. It was brought to this country by a blockade runner and presented to one of General Robert E. Lee's officers. After the fall of Richmond in 1865, the orderly made the acquaintance of Lieutenant Wheeler and presented the handkerchief to him as a token of regard.

The handkerchief is 34 inches square, has a blue border and finely executed floral designs imprinted on the face. Around the border are portraits of famous generals of the Confederate army, Generals Lee, Semmes, Mason, Beauregard, Jackson, Johnston, Morgan, Slidel and Jefferson Davis in the center. The noticeable thing about the handkerchief is the clearness of every line of the print, the work looking much like carefully executed engraving.

Lieutenant Wheeler was among the first to enter Richmond on the surrender to the Union army.

The statue of Liberty was brought from France to New York in 1885 in 214 packing cases.

BIRTHDAY GREETING

by WESTERN UNION

(1/23/29)

NAY3 10=DP NEWYORK NY 22 1028A

D W GRIFFITH=
ASTOR HOTEL BWAY & 45 ST=

WISHING A HAPPY BIRTHDAY TO THE DEAREST OF MEN LOVE=

EVELYN..

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HOLLYWOOD CALIF 1005A JAN 24 1929

RAYMOND KLUNE

UNITED ARTISTS CORP 729 7 AVE

PICTURE OPENED FINE RECEIPTS TOTAL TWENTY NINE TWENTY TWO FIFTY FIVE STOP HUNDRED LESS THAN WOMAN DISPUTED ONE OF VERY BEST HOUSES IN YEAR REGARDS

JOHN MILES

129P

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HOLLYWOOD CALIF 1154P JAN 24 1929

Sunday 2/3 — 11:15 P.M.

RAYMOND KLUNE

D W GRIFFITH COMPANY 729 SEVENTH AVE Miss Hendrick Publicity

WAGNER GENERAL ELECTRIC PUBLICITY DIRECTOR SPOKE TO ME HERE AND LIKED TELEVISION STUNT AND IS READY TO GO STOP GRIFFITH IN PHONE CONVERSATION LAST NIGHT SAID HE WOULD DO IT SO WILL YOU AGAIN TAKE MATTER UP WITH MEENAN STOP WOULD LIKE THING TO BREAK NEXT THURSDAY WHEN WE ARE GOING TO NEED THE EXTRA PUSH THIS OUGHT TO MAKE FRONT PAGES EVERYWHERE STOP REVIEWS EXCELLENT EXCEPT FOR MENTION OF BAD SYNCHRONIZATION PICTURE HAS REALLY GREAT AUDIENCE APPEAL CROWDS ALREADY IN LINE FOR SECOND DAYS SHOW WAITING FOR THEATRE TO OPEN STOP WILL WIRE YOU RECEIPTS TONIGHT AND REVIEWS AIR MAILED TO YOU DO YOU KNOW GRIFFITHS DETROIT HOTEL CONGRATULATIN ON BOY

MILES.

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The sender must mark in the space to the right of service desired, otherwise the message will be transmitted as a Telegram.

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Time Filed
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Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

Form 4

JANUARY 24 1929

ROY POMEROY
1626 CRESCENT BOULEVARD
HOLLYWOOD CALIFORNIA

DEAR MR POMEROY UNITED ARTISTS SOUND DEPARTMENT HAS TRIED TO REPRODUCE MATTER TAKEN OF LUPES BY YOU AT PARAMOUNT AND ACCORDING TO MY REPORTS THEIR TRANSMISSION IS VERY BAD STOP WILL YOU PLEASE WIRE ME CONFIDENTIALLY AT THE UNITED ARTISTS THEATRE DETROIT IF YOU KNOW ANY REASONS WHY THESE TAKES SHOULD NOT CORRECTLY REPRODUCE ON RECORDS STOP THANK YOU FOR PAST SPLENDID ASSISTANCE ALTHOUGH I DISLIKE TO ANNOY YOU FURTHER WOULD APPRECIATE IF YOU WOULD WIRE ME YOUR OPINION STOP THEY CLAIM IT WAS TAKEN TOO SOFTLY AND LACKS VOLUME COULD THIS NOT BE OVERCOME IN THE TRANSMISSION TO THE RECORD WITH KINDEST REGARDS AND BEST WISHES

D W GRIFFITH

charge Griffith 729 Seventh Ave.

THE LOS ANGELES RECORD

GRIFFITH FILM AT UNITED ARTISTS

Lupe Velez Takes Honors

UNITED ARTISTS—William Boyd, Jetta Goudal and Lupe Velez in "The Lady of the Pavements." United Artists picture, directed by D. W. Griffith; story by Karl Vollmoeller. C. Sharpe Minor at the organ. Miller and Lyles in "Jimtown Cabaret," talking skit.

By LLEWELLYN MILLER

IT IS somewhat of an adventure, seeing "The Lady of the Pavements" at United Artists theater—that is if you enjoy falling under the spell of a new, vivid, wild little actress, who comes into her own with this latest of D. W. Griffith's pictures.

It is Lupe Velez who marches triumphantly away, with the story slung over one swaggering shoulder, and with a disarming gamin's grin at an enchanted audience.

Lupe is the lady of the pavements. Not really, you understand. She is just a virtuous singer in the lowest dive in Paris some 70 years ago. A free, friendly and fascinating songstress by trade, but reassuringly virtuous....and that virtue is not too heavily stressed to be disagreeable, at that.

Jetta Goudal plays the stately fiancee of a young German diplomat. She is a power in the French court with an astonishing amount of hair and revengefulness.

When Count von Arnim discovers her in the arms of another man, he unburdens himself of the cold announcement that he would rather marry a woman of the streets than marry her.

"You shall!" is her retort, delivered some time after his departure, when she has gone through a proper period of narrowed eyes and kicking of bouquets.

So she has a faithful friend look up Lupe from among the dregs of the underworld. She schools her in the art of behaving like a sheltered flower just out of a convent. From that promising start the passionate romance, menaced by a past, moves to its expected climax of happily wedded bliss, with the villainess hung at her own petard.

Jetta Goudal works the eyes with those alternatingly glaring and menacing effects for which she is noted. James Boyd is effective in becoming uniforms with his particular boyish appeal...what would be known as Boydish appeal, I suppose, if we went in for puns.

But it is Lupe Velez whose unrestrained headlongness of scene, whose captivating verve, and delicate humorousness that makes the picture a comedy and a romance to be remembered.

There is one sequence when she coaxes up a tutor with a ligne-ral fondness of purpose that no other actress I know of could have managed without reducing the scene to very near farce. Lupe scuffles all over the floor in a catch-as-catch-can rough house, and emerges completely in control of her characterization.

She sings several songs, notably Irving Berlin's theme song for the picture, "Where Is the Song of Songs for Me?" with effectiveness. For once a singing sequence is not too loud in this case, though there is a noticeable inconsistency between the enormous close-up and the faint notes of the ballad.

The excellent supporting cast includes George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn, Henry Armetta and Frank Yaconelli.

C. Sharpe Minor contributes a musical novelty, "A Trip to the Organ," Miller and Lyles talking skit, "Jimtown Cabaret" features, beside the blackface comedians, the "Shuffle Along Quartet" and the "Brownskin Babies."

"The Lady of the Pavements" has a colorful background, exquisite costumes, and is told with the deliberate emphasis and contrast expected of D. W. Griffith.

TONIGHT will be Mexican night at the United Artists theater in honor of Lupe Velez, who will appear in person to sing and dance, accompanied by Frank Yaconelli.

LUPE VELEZ IS FORCEFUL ACTRESS IN NEW FILM

By ELEANOR BARNES

A vivacious, forceful screen personality, with the fire of a Clara Bow, the wistfulness of a Mary Pickford, the ability to wear clothes of a Swanson, and youth, fairly sweeps her way through the D. W. Griffith special, "Lady of the Pavements," which opened yesterday at the United Artists theatre.

During the filmization of this picture there were many gossipy tales about the warring temperaments of Jetta Goudal, exotic villainess of the film and the hot-headed, impulsive little Mexican beauty, consequently it was bound to be a big drawing card for this house.

GOOD

And in many respects the picture was extremely entertaining — except for the very poor synchronization of sound, which proved annoying because of its muffled expression.

Lupe, the little minx, simply eclipsed every person, scene and mood of the picture, thrusting into the background the Goudal, William Boyd, Billie Bakewell, Franklin Pangborn and all others, with the possible exception of that veteran of stage and screen, George Fawcett, who never misses a camera bet.

The picture should prove a big box office hit.

Lupe, as a cabaret entertainer in Paris during the reign of Napoleon III, intrigued the fancy of a countess, who has been discovered in indiscretions by her husband-to-be. In an effort to humiliate this attache to the Prussian embassy, the countess introduced Lupe to him, explaining that she was a convent-bred girl instead of an entertainer in a low Paris dive.

The means employed by the scheming woman to humble the pride of the officer leds to the complications thus making the story.

There were some gorgeous photographic shots of Lupe, and she made the most of the moods of the little street singer. Miss Goudal, who is schooled in giving the "icy stare" to her opponents, gave a venonous performance, thus fulfilling the role intended to perfection.

GOOD

Bill Boyd of "The Volga Boatman" fame is a viable type for the part and while he may lack some of the sentimental background that might make the performance picturesque, nevertheless managed to be a convincing actor.

In this picture Lupe sang "Where is the Song of Songs for Me?" but her voice was so low that it was difficult to hear it. What a pity that Fawcett's voice wasn't called into play for various scenes in which he appeared!

Other Spanish songs, reminiscent of Raquel Meller, added a piquancy to the performance.

In addition to the feature film, C. Sharpe Minor offered an interesting organ program, called "A Trip to the Organ," while Miller and Lyle's first all-darky revue with strutters from Harlem Way and a flock of Black Babies, and the movietone talking news—one of the most fascinating of the new departures in pictures—rounded out a complete and entertaining program.

LOS ANGELES EXAMINER

THURSDAY, JANUARY 24, 1929

Griffith's New Film at United Ably Directed

By Loucita O. Parsons

"LADY OF THE PAVEMENTS," now playing at the United Artists Theatre, needs all the buoyant charm of Lupe Velez and the subtly clever of Jetta Goudal to counteract the bad effects of the sound device. The natural sweetness of little Lupe's singing voice was entirely lost in the whirring, rasping noises that came from the depths of the unseen machine.



Loucita O. Parsons

A badly behaved sound device should not, in all fairness, condemn a picture, although the noise was most diverting. If Joseph Schenck sees "Lady of the Pavement" before the synchronization is altered he will throw his hat in the air, mount a public platform and call attention to his disapproval of talkies. But there is no doubt this defect is already remedied.

But here we are dwelling far too much on the talkie angle of "Lady of the Pavements." There is so much else that is pleasant. For instance, there are the Griffith touches. Certain little moments that are characteristic of the directorial genius of David Wark Griffith. He has really made a most beautiful picture from the story of "La Paiva," written for him by Karl Volmoeller.

PLOT AND ROMANCE

"Lady of the Pavements" is not a picture, either, that depends upon the glitter of William Boyd's becoming uniform and George Fawcett's fine gold braid. There is plenty of intrigue, suspense and romance. A haughty countess, spurned by her fiance when he sees her in the arms of another man, plans an original revenge.

"I would rather marry a woman of the streets," he tells her.

The countess thereupon sends an ambassador to the lowest dive in all Europe to get a woman who will pose as a lady and win the affections of the recalcitrant count.

The countess, gorgeously garbed, is effectively played by Jetta Goudal. In fact, you forget that she is pictured as a combination of Lucretia Borgia and Delilah in viewing her costumes which are extremely interesting. Goudal's characterization is also interesting.

If I hadn't seen Lupe in tempestuous moods I should say her portrayal of the impostor training to be a lady is woefully exaggerated. But Lupe has been just as excited, just as full of pep and just as mischievous in her real life. She is really an adorable little minx in "Lady of the Pavements." You can understand why a diplomat would forget to be diplomatic and fall for her charms.

BOYD CAPTIVATING

I have an idea, once the records are changed, that Miss Velez' voice will reproduce as it should, and sound as sweet as it does in real life.

William Boyd will get a whole list of new feminine admirers in that uniform. He looks, as the young woman who sat next to me said, as if he could coax any girl to leave home and mother. Albert Conti gives a corking performance (pardon my rough language) as the chamberlain. He puts enough humor into the role to redeem it from too much heavy villainy. George Fawcett, Franklin Pangborn and others do their share to add to the glory of the characterizations.

I cannot, in justice to Mr. Griffith, fail to comment on certain little situations that are excellently directed. The dropping of the dollar by the chamberlain and Miss Velez's unconscious attempt to pick it up and dozens of other equally well planned scenes.

Hugo Riesenfeld has written the musical score. Then there is an excellent colored revue done all in talkie, produced by Metro-Goldwyn-Mayer and the Fox Movietone. Really, a program that is not too long to be annoying and one that is beautifully balanced.

STARS WIN LAURELS IN 'D. W.' FILM

Griffith Evinces Mastery in Bringing Out Talents of Lupe Velez and Others

BY EDWIN SCHALLERT

Miss Lupe Velez emerges as the twinkling star of "Lady of the Pavements." It is a D. W. Griffith picture at the United Artists' Theatre. Whoopee Lupe does a Mme. Dana Gene, with Camilla embellishments, and there is plenty of tone and class to the backgrounding and the costuming of this "D. W." production, not to speak of a theme song, a few sound effects and other items that go to make the conglomerate result known as film theater entertainment nowadays.

"Lady of the Pavements" is the story of a revengeful countess who, piqued at her intended's refusal to marry her, intrigues him into a romance with a presumed girl of the streets. She frames a pretty plot wherein the high-minded young gentleman is led to believe that the object of his devotion is a convent-bred senorita of social distinction, and then at the wedding party discloses her identity by inviting her former associates to come and play music to accompany her in a cabaret song, which she used to sing in the good old days.

It's a rather well-contrived plot, taken all in all, and totally different from most of Griffith's pictures. Those scenes are the best that show Miss Lupe in the process of getting acclimated to hoop skirts, genteel manners and table etiquette. Griffith has struck a vein of comedy in these episodes that will make the film popular with audiences and has really evidenced the latent mirth-provoking talents of Miss Velez.

Just to show how different she has become under the Griffith influence, it may be remarked that there are certain flashes of her that remind one of Gloria Swanson. She wears her hair more attractively than heretofore and suggests scarcely any resemblance to Dolores Del Rio. She has acquired a marked individuality in her work that, decidedly, it did not possess in "The Gaucho."

What Griffith accomplishes in illumining the presences of players who appear in his pictures is nothing short of remarkable. Jetta Goudal, who plays the menacing and vindictive role of the countess, is rendered wondrously fascinating through the garbing of the character. She is singularly distinguished in her bearing.

William Hurd has gained somewhat in appearance as the hero, but the role is so negative as to afford little chance for him to do anything but wear disturbed looks over the strange turns that fate takes in dealing him no-trump hands as a lover. He manages, however, to be thoroughly personable in spite of all his vicissitudes.

Franklin Pangborn acts effectively as a foil to Lupe in the manner-learning scenes, while Albert Conti engineers most of the chicanery of the lot with all due subtlety. George Fawcett is prominent as the father of the hero.

One could hardly rate "Lady of the Pavements" as one of the super-great Griffith pictures, but undeniably it holds interest and has excellent humorous high lights. It is done with all of the director's sensitive feeling for the beautiful, in which he is unrivaled. It is worth anyone's time to observe the skill with which he has used the contrasting attractions and abilities of Miss Velez and Miss Goudal in this production.

C. Sharpe Minor with his elucidation of how a pipe organ works, and what it plays, proves a novelty that brings applause, while the colored revue on the screen has excellent high spots.

LOS ANGELES EVENING HERALD: JANUARY 24.

'LADY OF PAVEMENTS' IS HIT AT UNITED ARTISTS

Lupe Velez Scores In Portrait of Parisian Cabaret Entertainer

By HARRISON CARROLL

INTUITION and a catchy title drew the crowds to the United Artists theater yesterday and "Lady of the Pavements" sent them away satisfied.

This latest D. W. Griffith film abounds in romance and Lupe Velez with a smattering of Bill Boyd, Jetta Goudal and the steadily improving screen personality of Albert Conti.

A few dialogue sequences have been injected into the picture and Lupe sings several numbers in Spanish and English. All of these were better left out, for the recording is particularly terrible. And having heard what Lupe can do as a stage entertainer, I think it manifestly unfair to allow the public to form its first impression of her voice through such imperfect mechanical reproduction.

STORY ATTRACTS

The story is strong enough without the dialogue and songs. It is a costume drama of French locale with Lupe, a cabaret singer, masquerading as a lady of the court.

Since "The Gaucho" there has been a great improvement in Lupe's acting, yet she has retained all of her spontaneity. A restless, piquant figure on the screen is this young Mexican actress. A career of promise looms for her, especially with better luck in the recording of her voice.

Boyd is negative as the hero, but it is that kind of a part. One finds it difficult to reconcile his actions with the standard of intelligence demanded even of junior attaches in an embassy.

Very soon now, this actor will have to be considering ways and means of getting rid of a double chin, too.

ARMETTA SCORES

Jetta Goudal gives a menacing portrait of the emperor's mistress, while Albert Conti shows a marked increase of facility under the direction of Griffith. Franklyn Pangborn, George Fawcett and Henry Armetta etch neat if brief characterizations. I liked Armetta particularly.

Griffith's sympathetic handling of love stories is traditional. "Lady of the Pavements" has the rare flavor of romance that pervades all of his pictures. It is an appeal that few can resist. am not one of the few.

Metro-Goldwyn-Mayer's Mills and Lyle all-dierky revue is an instant success with the audience, the "Shuffle Along" quartet carrying the burden of the entertainment.

There is a movietone talking news and C. Sharpe Minor at the organ. His revival of a novelty originated in 1913 will be acceptable to all.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Motion Picture News

Lady Of The Pavements

Reason For the Franco-Prussian War of '71

(Reviewed by Freddie Schader)

IF the D. W. Griffith production entitled "Lady of the Pavements" doesn't disclose the real reason for the conflict between the French and the Germans in 1871, it at least shows what might have been one of the contributing causes. This is permitting that Dr. Karl Vohmoeller's tale "La Playa" was founded on some historical fact. At any rate the picture serves to introduce Lupe Velez, that volatile and voluptuous bit of Mexican femininity, in a role that is going to make a great many admirers for her among the fans. The picture as a whole will be entertaining to the greater portion of audiences, and in instances, as in New York, where Lupe makes a personal appearance, it will assume record breaking proportions. Without Lupe present it will just attract about average business.

Lupe is introduced as a Spanish singer in a low Parisian cabaret where she is the life of the party. Her introduction to the main plot, follows the refusal of the son of the Prussian ambassador to Paris to marry the Countess Diana des Granges, telling her that he would rather wed a woman of the pavements than she, after he has found her in the arms of Napoleon III. The Countess then summons Baron Finot, chamberlain to the Emperor, and commands that he seek out a woman of the pavements, young and attractive, and school her in social carriage sufficiently that she may attract and win the young German. Then comes Lupe. She is taken from the dive in which she sings, clad in the height of fashion, placed with a social mentor, and finally introduced as a young lady of breeding who has just come from a convent in Spain. Her charm, at her debut, wins the lover who scorned the Countess, and when the two are finally wed the Countess discloses the fact that the German has really had his desire and wed a lady of the pavements. With that the little singer returns to her cabaret, but her heart is no longer in her work. Even so she remains there until such time that her husband comes and takes her away.

Sounds like a simple enough story, but the manner in which D. W. Griffith has handled it with his master hand makes it hold one. There is one shot in a cabaret at the end of the picture where double exposure has been utilized to a dgree that is going to surpise a lot of technicians.

Drawing Power: Adult audiences, and the stressing of Lupe Velez as the real find from Mexico. This girl should outshine Dolores Del Rio in about a year. D. W. Griffith's latest should mean something to the audience.

Produced by D. W. Griffith. **Distributed** by United Artists. **Length,** Sound, 8,000 feet; Silent, 7,495 feet. **Running Time,** an hour and twenty-nine minutes. **Released,** Jan. 23, 1929. **Story** by Dr. Karl Vonmoeller. **Adapted** by Sam Taylor. **Director,** D. W. Griffith.

THE CAST

Nanon del Rayon	Lupe Velez
Karl von Arnim	William Boyd
Countess Diane des Granges	Jetta Goudal
Baron Finot	Albert Conti
Baron Haussmann	George Fawcett
Papa Pierre	Henry Armetta
Pianist	William Bakewell
M. Dubrey	Franklyn Pangburn

ZIT'S THEATRICAL NEWSPAPER

M REVIEWS

"Lady of The Pavements"

Quite a different person from the demure Senorita of "Wolf Song" comes to the Rialto in D. W. Griffith's presentation of a new drama that is a cross between "The Lady of Lyons" and "Mme. Sans Gene," the locale being Paris of the Empire.

Count Arnim, of the Prussian legation, is in love with a French Countess, who feels that her fiance is a bit unreasonable in objecting to a liason with her Emperor. But young Arnim tells her that he would rather wed a woman of the streets.

With Baron Finot she plans to accommodate the impulsive youth. The Baron locates a girl in a cabaret and as Nanon del Rayon, a Spanish protege of the Countess, she is introduced to high society and of course Arnim falls in love with her. Finot weakens and counsels Nanon to drop the game, but she sincerely loves Arnim and is readilly persuaded by the Countess to follow the dictates of her heart. The Countess gives the wedding breakfast and her entertainers are the musicians from the cabaret. When they leave, Nanon goes with them, and half-heartedly resumes her drab artistry, but Arnim comes to claim her as the picture fades.

The first half of the picture is a tornado of action, unhampered by the fettering dialogue. There is a brisk episode between Arnim and the Countess to prepare the plot and the scene shifts to the cafe where Lupe reigns supreme. She is not a cyclone, as advertised, but rather a Mexican revolution all by herself. Of course she is a "good girl." She lets the preferred patrons drop coins in the top of her stocking, though the stocking reaches to the hip, but that is purely a matter of cold business and she is more liberal with her kicks than her caresses.

Finot explains that he is looking for someone to make a man fall in love with her as a joke, and Lupe sounds the keynote when she declared that to fall in love with her is no joke.

Franklin Pangborn is told off to educate her in the airs and graces of the haute monde, and they stage an elegant rough and tumble all over the apartment when he essays to make love to her. There is a clever bit when she makes her debut in society and there the comedy ends. The story becomes sloppy sentimentality with a few hectic love scenes until the one

$2500.00 New York, N. Y. Jan. 24, 1929

On March 24, 1929 after date we promise to pay to

the order of D. W. Griffith

Twenty-five Hundred and 00/100---------- Dollars

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COPY OF WIRE TO BE SENT TO LOS ANGELES CRITICS ON JANUARY 24 29

I WAS DEEPLY DISTURBED TO LEARN BY LONG DISTANCE PHONE THAT THE SYNCHRONIZATION FOR OUR PICTURE "LADY OF THE PAVEMENTS" HAD LOST IN THE RE-RECORDING OR DUBBING MUCH OF ITS ORIGINAL VALUE AND QUALITY. THE SCENES DIRECTED BY MISS LUPE VELEZ IN THE PRODUCTION DONE WITH THE KINDLY AID OF MR. ROY POMEROY OF THE PARAMOUNT FAMOUS LASKY CORPORATION BROUGHT FORTH MUCH KINDLY ENTHUSIASM IN THE ORIGINAL RECORDING. THIS IS ALSO TRUE OF THE SWIFT DIALOGUE SEQUENCE IN THE GARAGE. UNFORTUNATELY HOWEVER DUE TO THE HURRIED RE-RECORDING MADE NECESSARY BY AN EARLY ENGAGEMENT AT THE UNITED ARTISTS THEATRE MUCH OF THE MERIT HAS BEEN LOST. THIS FAULT WILL BE CORRECTED HOWEVER IN THE GENERAL RELEASE. IF YOU WOULD CARE TO BE AN AUDIENCE TO THE ORIGINAL RECORDING THAT YOU MIGHT DECIDE FOR YOURSELF THE EXTENT OF THE LOSS IN THE RE-RECORDING PLEASE COMMUNICATE WITH MR G J LLOYD AT THE UNITED ARTISTS STUDIO

SINCERELY

D W GRIFFITH

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TONIGHTS RECEIPTS TWENTY SEVEN HUNDRED THIRTY AND FORTY CENTS GROSS IS REMARKABLE IN VIEW OF FACT THAT LOEWS STATE CHANGED OPENING DATE TO THURSDAY AND METROPOLITAN ALSO WITH LARGEST BALLYHOO OF YEARS STOP HAVE TELEGRAPHED GRIFFITH AT BOOTH CADILLAC BEST REGARDS=

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KA362 SE1 DL 1/154=HOLLYWOOD CALIF 25 1159P

D W GRIFFITH=

BOOK CADILLAC HOTEL DETROIT MICH=

INTUITION AND A CATCHY TITLE SAYS EVENING HERALD DREW THE CROWDS TO THE UNITED ARTISTS THEATRE YESTERDAY AND LADY OF THE PAVEMENTS SENT THEM AWAY SATISFIED THIS LATEST GRIFFITH FILM ABOUNDS IN ROMANCE AND LUPE VELEZ WITH SMATTERING OF BOYD GOUDAL AND OTHERS THE FEW DIALOGUES SEQUENCES AND SONGS WERE BETTER LEFT OUT FOR THE RECORDING IS PARTICULARLY ANNOYING BECAUSE OF ITS MUFFLED EXPRESSION LUPE SIMPLY ECLIPSED EVERY PERSON SCENE AND MOOD OF THE PICTURE THIS PICTURE SHOULD PROVE A BIG BOX OFFICE HIT STOP SCHALLERT OF TIMES SAYS LUPE VELEZ EMERGES AS THE TWINKLING STAR OF LADY OF PAVEMENTS THOSE SCENES ARE THE BEST THAT SHOW LUPE IN THE PROCESS OF GETTING ACCLIMATED TO HOOP SKIRTS GENTEEL MANNERS AND TABLE ETIQUETTE GRIFFITH HAS STRUCK A VEIN OF COMEDY IN THESE EPISODES THAT WILL MAKE THE FILM POPULAR WITH AUDIENCES AND=

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1923 OCT 23 PM 6 40

KA362 5/143=

HAS REALLY EVIDENCED THE LATENT MIRTH PROVOKING TALENTS OF MISS VELEZ TO SHOW HOW DIFFERENT SHE WAS BECOME UNDER THE GRIFFITH INFLUENCE THERE ARE CERTAIN FLASHES OF HER THAT REMIND ONE OF SWANSON SHE WEARS HER HAIR MORE ATTRACTIVELY THAN HERETOFORE AND SUGGEST SCARCELY ANY RESEMBLANCE TO DEL RIO SHE HAS ACQUIRED A MARKED INDIVIDUALITY IN HER WORK THAT IT DID NOT POSSESS IN GAUCHO WHAT GRIFFITH ACCOMPLISHES IN ILLUMINING THE PRESENCES OF PLAYERS WHO APPEAR IN HIS PICTURES IS NOTHING SHORT OF REMARKABLE HE HAS MADE GOUDAL WONDROUSLY FASCINATING AND SINGULARLY DISTINGUISHED IN HER BEARING NOT ONE OF GRIFFITHS SUPERGREAT BUT UNDENIABLY HOLDS INTEREST HAS EXCELLENT HUMOROUS HIGH LIGHTS IT IS DONE WITH ALL OF THE DIRECTORS SENSITIVE FEELING FOR THE BEAUTIFUL IN WHICH HE IS UNRIVALED IT IS WORTH ANYONES TIME TO OBSERVE THE SKILL WITH WHICH HE HAS USED THE CONTRASTING ATTRACTIONS=

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1929 JAN 25 PM 6 40

KA342 4/161=

AND ABILITIES OF VELEZ AND GOUDAL GRIFFITH EVINCES MASTERY IN BRINGING OUT TALENTS OF LUPE VELEZ AND OTHERS STOP RECORD SAYS AN ADVENTURE TO SEE LADY OF PAVEMENTS IF YOU ENJOY FALLING UNDER THE SPELL OF A NEW VIVID WILD LITTLE ACTRESS IT IS LUPE WHO MARCHES TRIUMPHANTLY AWAY WITH THE STORY SLUNG OVER ONE SWAGGERING SHOULDER AND WITH A DISARMING GAMINS GRIN AT AN ENCHANTED AUDIENCE IT IS LUPE WHOSE UNGOVERNED BRANDISHINGS OF ARMS WHOSE CAPTIVATING VERVE AND DELICATE LANGOROUS FIRE MAKES THE PICTURE A COMEDY AND A ROMANCE TO BE REMEMBERED PICTURE HAS COLORFUL BACKGROUND EXQUISITE COSTUMES AND IS TOLD WITH THE DELIBERATE EMPHASIS AND CONTRAST EXPECTED OF D W GRIFFITH STOP PARSONS IN EXAMINER SAYS CERTAIN LITTLE MOMENTS THAT ARE CHARACTERISTIC OF THE DIRECTORIAL GENIUS OF GRIFFITH HE HAS MADE A MOST BEAUTIFUL PICTURE BUT IT NEEDS THE BUOYANT YOUTH OF LUPE AND THE STATELY CHARM OF GOUDAL TO COUNTERACT THE BAD EFFECTS OF THE SOUND DEVICE WITH ITS=

WESTERN UNION

Received at Corner Congress and Shelby Sts., Detroit, Mich.

KA362 27/161=

WHIRRING RASPING NOISES LUPE IS REALLY AN ADORABLE LITTLE MINX BOYD WILL GET A WHOLE LIST OF NEWS FEMININE ADMIRERS CONTI GIVES A CORKING PERFORMANCE AND OTHERS DO THEIR SHARE TO ADD TO THE GLORY OF THE CHARACTERIZATIONS IF JOSEPH SCHENCK SEES LADY OF PAVEMENTS BEFORE THE SYNCHRONIZATION IS ALTERED HE WILL THROW HIS HAT IN THE AIR MOUNT A PUBLIC PLATFORM AND CALL ATTENTION TO HIS DISAPPROVAL OF TALKIES STOP EVENING EXPRESS MONROE LATHROP SAYS GRIFFITH TRUMPS THE ACE IN SPLENDIFEROUS MOVIES LADY OF PAVEMENTS EMBELLISHED WITH SOUNDS SONGS AND AUDIBLE WHAT NOT ONE OF THE RICHEST PRODUCTIONS OF YEARS THE ROUGH AND TUMBLE FIGHT BETWEEN LUPE AND CONTI IS FAST FURIOUS AND FUNNY BUT HER SONGS ARE MORE A CURIOSITY THAN AN INSPIRATION STOP PICTURE IS UNDOUBTEDLY HIT AND WITH PROPER SOUND WOULD BE A SENSATION THINK YOU SHOULD CONSIDER TAKING LUPE AT LEAST TO NEWYORK AS CRITICS WILL BETTER UNDERSTAND HER PERSONALITY WHEN THEY SEE HER IN PICTURE=

WESTERN UNION

Received at Corner Congress and Shelby Sts., Detroit, Mich.

1929 JAN 25 PM 6 40

KA362 6/21=

AFTER MEETING HER PERSONALLY HER DRAWING POWER HERE IS PHENOMENAL AND THE GIRL UNDOUBTEDLY IS AN ENORMOUS BET FOR MONEY IN ANOTHER PICTURE WITH YOU STOP RIESENFELD RETAKING HER SINGING TONIGHT STOP YOU HAVE A GREAT THEATER PICTURE AND IT WILL BE OUTRAGE TO LET HORRIBLE SOUND EFFECTS KILL IT NOW CONGRATULATIONS=

LLOYD.

TERRIBLE AND AFTER HEARING LUPE AS A STAGE ENTERTAINER I THINK IT MANIFESTLY UNFAIR TO ALLOW THE PUBLIC TO FORM ITS FIRST IMPRESSION OF HER VOICE THROUGH SUCH IMPERFECT MECHANICAL REPRODUCTION THE STORY IS STRONG ENOUGH WITHOUT THE DIALOGUE AND SONGS A GREAT IMPROVEMENT IN LUPES ACTING YET SHE HAS RETAINED ALL HER SPONTANEITY A RESTLESS PIQUANT FIGURE ON THE SCREEN IS THE YOUNG ACTRESS GRIFFITHS SYMPATHETIC HANDLING OF LOVE STORIES IS TRADITIONAL LADY OF PAVEMENTS=

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SCHENECTADY, N.Y.
January
Twenty-five
1929

Mr. R. A. Klune, Business Manager,
D. W. Griffith, Inc.,
Room 601,
729 Seventh Ave.,
New York.

Dear Mr. Klune:-

Since talking with you this afternoon, I learned from our engineers that the best time for broadcasting on short waves with any degree of assurance of successful reception will be 7:30 P.M., E.S.T. This time will give Mr. Griffith a much larger audience in the East, as we will carry it on our regular broadcast wavelength. The voice will also be carried on 31.48 meters and the picture on W2XAD, operating on 19.56 meters.

I sincerely hope this time will be agreeable to Mr. Griffith and that he will be with us on Sunday the third. I have notified Mr. Lee in Los Angeles the probable date and time, and have arranged with him to take a test program at that hour Thursday evening, January 31. We have a television receiving outfit at Oakland and if our operator is successful in picking up the test program, will arrange to have our publicity representative in San Francisco invite some of the San Francisco newspaper representatives to the Sunday evening program.

We are hopeful that one of the two Western points, Los Angeles or Oakland, will be successful in reproducing Mr. Griffith's likeness.

Very truly yours,

Wm. T. Meenam

NEWS BUREAU

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Universal Pictures Corporation

730 FIFTH AVENUE
NEW YORK

January 25th, 1928.

D.W. Griffith, Inc.,
1107 Longacre Bldg.
New York, N.Y.

Gentlemen:-

This is to give you formal notice that DENNIS KING is under oral contract with the undersigned, UNIVERSAL PICTURES CORPORATION for his exclusive services, for appearance and performance in a picture to be produced by it, with certain additional options, and that the undersigned will exercise all of its rights under such contract with respect to the said DENNIS KING and with respect to any and all motion picture enterprises in which he may engage.

Yours very truly,

UNIVERSAL PICTURES CORPORATION

C B Paine

Treasurer.

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION FOR IMPROVEMENT OF SERVICE

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE PRESIDENT

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Received at 40 Broad Street, (Central Cable Office), New York, N. Y. 1930 JAN 26 AM 5 08

SV46 26 NM=LOSANGELES CALIF 25

RAYMOND KLUNE,CARE D W GRIFFITH CO=

729 SEVENTH AVE NEWYORK NY=

RECEIPTS TWENTY TWO HUNDRED SIXTY TONIGHT BUSINESS REMARKABLE CONSIDERING GREAT OPPOSITION FROM LOEWS STATE AND METROPOLITAN THEATRE UNDER NEW PUBLIX POLICY EXPECT TREMENDOUS BUSINESS OVER WEEK END REGARDS=

MILES.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



MONT-SAINT-LOUIS,
144, rue SHERBROOKE EST.

Montreal Canada January 26th 1920

Mr. Edward Lindeman
Room 901-729-7th Ave,
New-York City, N.Y.

My dear Mr. Lindeman:-

Just received your letter of the 23rd. I am pleased to hear that you were able to get your picture passed although I am somewhat under the impression that the reconstruction as outlined by you over the phone will take a lot of the "life" out of the picture. As long as it sells I suppose that is the important point. I wish to tell you that I will be pleased at any time, should necessity arise, to give you or Mr. Jeffries a helping hand for the "doctoring" of any of your pictures in future. You may advise Mr. Jeffries of the fact if you wish to do so.

I will be pleased to meet Miss C.M.Conway, when she comes to Montreal and do anything I can to help her out. Judging by what you say I surmise that she is interested in visiting in particular St. Joseph's Oratory or Shrine which is under the direction of Brother Andre. It just happens that I have personally known Brother Andre for the last 20 years and am well acquainted also with the priests who are in charge of the Shrine and will be able to give her all necessary informations. You may give her my address which is: 187 Ontario St. East (old number) or 249 Ontario st. East (new number) She may get me any time over the phone by calling: Lancaster 2605. Moreover if she desires any information concerning routes, prices etc she may call up on the phone or go to see my brother, Leo Beaudin, who is in



MONT-SAINT-LOUIS,
144, rue SHERBROOKE EST.

Montreal, Canada, 1919

New-York. He is city passenger agent for the Canada Steamship Lines. His address is Room 306-335 Fifth Avenue. Telephone number:Murray Hill 3866. At present he is Montreal but I expect him to be back in New-York sometime next week.I am going to meet him this afternoon and will speak to him about Miss Conway. So tell her not to be bashful about anything and let him know just exactly what she wants and I fell assured in advance that she will receive all necessary attentin.

Hoping to have the pleasure of meeting you again upon your next visit to Montreal, I beg to remain,

Yours very truly

J. C. Beaudin, pt.

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PROMINENT BOR DER RESIDENTS GREET NOTED FILM PRODUCER



Chick Again Heads West

FLIERS DISAPPEAR

Eight Are Reported Lost

OLD WIN
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Hon. J. D. M
Was Born at
69 Years

LIVED HERE

New Lieutenant-
Long Career
With Succ

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has been named
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ANNOUNCED BY

THE Brandon man's a
this high office wa
nounced by Rt. Hon. W.
King, premier of Canada.



When David Wark Griffith, noted in film circles, visited the office of The Border Cities Star this afternoon he was met by a group of prominent citizens headed by Colonel S. G. Robinson, M.P., and Mayor Cecil E. Jackson. In the picture are shown standing from left to right, Major E. Brooke Baxter, Commissioner Joshua Gitlin and Lt. Col. Alan C. Prince. Seated are Colonel Robinson and Mayor Jackson. Inset is Mr. Griffith.

David Wark Griffith Pays Visit to The Star's Offices

DAVID WARK GRIFFITH, peer of all motion picture producers, who is now making personal appearances at the United Artists Theatre in Detroit, in connection with the premier of his new release, "The Lady of the Pavements," was an honored visitor at the offices of The Border Cities Star today, where he was greeted by Mayor Cecil E. Jackson, representing the city of Windsor; Col. Sidney C. Robinson, M.P., Commissioner Joshua Gitlin, Col. Alan C. Prince, officer commanding the Essex Scottish, and Major E. Brooke Baxter, second in command of the regiment.

Mr. Griffith was photographed in company with these gentlemen in the private studio of The Star, and spent some time looking over The Star's building and conversing with members of the reception committee. Internationally known for his production of "The Birth of a Nation," "Hearts of the World" and other stupendous successes of the screen, Mr. Griffith is one of the most interesting men imaginable. He talks delightfully on many subjects and has an intimate knowledge of world affairs. Today he recalled, among other things, his connection with the British authorities overseas during the war, when he was engaged in propaganda work on behalf of the government.

Before entering the motion picture field years ago, Mr. Griffith, a native of Kentucky, did newspaper work on the Louisville Courier-Journal, under the famous Col. Henry Watterson. At one time, also, he was engaged in the hat business. A man of many parts and great versatility, Mr. Griffith is a charming speaker. Radio fans will recall hearing him before the microphone some months ago when he delivered a whimsical address on that always intriguing subject, "Love."

EF DENIES MONOPOLY

"Instead of monopolizing the radio industry," Davis declared, "the Radio Corporation of America has created that industry."

Davis charged the independent companies accusing the R.C.A. of monopolizing the radio industry were seeking to hide behind a smoke screen to conceal their unlawful appropriation and use of inventions owned by others."

British Football Resu

LONDON, Jan. 26—Results of the fourth round of the English football association cup competitions played today follow:

Plymouth Argyle 0, Bradford 1.
Liverpool 0, Bolton Wanderers 0.
Portsmouth 2, Bradford City 0.
Arsenal 2, Mansfieldtown 0.
Manchester United 0, Bury 1.
Blackburn Rovers 1, Derby County 1.
Burnley 3, Swindon 3.
Bournemouth 6, Watford 4.
West Brom. A. Middlesbrough 0.
Aston Villa 0, Clapton Orient 1.
West Ham United 3, Corinthians 0.
Huddersfield Town 3, Leeds U. 0.
Leicester City 1, Swansea 0.
Reading 1, Sheffield Wednesday 0.
Millwall 0, Crystal Palace 0.
Chelsea 1, Birmingham 0.

The games were played on the grounds of the first-mentioned clubs.

LONDON, Jan. 26.—Two matches only were played in the English league, First division soccer today. Other clubs were taking part in the fourth round of the English association cup.

ENGLISH LEAGUE

First Division

Cardiff City 0; Sheffield United 0.
Manchester 5; Everton 1.

Second Division

Barnsley-Chelsea (not played).
Bristol City 3, Blackpool 2.
Clapton Orient-Grimsby Town (not played).
Hull City-Millwall (not played).
Middlesbrough-Oldham Athletic (not played).
Nottingham Forest-Swansea Town (not played).
Portvale 1, Stoke City 2.
Preston Northend 0, Southampton 1.
Reading-Wolverhampton Wanderers (not played).
Tottenham Hotspur 3, Notts County 0.
West Bromwich Albion-Bradford (not played).

Third Division, Northern Section

Accrington Stanley, 2; Crewe Alexandra, 0.
xBradford City-Tranmer Rovers (not played.)

In Me

I.C.C. Defend Cargo Ca

Carlisle United, 1; Rot ed, 1.
Chesterfield, 0; Durca
Halifaxtown, 3; Barrow,
Hartlepools United, 1; ough, 3.
Lincoln, 1; Stockport C
New Brighton, 1; South
Rochdale, 2; Nelson, 1
Southport, 3; Darlingto
Wrexham, 4; Ashingt

Southern Se

Brentford vs. Bourne combs (not played).
Charlton 3; Brighton a bion 0.
Coventry City 1; South
Crystal Palace vs. Norwi played).
Fulham 5; Queens Park
Gillingham vs. Watford
Lutontown 2; Merthyr To
Northampton Town 4; Ex
Plymouth Argyle vs. Bri (not played).
Swindontown vs. Newport played).
Torquay United 3; Walsall
Gillingham 1; Brentford

SCOTTISH LEAGU

First Division

Clyde-Queen's Park, not p
Cowdenbeath 2, Partick Th
Dundee 1, Hibernians 0.
Falkirk 2, Aberdeen 0.
Hearts 2, Celtic 1.
Kilmarnock 0, Hamilton Ac
xRaith Rovers-Ayr United,
Rangers 2, Airdrieonians 0.
St. Mirren 2, St. Johnstone
Third Lanark 2, Motherwe
x-Playing in cup ties.

Second Division

Albion Rovers-Kings Par poned).
Alloa 3, Arthurlie 0.
Arbroth 3, Bo'ness 0.
Armadale 3, Forfar Athleti
Dumbarton 0, Stenhouse M
Dundee United-St. Bernar poned).
East Fife 3, East Stirlingshi
Leith Athletic 0, Clyde Ban
Morton 2, Bathgate 0.
Queen of South 2, Dunferm letic 1.

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY SUGGESTIONS AND RECOMMENDATIONS CONCERNING ITS SERVICE

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Received at

SB76 37 NL=LOSANGELES CALIF 27 1929 JAN 28 AM 5 20

RAYMOND A KLUNE=D W GRIFFITH CORPN
729 SEVENTH AVE NEWYORK NY=

SATURDAY DID THIRTY TWO HUNDRED EIGHT DOLLARS SUNDAY FORTY FOUR HUNDRED TWENTY NINE DOLLARS SEVENTY FIVE GETTING PLAN LAYED FOR TELEVISION OUT HERE PLAN TO HAVE LOUD SPEAKER IN THEATRE THINK WILL DRAW VERY WELL ON SCHEME=

MILES.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228A

Charge to the account of _____ $_____

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Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Night Letter
Collect

Jan. 28, 1929.

Mr. John P. Miles,
Feature Productions, Inc.
United Artists Studio
Hollywood, Calif

Arrangements completed with General Electric stop Time changed to seven thirty PM Eastern Standard Sunday February third stop Talk to be fifteen minutes subject of which will be moving pictures Regards

R. A. Klune

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Received at 1440 BROADWAY, NEW YORK

NB795 152=HOLLYWOOD CALIF 28 241P 1929 JAN 28 PM 7 05

D W GRIFFITH=

HOTEL ASTOR=

PICTURE UNQUESTIONABLY YOUR BIGGEST SUCCESS SINCE WAY DOWN EAST AND RECOGNIZED EVERYWHERE AS HIT WITH GREAT CREDIT GIVEN FOR LUPE DEVELOPMENT IF YOU REPAIR SOUND ELEMENT LUPE SINGING WILL CREATE THE INVALUABLE ASSET FOR WORD TO MOUTH ADVERTISING WHICH IS ALL NOW LACKING FOR SENSATIONAL HIT STOP SUGGEST LUPE BE BROUGHT TO NEWYORK AND ALSO APPEAR IN LEADING CITIES WITH INTERPRETATION YOU TOOK OBSCURE LITTLE MEXICAN ACTRESS AND MADE HER STAR IN ONE PICTURE THIS ALSO WOULD FATTEN GROSS STOP PICTURE HERE CAUGHT BETWEEN EXTRAVAGANT ADVERTISING CAMPAIGN OF NEW PARAMOUNT AND LOEW THEATRES ALSO GRAUMAN HITTING HALF PAGES ON HIS OPENING THINK PICTURE DESERVES ADDED ADVERTISING APPROPRIATION OF FIFTEEN HUNDRED AS PRESENT SPACE IN COMPARISON VERY SMALL GOLDWYN ON LOT WILDLY DENOUNCES SOUND AS OUTRAGE AND INSULT TO YOU SOUND PEOPLE HERE REFER TO ME AS GRIFFITHS JACK DEMPSEY ALL DEPARTMENT HEADS HERE CONSIDER PICTURE BEST YET MADE BY UNITED ARTISTS REGARDS=

LLOYD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Griffith Will Be Executive For United Artists Movies

By Louella O. Parsons
Universal Service Motion Picture Editor
Los Angeles, Jan. 17.

FEELING in a rumoring mood this morning I'd better get the little bunch about David Wark Griffith out of my system. D. W., as he whispered, has a new job with United Artists. He is in New York now with Joseph Schenck and when both of them return from Manhattan the said—note I use the qualifying phrase "he said"—that D. W. will occupy a big executive position.

That may be surprising to some folk who have known Mr. Griffith as a director who had to school himself constantly not to spend too much money. Statistics prove that his pictures have made more actual money than any other director in the business for the producer and that he shared in the profits. Statistics could also prove that D. W. today probably has less money than any other well known director in the business. He is like a child about money.

But he has ideas, always had and always will have. And it is these ideas that he has passed on to Joseph Schenck that have induced the wise head of United Artists to make D. W. an executive. Mind you, I may have talked out of school but you know how it is when you hear a thing you just have to tell it. That comes of being a woman and a reporter.

• • •

You may take the word of Darryl Francis Zanuck, Al Jolson and Ruby Keeler herself that Al Jolson's leading woman in "Sonny Boy" will not be his bride. She will be—but wait just a moment, maybe I should say—she probably will be, Georgia Hale, former leading woman of Charlie Chaplin. Georgia is the favorite now leading the race with Jean Arthur a close second.

Both girls have had tests made and both girls are regarded favorably by Mr. Jolson. There was some talk that Marian Nixon would be chosen by the blackface comedian but Miss Nixon is playing the lead in "Headlines" at Warners and unless there is a definite switch she is out of the running.

• • •

Norma Talmadge is rehearsing every day with Laura Hope Crews and with every rehearsal it looks more and more as if "Smilin' Thru" will be her next picture with Gilbert Roland playing opposite her, but that doesn't mean by a long way that Channing Pollock's "Sign On The Door" is to be relegated to the waste heap and called a total loss.

Joseph Schenck own the rights and what with talkies making these melodramas more and more popular as entertainment it is going to be made but with an entirely different cast. I shouldn't be surprised to hear that it goes into production in a very few weeks now. Joseph Schenck and Norma Talmadge held telephone conversations over the possibility of making "Smilin' Thru" and both of them are agreed that with dialogue it would make a charming talkie.

• • •

The sad and tragic fate of Barbara La Marr who was so often referred to as the girl who was too beautiful, has unconsciously had its effect on all te girls in Hollywood who are classified as beauties. Billie Dove who has again and again been called the most beautiful woman in Hollywood never considers that description a compliment. She wants more to be called a fine actress and she is working hard to achieve that end. "Two Lovers," written especially for her by Forrest Halsey gives her an opportunity to do some real acting. It is her next picture and will be directed by John Francis Dillon.

• • •

A million dollars is enough money for any man, Carl Laemmle believes. Anything over a million is superfluous and only makes for dissatisfaction. When a man starts accumulating money just for the love of getting a fortune together he loses some of his fineness. All of this philosophy was given me by the head of Universal when I dropped into his office for a talk the other day.

"I have all the money I need," said Mr. Laemmle, "and I am not so much interested now in making money with my pictures as I am in making good ones. There is a natural pride in the name Universal." Mr. Laemmle looks ten years younger than he did last year at this time. He seems indeed to have solved the secret of happiness. Maybe that is it, a refusal to be lured by greed for too much wealth.

• • •

Every minute of Wallace Beery's idle time this past year has been spent getting in and out of an airplane. That is why many people believe when his contract with Paramount expires in May he will leave the screen to permanently associate himself with the aviation business in Los Angeles.

He is a licensed pilot and he owns several up-to-date sky ships equipped with the latest devices. Wallace Beery is supposed to have amassed a considerable fortune through his efforts on the screen, and he is one of the few who has had the good sense to save and make hay while the sun shone for him.

• • •

One of the finest tributes paid by one actor to another is that given by William Haines to Lionel Barrymore. "If my talking sequences are any good," says Billy, "I owe every bit of it to Lionel Barrymore, who coached me and who helped me in every way." I am glad Bill telephoned to tell me this, for I inadvertently omitted Mr. Barrymore's name in my review of "Alias Jimmy Valentine."

Mr. Barrymore plays Doyle, the canny detective with a kind heart, and gives his usual good performance, and, of course, his voice is just one of those few voices that will always register in the microphone and will always do much toward making talkies possible.

10 minute DANCE LESSON ...free!



To prove how quickly *anyone* can become an accomplished versatile dancer—admired, sought after, always sure of a good time — through Arthur Murray's amazing method one of his attractive, talented young instructors will give you a free *analysis* of your dancing and ten-minute lesson. The free lesson will not only show you how to dance smartly, but will improve your dancing over 50%. No obligation.

Open until 10 P. M.

ARTHUR MURRAY, 7 East 43rd

DETROIT NEWS 1/28/29

ish and American musical comedy [illegible] and a short dance number [illegible] the Fox Fillerette [illegible] the program.

* * *

THE master touch of D. W. Griffith seems to be less in evidence in his latest production, "Lady of the Pavements," playing this week at the United Artists Theater.

Lupe Velez, Sol Griffith, the star Here

[illegible] to cast reflections, because the picture is interesting, but it would not do to place it in the same category as "The Battle of the Sexes," the most recent of his creations to add distinction to his reputation.

"Lady of the Pavements" does not bear out its connotation in the story. There is nothing of the scarlet woman in it, and undoubtedly that idea is inspired in the minds of most who read the title. There is not even an approach to it, for the girl concerned is a cabaret dancer and, strangely, moves under no immoral shadows. She is the puppet in a cold-blooded scheme of vengeance instigated by a titled French woman to appease her hatred of a young German diplomat who had cast her aside. His farewell statement was that he "would rather marry a woman of the streets," and the countess sets out to see that he does. Ensuing complications disclose that the little dancer, far from a despised woman, has a surprising degree of character, and she really loves her "victim." When he learns the truth he deserts his bride, of course, but only long enough to keep the fans on edge. He comes back, only too glad for reconciliation.

The acting is excellent. D. W. Griffith, appearing at the theater Friday in person, had much to say of Lupe Velez, who plays the title role. And well he may; she has an abundance of vitality and passes through a variety of moods without a suggestion of artificiality. Her voice, glad to relate, is among the few achieving some degree of music before the microphone. She sings six songs.

Jetta Goudal plays the countess, a woman as coldly mercenary as the jewels in the diadem on her attractive head. Some of her gestures are reminiscent of Theda Bara, and often her expressions seem too diabolical to be natural. But she was a beautiful example of viciousness. William Boyd is the young attache and his clean cut profile is an harmonious factor in the whole. George Fawcett, as his father, had little to do, but he does that convincingly in the Fawcett manner. Others in the cast are: Albert Conti, William Blakewell and Henry Armetta.

The program also includes short signing subjects and two news reels. There is an overture by the orchestra under Rittenband.

* * *

FROM the ambitious film studios of Germany comes another innovation—this time

THE DOMINANT NEWSPAPER OF THE RICH MONTREAL AND QUEBEC PROVINCE MARKET

MEMBER A.B.C.

CANADA'S NATIONAL FRENCH NEWSPAPER

LA PRESSE
MONTREAL

ESTABLISHED 1884

OFFICE OF THE BUSINESS MANAGER

January 26th, 1929.

Mr. Edward L. Lindeman,
United Artists Corp.,
729 Seventh Ave.,
NEW YORK CITY.

Dear Mr. Lindeman:-

I had a long talk on Saturday night with the author of "White Brother". He left last night for New York and will be at the Piccadily Hotel, and will no doubt see you during his stay in New York.

Immediately after I received your telephone message, I communicated with him, but, at the time, he had not complete control over the manuscript and he expected to get it from hour to hour. This is why I did not wire to you.

At any rate, he will be able to give you the fullest possible explanation.

Yours faithfully,

J. P. Callaghan

JPC:MB

Bus. & Adv. Mgr.

LA PRESSE HAS THE LARGEST DAILY NEWSPAPER CIRCULATION IN CANADA

"THE WHITE BROTHER"

Synopsis intended
for a photoplay by

ADRIAN ARCAND

Old Esp. titles, text
unrolling on old scro-
ses of sorcerers' cal-
bat, burning on public
places, bird's eye view
of Toulouse, sheets of (etc.)
quaint spells and hou-
ses still standing and
finally on coat of arms
of that city.

TOULOUSE, the picturesque old French city built on the shores of the Garonne river in the very south of Languedoc province, was once a capital of the Visigoths, more than ten centuries ago. There was started the first Crusade movement, there the first Knights Templar met in council and there was inaugurated, under the kind hearted Iordis Raymund, dukes of Toulouse, the very first religious tolerance in Europe. In the darkest period of the Middle-Ages, freedom of creed and cult flourished in that quaint city, where all kinds of magians, magicians, yogi, therapeutes, essenes, mystics and occultists have assembled for centuries in curious mysterious and mysterious gatherings, coming from all parts of the world.

And still nowadays, unknown to the general public, Toulouse is the great occult capital of the Occident, with high councils of the two great and mighty bodies that most bitterly fight for supremacy: The White Brotherhood (reg.pont.) and The Black Brotherhood (rev.pont.)

Toulouse is renowned for its unique museum, where are most carefully kept the treasures of the occult and mystic history of Europe, rarest documents and pronunziamentos pf ancient magians, books and manuscripts pertaining to the most secret Orders, Brotherhoods and Knighthoods. No permissions has yet been granted for reproduction and expansion of its works of art and other exhibits.

T'was in August. The glorious sun of Southern France was shining it all its flaring beauty. That afternoon, in the hall of antique documents, a young girl in the full freshness of blooming youth, of a peculiar mystic aspect, was standing in the documents hall and, surprisingly for any Toulousean who would have seen her, was copying in a note book the text of an old parchment which she was attentively gazing at, saying in a low voice word after word of the decadent latin phrases.

The fascinating young lady, all dressed in simple but shapely white flannel, was still deeply indulged in her copying work when a young man of smart appearance, most stylishly dressed, Southernern in complexion, with a cynic smile, the affected allure of a viveur but unhideable frankness in his eyes, passed from the painting room from into that where the young lady was and, after having looked at her with the satis-

fied look of a connoisseur, began walking towards her in soft steps so as not to disturb her in her work.
He came very close to the girl in white, unnoticed, and, approaching a little more, could follow at looking over her shoulder the latin phrase she was copying from the old document.
And while she was writing a word, he continued in a low voice dictating from the document itself the rest of the phrase: .....nominamusque Paulum, ducum Tolosae, Rosae Crucis Ordinis imperatorem in oriente Galliae,..... The document dated A.D.1097.

The girl wrote without looking at who was dictating but she shuddered just at the sound of that low, sweet man's voice. Finally, she looked into the glass through which she had been reading and she shivered again at seeing the attractive look of the stranger's face, but she stood motionless where she was. He spoke first, with a gentle sarcasm in his voice: "So young, so pretty, and you already deal with occultism like an old book worm. Believe me, young lady, put that work aside, if you do not want to suffer terrible mind supplice from it, and let your youth bloom freely in joy and beauty. All of this was never intended for you". And he gazed at her as in a dazzle at seeing such light and purity as her eyes reflected. She, too, longly gazed at him and finally could not hide her secret joy for the meeting. And they slowly walked out together, silently, with a countenance as if they had always known and loved each other. The young man invited her into a beautiful black open landau drawn by a pair of admirable little black horses but driven by a most ugly and repulsive hunchback, but she bowed in thanks, gave the young man another deep look into the eyes and walked a few feet to another landau, of cream color and drawn by two frisky white horses and driven by an all-in-white Egyptian looking horseman, which departed as soon as she had departed.

All perturbed in his heart, the young man decided to follow the white carriage, and was driven for a few miles along the Garonne river until he saw the strange girl's landau pass the gate of the famous "Round House", an old castle of pure white stone, high and with sharp lines alike a gothic cathedral, where everyting, from stairs to roof, doors to windows, furniture to decorations, was perfectly round and resplendently white. Satisfied with the information obtained, the young man had his white carriage turn back its way and drive until he himself passed the gate into the entrance yard of a black stone old castle, where all that could be seen was perfectly square, so sharply square as to hurt the eyes, where light was reddishly dark and so curiously disposed as to give square-lined shadows. One would feel there an atmosphere of uneasiness and subconscious fright, quaint and queer vibrations.

THE WHITE BROTHER

When she entered the "Round House", the girl passed a few beautiful halls, all white and round, and came into a kind of a study room with mystic and occult inscriptions, signs, instruments and books. In the round engraving of a round table, a gray-haired man, dressed in a white robe, with an astonishly calm and serene face but with extremely powerful eyes, nearless as motionless as a statue, was seated and apparently in deep meditation over an old parchment of the "Zohar".

She gaily and girlishly saluted him, while he imperceptibly smiled, and went to seat near him to recopy on fine parchment skin the latin text she had copied in the museum. And she told him, while doing her work with care, all that happened. "Oh! master, she said girlishly and with a candid frankness, he is so beautiful, so kind and true in his eyes that you would love him just at seeing him. His voice and his smile have gone deep into my soul and I hear him and see him everywhere since". The man whom she called Master listened without a move but a slight expression of interest passed on his eyes. And, holding his fingertips together he gave her a long look until he saw materialize all around her a thick aura which changed from bright gold color into rose and then brilliant carmine. The halo finally vanished and the Master spoke slowly: "First love and real love has come to you, Colombe, he said. Keep it pure and see that the one whom you love deserves it".

When the young man entered the "Square House", he also walked direct into a study room, dark and crudely square, where everything was desperately square. As he was entering the house, a strongly built man, with a powerful forehead and torso, was descending a stair and, as the young man was seating nonchalantly in a chair in the study, the big man extended his arm towards him, saying in a command: "Sleep, now, and sleep deeply, and never remember when you awake". And the young man could be seen falling rigidly asleep . The Big man, known as Monsieur Martin, went on down into the study and sat at a table aside his hypnotized guest. "Well, Rosario, he said, what have you to give me". The young man drew a bunch of stock certificates from his suit pocket and put them on the table. Under order, he then endorsed them and Monsieur Martin put them in his own coat pocket, with a bunch of others he already had. And Monsieur Martin went on: "Rosario, sleep deeper. You are now on to-morrow afternoon, at three o'clock. You are in the Bourse de Paris. Which stock has gone up highest?" Rosario answered that Peruvian silver had gone up fourteen points. "Well, Martin said, you go to the People's Bank in the morning and buy one thousand shares of it. And you never remembers of it".

Martin then dressed in a long black robe and, while speaking to Rosario to awaken him, passed into an adjoining laboratory of the most frightful type. An old toothless woman, alike a sorceress of the Middle-Ages, was plotting a mixture over a clay stove fire, in a small copper pot, amidsts instruments of curious types, small cages containing vampires, live little snakes, toads, bats, huge spiders, scorpios, whilst skeletons and quaint animals and stuffed ugly beasts were hanging here and there among magical instruments and signs. Martin went to a cage, took a small viper from it and, in a heavy red light, had it bite on a small square glass vessel, into which the venom dropped. And he poured it into the pot, in which the old witch was making her mixture. As if awakening from a long sleep, Rosario came in and smiled

at his old hosts,joking about the black art and its prescriptions."This will some day drive you all crazy,he said with a smile as he left them as after a boring visit.

On the same night,three well dressed men entered the Square House. They were of very different types,with undefinable expression. Martin greeted them in the antichamber and signed them to follow him up the stairs. When alone in a small room,Martin had a secret spring work which let a square platform descend from the ceiling.(Descript.) They stepped all four on the platform,which ascended,concealing completely their whereabouts.They found themselves in a square room,dark and sombre,at the end of which was a kind of an altar with a stuffed he-goat on it,and the inscription "Laus Baphomet" on the wall. They came each of them at the corners of a square table over which hanged a skull which had been carved in and in which was burning with heavy fumes a thick oil. So that when the men stood up one after the other to speak,they had their face on the level with the lamp,illuminated by a glauque and grotesque light.

Martin spoke first and asked them what report they had to make after a year of separation and work.
(Spec.text for synchron.) An elderly tall and meak man spoke first.He said he had made a breach in the power of the White organization's work in Europe and the United States,where he had been through colleges and academies convincing scientists that there was nothing above human knowledge and powers,that he had worked the press and people's forums to create hatred against capitalism and fortune,and had been in the rich classes to create an antagonism against the poorer people and strenghten the belief that money is all in this world. The other,smaller and older, said in his turn that he had been in Asia crating prejudices among races, setting a color against the other and preventing the White's work for a common human brotherhood. The last one,of a dark complexion,stated he had been in Africa and Australasia,where he had created a renewed interest in sorcery and idolatry among the savage races, upraising them against white exploitation of their countries and creating a want for national pride and isolation. Martin spoke last and explained that he had been in relation with the great nations' councils so as to delay and even perturb their peace negociations and had himself looked after the White Brother's activities in Europe. "And now,he added,I will soon be in direct contact with Saturnus himself and we will work together to crush him once for all.You shall not depart before a week". And as he ended speaking,two green beams of light could be seen emerging from the eyes of the stuffed goat,and the four Black Brothers,with a smile that looked satanic,bowed to the altar,saying:"The Master is satisfied".

The next afternoon,at about four o'clock,Rosario was coming from the bank to the museum,joymad at the thought of meeting Colombe,the girl in white. He was like a mad man in the streets,knocking everybody,having but the picture of the girl in his eyes. As he was coming to the museum's entrance,he met Colombe,who was coming out. They greeted each other with smiles of old friends,frankly admitting to each other that they had been much lonesome since their first meeting and moct anxious to meet again. This time,Colombe invited Rosario into her landau. "Come to my home,she said,the Master will be pleased to see you.And you will see beautiful things there". And the frisky white horses went on.

Just when on entering the Round House, Rosario was impressed by the extraordinarily calm and peaceful vibrations of that illuminated white house, where everything was in such a perfect contrast with the house of Monsieur Martin. And he was impressed by the grandeur and beauty of all things to be seen there, the strangeness and uniqueness of all on what his sight laid. (Descript.) Colombe showed him a manuscript chamber, where were assembled parchment copies of the rarest and most secret Egyption, Chaldean, Jewish, Greek, Latin and other documents. Then they passed into the Master's laboratory, where instruments and glasses of all shapes glittered with white and golden light. She showed him a unique machine invented by the Master, a huge and complicated electrical apparatus which could desatomise instantly any piece of matter. She put in into operation and, amidst sparks of all varieties, threw into it small pieces of glass and metal that immediately desatomized and disappeared. Rosario was as in a dream before such achievements, and Colombe had to pull him by the hand to bring him into another vast round chamber, very high, which was mostly filled by a colossal organ. "Come and see what the Master has made, she said, it is beautifull". And she stepped up a marble stair to the clavier of the immense organ, before which she looked very tiny. "What do you want me to play for you?" she asked. Tell me in music what you feel for me", he answered smilingly. And Colombe played a sweet and delicious melody. The moment she began to play, a huge beam of brilliant color the vibrations of which corresponded exactly with the vibrations of music fell from the ceiling and, with the melody, colors blended into the finest fairy sights and immerged the whole room. Rosario, standing in ecstasy on the marble steps, was brought back to reality only when Colombe ceased playing and the whole room became white again. She again took his hand in hers and pulled him into a smaller room, where were numerous little white marble statues. "Masterpieces", Rosario exclaimed. "No, only essays, she said laughing. I am trying sculpture at odd times". And she showed him several statues, particularly a little one she had made of the Master. "But I have carved a big one, she said, come see". And she pulled him into a sleeping room, her room, the ceiling of which was a dome of transparent glass. The bed, perfectly round, was surmounted by a very high beautiful lace top. And, in front of the spherical window was standing a nature length statue of Colombe, raised on her toes, arms full open, with effects of wind in her gwon that show hers beautiful lines, the whole giving an impression of a woman offering herself to some unvisible divinity. "This I call "The Hym to the Rising Sun", said Colombe, and when I am too lazy in the morning to get up, my statue is there to greet my beloved rising sun, father of warmth and life". Rosario was still dreaming and dazzled when Colombe took him again by the arm and pulled him to a staircase, telling him to come and meet the Master. The ascended to a large apartment that was a real astronomic observatory, fully equipped. The Master was a the main telescope, impassible like a statue, looking into the sky. The cheerful talking of Colombe made him slowly turn and greet the young couple with a look. From his place, Saturnus called the auras of both of them and saw two brilliant purple halos as on the previous day. He fatherly smiled to them and they went back, leaving him at his work.

While going down the stair, Rosario felt the powerful eyes of Monsieur Martin staring on his brain through distance and he imperceptibly

fall into complete hypnotism. Colombe remarked a certain change in him, his hand became colder, but she thought it was only a momentary uneasiness. "I have to go, he said, but I want a souvenir from you, Colombe, for you can never conceive what I feel for you. Let me bring with me the statuette of the Master as a token and meet me at the same place tomorrow". Down again they went, Colombe gave him the marble statue which he put under his coat and greeted her good night. If Rosario had been awaken, he would have been surprised to see and step in the black landau just as he passe the garden's gate.

And as soon as Rosario was out, Colombe ran to her working room to frantically and cheerfully attack a piece of marble to work the image of the young man into it.

An hour had not elapsed that Monsieur Martin was again in the Square House's secret council room, holding the statuette of Saturnus in his hands. The Three strange Black Brothers were with him. "Brothers, he said, thanks to Medium No. bum 143, we are in direct contact with Saturnus, our great enemy. We have something to work on. Let us immediately proceed". And, each of them sitting at a corner of the table, they began to work on an envultment, with due rites and instruments, the white statuette looking nearly alive in the center of the black table. The ceremony went on and Saturnus, in his observatory, was feeling uneasy. Feeling that something strange was going on, he went down to his study room and, sitting down at his table, put in pliace a magic mirror so as to gaze in and try to find what was being done concerning him. In the meanwhile, Martin and his Black Brothers had come to the trying point of their experiment. Being ready, Martin took a knife and gave a thrust of it on the head of the statue. At the same moment, Saturnus felt as hit by a dagger on a cheek, at the same place where Martin had hit the statue, and a real wound was effected, with the blood flooding along his face. Saturnus, losing no time, took on his table what an occultist would have recognized as a magical rod, and turning it around himself after certain signs, was suddenly enveloped himself with a kind of a lighteous and transparent fog: the famous magical shell. Then he gazed into his mirror, which showed himself, arrays of different colors and finally the exact reproduction of what was going on in the secret chamber of the Square House, with Marting striking the statuette with his knife on the heart. Extending his right palm towards the mirror, Saturnus concentrated, and with a ray of powerful magnetic force, struck the statuette which fell into pieces and crumbled in Martin's hands. "He was aware and is defending, said Martin to his companions as stone powder was falling from his hands, but I have surer means. We will use them to-morrow, Brothers!"

And, that night, after hours of careful work which had given her a mostly finished portrait of Rosario, Colombe went to sleep in her glass ceiling room, in the star light. And among those myriads of stars, there were two who were more attentively gazing at her, for, as one would have seen on the top of the moonlit creamy tower, Rosario had climbed up as far as the glass dome and, kneeling like an angel, his forehead solded on the dome, he was gazing from that dangerous height, as if in adoration, the beautiful and petite form of Colombe, asleep, so far down below.

The next day, Colombe and Rosario arrived at the same time in front of the museum. Rosario proposed a cosy dinner in open air, on the shore of the river, and Colombe accepted with pleasure. She stepped in the black landau and ordered her white driver away. They stopped in different shops of Toulouse, to have bread, cakes, light wine and sweets, and went on gaily along the banks of the Garonne. They stopped in a very charming corner, blooming with all kinds of wild flowers and pleased together in listening like children to the birds, looking at the young fishes warming up in low water, in smelling flowers and having a most gentle dinner-on-the-grass. During the conversation that took place, Colombe remarked to Rosario that he was so different at time that she could not understand him. And Rosario went on: "I cannot understand myself what I am. Sometimes I feel that I do no think with my own brain, that I see through somebody elses eyes and that I hear with ears other than mine. And I have the feeling that I have not lived my own life half the time I have been conscious". An they happened to speak of their relatives and childhood, Colombe saying that she had never known any parents, that Saturnus had taken her from babyhood in an orphanage and had mothered and fathered her with great love and care, bringing her up in his great knowledge of arts. Rosario related that he also had been brought up by Monsieur Martin who had taken him he knew not where, who had provided an apartment for him and used to give him as much money as he wanted. "And funnily, he added, I hate secretly that man and his surroundings and I always find myself with him and in his house!".

The time of departing was nearing when Rosario had again the feeling of Martin's powerful eyes set on the back of his skull, and he unconsciously fell into a hypnotic state, unknown to Colombe. She just remarked that, as had happened before, he had changed in countenance. When she looked into his eyes, she read such great greed in his that she fell frightened a bit. He approached her with a deeper voice and stranger look, and, suddenly embracing her, tried to kiss her on the lips. She tried to run away, but he ran after her, and taking her in his arms, placed her in the black landau, which the hunchback horseman had speed away in a whip stroke. But the white horseman had had certain suspicion about Colombe's whereabouts and had hept little afar from the scene of their picnic. So, when he saw the black horses come down the road in such speed, he place his carriage in the middle of the road so as to block it and have the black horses stop. When the two landaus were aside, the Hunchback ordered the Egyptian to stand by the side of the road, and as he refused, the hunchback drew a revolver from under his seat and fired right in the Egyptian's face, while he whippe the white horses. And he could pass freely, rushing his voiture to the Square House's court.

While all this was happening, Martin had called his servant Ludovic in the laboratory, where his three companions and the old sorceress were. They two were gazing into a square black magic mirror and had seen that Saturnus was alone in his white palace. Then, dipping a dagger into the mixture pot which had boiled the previous day, he said to him: "Saturnus is alone. Go". And Ludovic rand out. A minute later, the black landau was coming into the yard in a cloud of dust and, the gates being closed, Rosario, always asleep, was carrying the body of the fainted Colombe into the house and was led by Martin into a room which was the whole opposite of the rest of the house, very nicely decorated, with perfumes burning in incense burners, beautiful paintings and flowers, luxurious furniture and decorations.

Saturnus knows he has been directly attacked. He has fought against evildoers. His status has been taken from his hands, Colombe has not come back yet,nor his Egyptian servant. Something unusual is happening. So to know,he goes again in his study room and gazes in the magic mirror. He concentrates on Colombe an sees her calmed in the carriage which brings her in great speed to the Square House. He sees himself bringing her in in his arms while the housemaid explains to Martin how he has shot at the white leader's driver. Then he sees Colombe brought in a beautiful room where everything invites to sensual love. But he suddenly saddens when he sees Martin locking the room's door and,extending his arm towards Rosario through the door,say:"Now Rosario,you sleep deeper and you awaken only when I release you from my power. You are now in your own room with your beloved Colombe,your wife,who adores you,and you are both free and alone".

Saturnus,grieved and perturbed,tries to undo by magnetic projections what Martin has done,but he finds he is unable. He then decides to call for the supreme help,in order to save Colombe from any further evil. He goes to his praying-desk and,kneeling down,he concentrates to cause the great mystic projection of his psychic self. (Manuscript.signs & modus operandi). Suddenly his astral body gets out from him in the form of a bright light silhouette form of himself and is projected into space to a wonderful calm spot in strange mountains and where are seated several resplendent bodies of men and women,all dressed in the purest white.(manuscript.set). They are members of the Great White Brotherhood,known only to a few chosen mystics. The light form of Saturnus bows down to the one who seems to be the gravest and soreness of the white brothers and prays him to help him in the bitter fight launched against him and the work by the Black Brothers. "After all,he says,they are human beings,and it is repugnant to me to judge and punish them". The elderly Brother answers:"Saturnus,we watch over you and support you,but fight your ~~mmmm~~ own fight alone.True glory is at that price~~mm~~.Haste back to your earthly body".
Saturnus insists,saying he needs all the help that can be given him. "Your persistence proves your weakness,Saturnus.Haste back to your earthly body",says the White Brother again.--"But our sister Colombe...."----"Haste back to your earthly body",insists again the elderly Brother. And as he said that,Martin's servant,who had creeped from the entrance to the place where Saturnus was operating,hit him at full arm's strength in the back with the poisoned dagger.Saturnus psychic body reinstated his modern body in a flash,and the Master fell down on the ~~mmmm~~ white floor tincted with the red blood,while Martin's servant was fleeing as prudently as he had come in.

In the meanwhile,Rosario,always sound hypnotized,was lovingly kissing Colombe,who soon recovered her senses. At seeing him in such insulting mood for her,she freed herself from him and began fleeing from his embraces which were getting harsher and madder as he continued repeating:"But,Colombe,you are my wife".

The white horses,knowing for long their way to the Round House, came then along into the front yard .The Egyptian driver,though seriously wounded,had still enough strength to drag himself into the house. He still found more strength when he saw the Master lying down in his study in a pool of blood. And reminding the Master's orders-

Saturnus was calmly seated at his table, waiting, when the black horses were heard coming into the court and Martin, more powerful looking with the rage in his eyes, came like a wind blow into the study. There he looks at Saturnus in sharp defy and approached, as Saturnus coolly extended his arm in an invitation. "What do you come here for?", asked the white serene man, "power of the Dark".

--"To put your light out", said Martin.

--"You/ are welcome".

And Martin seated just in front of Saturnus and began to gaze into his eyes. From the ~~Martin~~ Black Brother's eyes soon emerged to red sharp rays of light which went piercing direct into Saturnus's eyes. But also from those of the latter emerged two violent white rays, and they so gazed at each other for a few minutes, the red and while lights mixing as they met and blended. After a while, Martin was feeling extremely warm and heavy drops of perspiration were rolling along his face. One who could have seen through his forehead would have seen a brain being slowly but strongly twisted. Finally the red lights lowered gradually while the red ones increased in intensity, and Martin, brain-crushed and powerless, seemed struck with demency. He raised with his chair with a most hideous expression on his face and began to walk back towards the laboratory as Saturnus, throwing stronger rays from his eyes, followed him so calmly that he seemed to glide on the floor. As Saturnus neared Martin more and more, the Black Brother reacted with all his muscles and nerves as under a tremendous electrical shock and began to break everything around him in the laboratory. He was now a real mad man. In his fury, he played with the controls of the desatomizing machine, and, walking back to the wall as Saturnus was still coming to him, he fell into the machine, where his rapidly disappeared from feet to legs and knees and thigs and torso and head. There was left in the machine just a little brilliant cloud which suddenly began to move, and went out, passing through the walls. As it flew out, it passed just in front of the nose of the black horses that were waiting there, and the mounts, aseeing it, jumped and jerked in horror and, taking the bite in their teeth, started on a most dazzling race through the roads and along the wharves of the Garonne, the hunchback being unable to hold them.

Colombe had fought her utmost to avoid Rosario's threats and, in a despair, she had taken a sword from a panoply which had fallen from the wall in their fight, and was just to give a fatal blow to the assaulter when Martin fell into the machine and, being dead, Rosario was instantly freed from his power. He fell down and looked around in great surprise, being still more perturbed when he saw his beloved Colombe bent over him and threatening to kill him with the sword. "One more word, one more gesture, and I kill you, beast", she said.
"You, you, the girl I love most in the world, you whom I would die for, ready to kill and furious like a tigress! What, about all this, Colombe", he said.
"I should ask that question, she replied. For did you not trap me into this house of corruption to insult me as you have done for half an hour? I am defending my honor and will strike you with pleasure if I have to".
Rosario protested and swore he understood nothing in all this. "I swear to you that I am for nothing in this affair, he said, and I will free you right now from this house, had I to die for it". And he began making a way out by breaking the door open. As he did, one of the smoky lamps in the house fell down and soon the whole floor was afire.

In the meanwhile, the black horses, all covered with sweat and dust, were continuing their rageous flight and the sorceress with the three Black Brothers were trapped in the secret chamber from which they could find no way out. They realised that the house was afire and looked like demons in their terrified realisation of the danger.

A crowd assembled around the Square House, from which Rosario and Colombe could at last come out, and the house crumbled into an immense broil, swallowing its four victims of the secret chamber. Nearly at the same time the maddened black horses made an accidental jerk as they were running on the wharves and, unaware off their way through darkness, plunged into the river where the head of the hunchback soon disappeared never to be seen again.

The next morning, at rising sun, both Rosario and Colombe, with dirty an torn garments, entered the Round House, where Saturnus greeted them with a calm happy smile. He showed Rosario to a bunch of stock certificates which had fallen from Martin's pocket when he fell himself into the machine and told him: "This is yours. You have been freed, Rosario. You are free also, Colombe. Go your way in happiness and learn from me that you must fight your own fight in life, and fight it alone".--And as they were leaving out in the sunshine, holding each other's hand, one could have seen on a white balcony the white figure of Saturnus extending to them the blessing of the White Brothers.

The End

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THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

January 30, 1923.

Mr. W. T. Meeman,
News Bureau,
General Electric Company,
Schenectady, N. Y.

Dear Mr. Meeman,

I am enclosing herewith an outline of what Mr. Griffith's talk will be Sunday night. I believe this is along the lines suggested by you, and I sincerely hope it will meet your requirements.

Very truly yours,

Business Manager,

D. W. Griffith, Inc.

RAK/CC

January 30, 1929.

All the world is interested in success. No more interesting stories have ever been told in literature, in plays or in motion pictures than those based on the story of Cinderella, in a way the story of an ugly duckling that turned into a swan.

Since most of the readers of books and the audiences of plays and motion pictures are hoping and dreaming of making money, of procuring fame - in other words, getting up in the world - these kind of stories, the Cinderella stories, appeal to them very much.

If there ever was a Cinderella story in real life, told in a big way, it is the story of motion pictures. In the business administration and among the executives, many men who were struggling along for a bare existence twenty years ago have become many times millionaires and are important in all that money and power mean. But of much more interest to the general public, I think, are the actors and actresses that play in these pictures. The proof of this statement is in the fact that there are at least fifteen magazines and newspapers, some of them with tremendous circulation, that write about nothing else but the people concerned in the making of motion pictures - the heroes and heroines of the screen. Imagine a great mass of people working in shops and stores and offices and factories - doing the same thing day in and day out - getting to the office at the same time each day, going to lunch at the same time daily - leaving for home at the same time - doing the same thing over and over and over. Then at night they go to see a motion picture, those that are bound down each day to monotony and sameness and often to drudgery - often to poverty - often to misery - often to sorrow - they go to a motion picture and see a mimic play - shadows on a screen - stories of romance, of glamour, of life, of comedy, of tragedy. Stories that tell of life in every corner of the world. Stories that bring all this wide world to the eyes of those seated in a motion picture theatre - the mysteries of the East - the romances of Paris and London and Berlin, the romances of the prairies, the romances

of the hills and mountains and the great vast expanses of the sea, romances of the tropics and the isle, glamorous romances of the South Seas. And as they sit and look, these people forget for a time at least their big or little troubles and sorrows and live another life. Such is the power of the motion picture and naturally, the people come to want to know about the actors and actresses, they come to love them, they come to want to look like them and do the things they do, and most of the young folks seem to want to go into the pictures and play a part in this story of Cinderella.

Then the long list of those that have been under me, all of whom were unknown and obscure, most of whom were very poor. I remember in the very beginning, first of all, Mary Pickford. I had criticised her for something she was doing in a picture. She was getting thirty-five dollars a week. Eighteen years old, throwing her yellow curls defiantly over her shoulder and squaring her Irish body, she defied me by saying "Sometime I'll be making a hundred dollars a week". It wasn't many years later that she was making $10,000 a week and now, since she is her own boss, that even seems very small.

Then came the Talmadges, Norma and Constance.

Then Valentino, to whom I paid ten dollars a day. I first met him at the home of a friend where he made a big hit with all the guests by cooking the finest spaghetti I have ever tasted. Looking at him there, anxious that every one should be happy, himself serving the spaghetti from a large bowl in the center of the table, who would ever have dreamed that he would become the Valentino that you know and that all the world knows.

Then Douglas Fairbanks, the Gish sisters, Clara Bow around my studio in Mamaroneck, N. Y. through which she got her first chance in "Down to the Sea in Ships". Norma Shearer as an extra girl in "WAY DOWN EAST". Colleen Moore was brought to me by her uncle, Walter Howey, editor of a big Chicago newspaper. When I looked at her my heart dropped down because I love Walter Howey very much and I wanted to help his niece for his sake, but when I looked at her I was almost sure she wouldn't photograph well. Later in the day, in the Blackstone Hotel in Chicago where I was staying, she told me how anxious she was to get into the movies, and she told me this

with trembling hands and quivering hair and with eyes so lit up with emotion that I changed my first impression and said that while she might not be beautiful under ordinary conditions, she no doubt would be very beautiful when she started acting, and so gave her her first chance in pictures.

So many have gone through that school of ambition and hard work that I could not mention them here in such limited time - Bessie Love, Lionel Barrymore, Alma Rubens, the Talmadge brothers, our great directors, Ruggles produced "What Price Glory", He played Booth in "THE [illegible] OF A NATION" for ten dollars a day. Many of them are millionaires, some of them many times over - what a Cinderella story is that of the motion pictures.

Two years ago in Mexico there was a young girl working in a small vaudeville show, barely existing and trying to support her family at the same time, and also trying to save twenty dollars to get to Los Angeles. Some wandering press man had seen her in the act on this small vaudeville circuit and had told her she should go to Los Angeles and see a certain manager who was producing a musical comedy there - a local affair, not very important, but of very great importance to this little Mexican girl. The man told her he would talk to the manager and he was sure she would make good in the States. So, with childlike faith this little girl began to dream the old Cinderella dreams. She finally succeeded in saving the twenty dollars and started for Los Angeles. Twenty little dollars was all she had at the beginning. By the time she got to the station in Los Angeles she didn't have a cent. She found herself in the big dreary railroad station penniless. She didn't speak a word of English. In her mind she remembered the name of the hotel where the manager lived, but she couldn't make herself understood to anyone around because they all seemed to understand only English and they didn't know what she was talking about, so trembling and realizing what a desperate step she had taken, she sat in the station to think things over before starting out to locate the manager's hotel. She looked up and saw three men going by, rather pleasant and kind looking chaps and as she expresses it in her broken Spanish "They winkled at her" which, translated into English, of course, means

that they winked at her. She thought this was the American form of salutation, and being a friendly, good fellow sort of girl, she winked back. They returned the "winks" and kept on walking up and down, getting closer and closer. She then began to perceive that the "winks" was not all she thought it was, but the usual form of approach made by the male to the female, whereupon she grabbed her important looking grip, which contained one change of wearing apparel, and started after them. I can easily picture this as she tells it, because when she starts after anyone she doesn't need words - her expression tells everything. She frightened them so by her fierce attack that they beat it out of the station and she returned there in high indignation. Finally, she decided to make a search for the hotel. She asked questions of everyone but no one knew what she was talking about, so she just kept walking and walking until her feet were so tired she couldn't go any further and she had to sit down on the curbstone. Through chance she wandered into the Mexican quarter of the city where she met someone who gave her proper directions to the hotel. As Los Angeles is a very widespread city it was six hours between the time she got to the railroad station and the time she reached the hotel, hardly able to stand. As she expresses it "Her dogs (meaning her feet) were so sorn out she thought she would never be able to use them again". At the hotel she learned, through an interpreter, that the manager's show had closed, so she was no better off than when she started out. The manager, being a kindly person and no doubt feeling very sorry for her plight, got her a little part in a small vaudeville act where she made good. This is the end of that story.

I sat in the United Artists Theatre in Detroit only last week and to our staff's great glee, heard the audience rock with laughter, break out into applause, saw them shed many tears, and all of us knew that a new star had arrived, to become famous around the world, to be known in every home and in every country. Someone different than anyone seen before, and the audience just seemed to take her in their arms. This girl's name is Velez, Lupe Velez. She doesn't even like to be called Miss. In fact, she gets indignant when you call her Miss. She says "My name is Lupe, just plain Lupe". She appears in my latest picture "LADY OF THE PAVEMENTS", and I am

very glad the little Mexican girl came to these great United States.

In closing I consider it the most marvelous experience of all my life to witness this something, which is part of the great processes of the world. I am not allowed to speak of it, but you know what I mean. First, motion pictures. Then the talking combined with motion pictures, nothing less than a miracle. Who would have thought fifty years ago, or even twenty years ago that you, sitting in your own home, by means of just a small box without wires or connection, could hear marvelous music, human voices clear and distinct, thousands and thousands of miles away, and now this last miracle of miracles, so let us all be deeply thankful that we live in this grand and glorious age and in this grand and glorious country, these United States of America.

THE
CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GT BRITAIN & IRELAND.

CONSULTING SECRETARY: W. GAVAZZI KING
GENERAL SECRETARY: W.R. FULLER

BROADMEAD HOUSE,
PANTON STREET, HAYMARKET.
(NEAR KING CHARLES STREET)

London, S.W.1. 30th January 19 29.

D. W. Griffith Esq.,
United Artists Corporation,
729, Seventh Avenue,
NEW YORK CITY.

Dear Mr. Griffith,

During the second week of March, the Annual Convention of the Cinematograph Exhibitors' Association of Great Britain and Ireland will be held in London, and will be attended by exhibitors from all parts of the country. This year's gathering may be of greater importance than usual as it is very likely that a member of the Royal Family will attend.

This is the first Annual Meeting to take place since the birth of the "Cinematograph Times", the official organ of the Association. I do not need to tell you that this Association has a membership comprising nearly 100 per cent. of the exhibitors of the United Kingdom, nor that in consequence its official paper has a 100 per cent. circulation. These details are merely added so that you may realise that, in complying with the request below, you will be addressing the whole of the picture theatre owners of this country in and through the Trade paper which is their own organ and their own property.

Will you be so good as to let us have, by the end of February at the latest, an article under

TELEPHONE
GERRARD 2810
2819

TELEGRAMS
CINEMATIME, PICCY, LONDON

THE
CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GT BRITAIN & IRELAND. (INCD.)

CONSULTING SECRETARY:
W. CAVAZZI KING
GENERAL SECRETARY.
W.H. FULLER

BROADMEAD HOUSE,
PANTON STREET, HAYMARKET.
(NEXT DOR LEICESTER SQUARE)

London, S.W.1. 30th January 1929.

D. W. Griffith Esq., - 2 -

your own signature on

"ARE TALKIES NECESSARY?"

A photograph for reproduction will also be much appreciated.

With thanks in anticipation of your reply,

Yours very truly,

W.H. Fuller.

General Secretary.

Enc: Cinematograph Times No. 8.

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LCO	= Deferred Cable
CLT	= Cable Letter
WLT	= Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

HGA279 23 NM=PR ALTOONA PENN 31

ELLINDEMAN=

729 SEVENTH AVE NEWYORK NY=

XD

NOW I LAY ME DOWN TO SLEEP I PRAY THE LORD MY HAM TO KEEP IF I SHOULD DIE BEFORE I WAKE I PRAY MY HAM HELL LET ME TAKE GOD BLESS ALL THE LITTLE BLIND PIGS AND MAKE THEM GROW UP TO BE NICE BIG HAMS FOR WHALENS SAKE=

AMEN.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

Form 12

SYMBOLS

BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

25N FMA 42

HOLLYWOOD CALIF 1059A JAN 31 1929

RAYMOND A KLUNE

RECEIPTS SIXTEEN HUNDRED THREE DOLLARS SEVENTY FIVE CENTS FOR YESTERDAY STOP TALKING END OF GENERAL ELECTRIC STUNT HAS TESTED OK IN THEATRE STOP HIRAM MAXIM HAS PROMISED ASSISTANCE OF TWENTY THOUSAND MEMBERS AMATEUR RADIO RELAY LEAGUE IN REPORTING STUNT TO NEWSPAPERS REGARDS

JOHN P MILES

224P

Charge to the account of D. W. Griffith, Inc. $

Form 1012A

WESTERN UNION

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Jan. 31, 1929.

Night Letter

Mr. W. T. Homan,
News Bureau,
General Electric Co.,
Schenectady, N. Y.

Mr. Griffith regrets that he will be unable give talk before First Reformed Church in Schenectady stop Party leaving here Sunday on one oclock train arriving Schenectady four fiftyeight

R. A. Kluna.

January 31, 1929.

Miss A. Ferrero,
United Artists Studio,
Hollywood, Calif.

My dear Miss Ferrero,

Enclosed you will find Act four of "A FOOL AND A GIRL". Am sorry that this got mixed up among some other scripts, and hope the delay hasn't caused any inconvenience.

Very truly yours,

GENERAL REPORT FOR THE MONTH ENDING
JANUARY 31st, 1929.

1 - MATTERS OF IMPORTANCE AFFECTING OPERATION AND MAINTENANCE

a) "THE AWAKENING" pre-released at the New Gallery with synchronised sound accompaniment. Reception good.

b) "DOGS OF LOVE" generally released. Business not good.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "INTERFERENCE" (Famous Players) pre-released as a talking picture at the Plaza. Doing big business.

b) "THE SINGING FOOL" (Warner Brothers) transferred from the Regal to the Piccadilly. Doing phenomenal business.

c) "DANCING DAUGHTERS" (Metro-Goldwyn) pre-released at the Empire. Doing very good business.

3 - CHANGES IN PERSONNEL OR SALARIES

None.

4 - MATTERS OF POLITICAL IMPORTANCE

Gaumont-British and P.C.T. are holding meetings with a view to combination of all interests with regard to booking and exhibition of films. This matter is of vital importance to us because it will depend on this who we will have to deal with in connection with our bookings. Obviously we prefer that P.C.T. personnel should control, because we have done such good business with them in the past, and Gaumont-British are more difficult to deal with with regard to prices, etc.

5 - MATTERS OF ECONOMIC IMPORTANCE

The Public now seem to be falling heavily for talking films. "THE SINGING FOOL" was shown at Glasgow and Manchester to enormous business. Thousands of people were turned away at every performance. "INTERFERENCE" at the Plaza, London, is playing to capacity business. On the other hand, synchronized films are meeting with little or no interest. There is still a great deal of cautiousness being exercised on the part of exhibitors with regard to the installation of sound equipment.

At the moment hardly any theatres are wired although the Western Electric say that they will be in full stride by June and hope to have one hundred theatres wired by the end of the year. R.C.A. are giving a demonstration to the trade on Wednesday next. Advance notices are certainly very eulogistic.

All picture theatres throughout the country report that the month of December has been one of the worst months from the standpoint of bad business. There has been a terrific slump, everybody complaining. In some measure it was due to the very serious illness of the King, and also to the fact that business conditions generally were very bad. The weather likewise has been against people going out. It has been very cold and a long series of fogs, being the type of weather that keeps people indoors. However, the beginning of January saw an improvement and business began to pick up somewhat everywhere.

6 - ANTI-AMERICAN FILMS

Nothing new under this heading.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

Nothing new under this heading.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

Nothing new under this heading.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising
United Artists Programme for 1929.
Two Pages were taken in each of the special New Year numbers, "Daily Film Renter", "Kinematograph Weekly","The Cinemas", and "The Bioscope", cost .....£ 157.10.0d.
"THE RESCUE"
Page each in "Today's Cinema", "Daily Film Renter", "The Bioscope", and "Kinematograph Weekly", cost .....£ 79.15.0d.
Press Work.
420 Press men get our Weekly Cinema News for use in their Screen Columns and elsewhere. Special paragraphs, pictures and articles have gone out in addition, with results which bring in an average of 400 clippings weekly.
Trade Press are supplied with details and photos of publicity stunts worked by our exploiteers (two temporary), which appear regularly in trade papers. For special results, see Special Press Display section of this Report.

London Presentations

Colman-Banky in "[illegible]" at The Tivoli. Run from 24th December 1928. This run continued for three weeks, and details of the scheme were given in December Report.

D.W.Griffith Production "THE BATTLE OF THE SEXES"

First Presentation at The New Gallery, 31st December 1928.

Advance work was started with stream of photos and paragraphs in London Dailies, Sunday Weeklies and Illustrated Weeklies. Total clippings to date, 190, concerning London presentation. Beside the exploitation campaign £250 was included for special newspaper display ads., half shared by The New Gallery. The advertisements were confined to London Dailies, Evenings and Sunday Weeklies, in addition to the announcement in entertainment columns of same. The scheme included:-

24 sheet stands
Underground display of posters
Sandwichmen parading West End thoroughfares
Trailer, Lobby stills (in lighted frames)
Oil paintings, were used for advance work.

Vilma Banky in "THE AWAKENING" at the New Gallery - Began on Monday, January 14th.

Now in its third week, the advent of Vilma Banky on her own, and the inclusion of Samuel Goldwyn's English "find", Walter Byron, gave us unusual angles for publicity, with the result that up to date 280 photos, articles and paragraphs have appeared.
Newspaper display advertisements featured the Sound and Songs, and in all, we spent on preliminary and during first two weeks run £700 which was shared 50/50 with The New Gallery. For third week's newspaper displays and all other advertising, the New Gallery became liable.
Outdoor scheme included:-

Four 24/sheet Stands.
Posters in Underground railway.
Bills on escalators in Underground, and 22 x 18 bills in elevators.
Sandwichmen paraded West End streets daily.
Oil paintings, illuminated lobby still frames and trailer were used as advance work.

Tie ups were arranged with Francis Day & Hunter on Irving Berlin's song "Marie" and also with H.M.V. Records.

TRADE SHOWS

During January, we held Trade Shows of the new Ronald Colman picture "THE RESCUE", the synchronised version being shown in London and Manchester, the only wired houses procurable. At Glasgow, Liverpool,

Leeds, Newcastle, Birmingham and Cardiff, we showed the silent version. We publicised by following methods:-

Letter under Sales Manager's signature, sent out in advance of showing, requesting exhibitors to reserve the date.
Page ads., in Trade Press, giving dates and times of Trade Shows.
Invitation cards followed up, to all exhibitors and Press.
Press representatives got private letter asking in advance for reserve of date.

The New Gallery show pulled in a big attendance of over 1,000.
Musical suggestions were prepared for the silent showings in Provinces, and sent out to the six provincial musical directors concerned.
Branch managers worked up show to put up a "capacity exhibitor" attendance.
Local Press critics were invited by London, to go along and see the Show.

LONDON GENERAL RELEASE - D.W.Griffith Production "DRUMS OF LOVE" January 14th.

Apart from note in Weekly Cinema News, as to general release, special paragraphs were sent out to London Daily and Weekly film writers, who announced showing in their Sunday and Monday notes.

SPECIAL PRESS DISPLAYS

Double page photos "STEAMBOAT BILL JR." "Picture Show" Jan. 5th.
Story of "STEAMBOAT BILL JR." "Boys' Cinema", Jan. 5th.
Photo Show "STEAMBOAT BILL JR." "Film Weekly" Jan. 5th.
Mr.Schenck on "Talkies". Articles in :-

Liverpool Weekly Post.
Leeds Yorkshire Post.
Shields Gazette.
South Wales Echo.
Devon Gazette.
Newcastle Sunday Sun.
Ilfracombe Chronicle.
Edinburgh Evg. News.
Dublin Sat. Herald.
Weekly Scotsman.
Film Renter.

Mr.Schenck on "Temperament" in :-

Edinburgh Evening News.
Bradford Observer Budget.
Oldham Chronicle.
Burnley Express.
S.Wales Evening Express.
Liverpool Courier.
Liverpool Weekly Post.
Manchester Evening News.
Shields Daily News.
Sheffield Independent.
Sth. Wales Argus.

£100 Film Competition "TWO LOVERS", Show of Photos, "Evg.Standard". Jan. 3rd and 4th.

Ronald Colman full page photo and other notes "Cinema World"
January number.
Photo show "THE AWAKENING", "Film Weekly", Jan. 13th.
Serial story "RAMON", "Whitehaven News", Jan. issue.
Front page photo of Vilma Banky, "Film Weekly", Jan. 13th.
Photo page Lily Damita in "THE RESCUE", "Illustrated Sporting
and Dramatic News", Jan. 19th.
Serialisation "SORRELL & SON", "Woman's Life", started Jan. 26th.
"DRUMS OF LOVE", 4 pages Roto, "Picture Show", Jan. 26th.
"DRUMS OF LOVE", Photo shown in "Foyer" and "Film Weekly", Jan. nos.
1929 Program for United Artists. Special detailed articles in
"Film Renter", "Cinema", "Bioscope", and "Kinematograph Weekly".
Photo page of United Artists sound studios "Cinema", January 9th.
"Making a Feature Film in a day", By D.W.Griffith, "Film Weekly",
Jan. 14th.
Photo shows, off-stage, "ETERNAL LOVE" in :-

Newcastle Evg. Chronicle.
South Wales Echo.
Film Weekly.
Bristol Evening News.
Picture Show.
Hull Daily Mail.
Dublin Independent.
Manchester Evening News.
Darlington Northern Despatch.

"Glory of being Gloria" (Swanson) "Sunday Chronicle", Jan. 13th.
Further photos of Mary Pickford (bobbed) :-

Liverpool Courier.
Edinburgh Evening Despatch.
Staffs Sentinel.
Liverpool Weekly Post.
Glasgow Evening Citizen.
Glasgow Evening Times.
Film Weekly.

"Mary Pickford" by Douglas Fairbanks, Illustrated article in
"London Magazine", January no.
Special re "The Speaking Musketeer" Fairbanks, "Evening Standard"
Jan. 21st.
Story repeated in Press generally.
Page photos "THE IRON MASK", "Film Weekly", December 31st.
Page photo Constance Talmadge, "Film Weekly", Jan. 7th.
Vilma Banky photo in "THE AWAKENING", " The Tatler", Jan. 9th.
"Portrait of A Lady", Norma Talmadge, "Foyer", Jan. no.
"How I Began" by Samuel Goldwyn, "Film Weekly", Jan. 28th.
Three Pages Roto Supplement devoted to "DRUMS OF LOVE"
"Picture Show", January 26th.
"Impressions of Hollywood" by W.J.Locke in :-

Glasgow Evening Times.
Belfast Telegraph.
Brighton Standard.
Newcastle Journal.
Dublin Irish Independent.

Special story of "THE IRON MASK" in issue of 31st followed by another photo of Doug in "Evg. Standard", Jan. 25th.
Mary Pickford's Wedding Ring, Special, "Birmingham Sunday Mercury", Jan. 20th.
Doug's Tribute to Mary, "Bristol Evening Times", Jan. 21th.
Photo Mary Pickford in "COQUETTE", "Tatler", Jan. 23rd.
"Silent Drama at Westminster", Low's Cartoon Exit on Chaplin's Talkie Statement, "Evening Standard" Jan. 22nd.
Charlie Chaplin on Talkies, "Evening Standard", Jan. 16th.
Page Photos United Artists Sound Studios, "The Graphic", Jan. 19th.

EXPLOITATION.
During January we had out two temporary exploiteers.
No. 1. worked at Majestic, Portsmouth on "STEAMBOAT BILL JR.", "TWO LOVERS", and re-issue of "THE GOLD RUSH". Photos and details of his stunts worked in connection with these, appeared in "Kinematograph Weekly", "Bioscope" and "Cinema".
Possessor of a sports car, he had it rigged up as a steamboat and paraded all the Portsmouth districts.
He had a "Leatherface" walking around Portsmouth etc. This in addition to a very lavish showing of window displays, tie-ups, and other fine stunts. Secured big space in "County Press", as per copy sent to Mr.Meyer, for "STEAMBOAT BILL JR." contest etc.
No. 2. worked at Hippodrome, Gloucester on "THE CIRCUS" and "THE GAUCHO", was successful in getting splendid displays in shop windows for "THE CIRCUS"; had a clown working on the streets, and for "THE GAUCHO" a performer a la Fairbanks, parading Gloucester.
Fuller details in Trade Papers.

WEEKLY SALES CHAT TO SALES FORCE.
Goes out as usual to New York, European, Australian and Far East branches as well.

10 - MEMBERS OF ORGANISATION WHO RENDERED MERITORIOUS SERVICE DURING THIS MONTH

None

11 - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANISATION

None.

12 - ACCESSORIES

The system of writing in advance to exhibitors suggesting they order up extra publicity, is being persistently pursued, and the response is very gratifying. We have received many replies pointing out that hoarding space is strictly limited.

General Remarks.
"The Evening Standard" Film Competition which ran for a fortnight, gained a good deal of space for United Artists pictures - such as "THE BATTLE OF THE SEXES", "THE CIRCUS" and "TWO LOVERS". This was followed by "The Daily Express" Film Competition, which offered first week £250 and during second week £500, for the best postcard criticism.
As "The Daily Express" was a national circulation, it brought postcards from all over the United Kingdom, in which post cards praising the following United Artists pictures, figured:-

"TEMPEST" "THE AWAKENING" "THE CIRCUS"
"MORGAN'S MAN" "DRUMS OF LOVE" "RESURRECTION"
"RAMONA"

With the opening of The Empire, The Regal and The Piccadilly Theatre (which varied from legitimate), three sessions daily in the first two, and two sessions daily in the last named, 30,000 per day more seats are being offered to picturegoers. Demands on the Press for free film publicity, are keener than ever, but United Artists are keeping up their end - and getting a very generous share.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

Managing Director,
THE ALLIED ARTISTS CORPORATION, LTD.

86-88 Wardour Street,
LONDON.
February 5th, 1929.

GENERAL REPORT FOR THE MONTH ENDING

January 31, 1939

1. - MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE (a) & (b)

DON Q, SON OF ZORRO - Repeat - One week at the Imperio with fair advertising campaign and box office receipts.

This was the only picture presented during the past month in view of this season being the worst of the year because of the heat and the preparations for carnival. We therefore keep our new product to open the season which starts in March.

2. - WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES. (a) (b) & (c)

There were not many good pictures released during this month by other companies. As a rule every distributor reserves his better product until the opening of the season and thus there were only a few good pictures shown during January.

THE FLEET'S IN (Paramount) at the Imperio.
THE BIG CITY (M.G.M.) at the Odeon
HOTEL IMPERIAL (Repeat)(Paramount) at the Capitolio
BABY CYCLONE (M.G.M.) at the Imperio
THE FIRST KISS (Paramount) at the Capitolio
ACROSS TO SINGAPORE (M.G.M.) at the Odeon
WARMING UP (Paramount) at the Imperio
DRY MARTINI (Fox) at the Pathe Palace.
EXCESS BAGGAGE (M.G.M.) at the Capitolio
THE FOREIGN LEGION (Universal) at the Pathe Palace

and many others. None of them had special presentations or extended runs and there were also no box office hits.

As explained to you many times in the past, this is the worst season of the year for motion pictures in Brazil, specially in Rio where most of the cinema-going public leave the city during the months of December, January and February. Business during the month of January and a part of February is also hurt to a great extent by Carnival. This festival lasts for four days during the month of February and most of the houses in Rio, together with the majority of other commercial concerns, close their doors. Carnival is also celebrated in the other cities and towns of Brazil to a lesser extent.

All distributing companies are getting ready for the presentation of their product for the new season which will open in March. The plans are more or less as follows:

OF MODERN ART FILM LIBRARY

Metro will release their product at the Odeon, Gloria, or Palacio theatre, a legitimate house which was converted into a cinema recently. The First National is also included in this deal.

As explained in former reports Metro had the lease of the Rialto but in view of a contract they have closed with Serrador, the latter has taken charge of it. This house is closed at the present time and is planning to open in March, but nothing definite is known about Serrador's plans for its future operation.

The Paramount will release their product at the Imperio and Capitolio.

Fox and Universal at the Pathe Palace.

The Ufa product will remain at the Gloria, although it is rumored that on account of the heavy losses that Serrador is sustaining in this house, this product will be out very soon.

3. - CHANGES IN PERSONNEL OR SALARIES (a)

According to the instructions received from Head Office the following salaries have been raised:

RIO BRANCH:

José R.Guimaraes	Manager	100$000
Libero Castello	Bookkeeper	50$000
Helene Geslin	Typist	25$000
Frederick Renny	Cashier	50$000
Jayme Souto	Clerk	20$000
Aida Cataldi	Typist	15$000
Maria Vinhas	Typist	20$000
Edgard Doria	Publicity	25$000
Gilberto Souto	Publicity	25$000
Manoel Constantino	Artist	20$000

SÃO PAULO BRANCH:

Virgilio Castello	Manager	100$000
Waldemar Wraae	Cashier	50$000
Joao Crispi	Booker	25$000
Olga Beltramini	Rewinder	10$000

All these employees were raised on account of the services they have rendered since employed. Most of them were started with a small salary with a promise of a raise, and as they really deserved same I recommended the above raises to Mr.Kelly.

4. - MATTERS OF POLITICAL IMPORTANCE (a) (b) (c) (d) & (e)

None

5. - MATTERS OF ECONOMIC IMPORTANCE

(a) This country has been going through a difficult situation for the past few months. There is a lack of money and a general business depression. The states of Rio de Janeiro, São Paulo and most of the other northern and southern states have been badly hurt by continuous rains. In Rio and São Paulo it has rained almost unceasingly during the month of January and many towns in the interior of São Paulo are cut off by road and wire on account of the resultant floods. The suburbs of the city of São Paulo have been absolutely flooded. All the cinemas have been hurt by this ruin and all of them sustained heavy losses during the month. The coffee plantations and crop have been severely damaged and there have also been many train wrecks as a result of the bad weather. Traffic on some roads had to be abandoned and many towns were without light for many days.

(b) The situation of many exhibitors in Brazil is critical, especially those located in Rio and São Paulo. Serrador with his five houses in Rio and eight in São Paulo is losing money. The writer had an opportunity of seeing the balance of his houses in São Paulo for the second half of 1928, which showed a profit of only seventy-eight contos. At the moment he has closed the Sant'Anna in São Paulo, which used to be his first run house. He also intends closing some other houses in that city. In Rio he is losing money at the Gloria (he lost forty contos in December), Republica and Palacio Theatre, and I do not think that he will be able to hold this situation much longer.

The Paramount Co. is opening their house in São Paulo next March and it will surely affect the other first run houses. It is going to be modernly equipped and they intend to have Vitaphone installed. It is supposed to be the best house in South America and Paramount is spending a lot of money to put it up as a Class A house.

6. - ANTI-AMERICAN FILMS (a) (b) and (c)

None

7. - CONSOLIDATIONS OR CONTEMPLATED AMALGATIONS (a) (b) and (c)

None

8. - NEW THEATERS BEING ERECTED OR CONTEMPLATED (a) (b) and (c)

None

9. - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION (a) (b) (c) and (d)

The only picture advertised during the month was DON Q. Copies of all advertising on same were forwarded to the Publicity Department.

Publicity was made on the forthcoming product in many daily papers, magazines, etc. Photographs and stories received from Head Office have been published, copies of all of which have been sent to the Publicity Department.

Our monthly magazine, of which we print 3,000 copies, is sent to all exhibitors in Brazil by mail. Copies of this publication are sent every month to Head Office.

10. - WHAT MEMBER OR MEMBERS OF THIS ORGANIZATION RENDERED MERITORIOUS SERVICE DURING THIS MONTH.

There is no special mention to be made during the month. As a whole, all our employees are rendering their maximum efforts to make a success of this branch.

11. - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANIZATION.

None

12. - CHECK UP REGULARLY ON ACCESSORIES

There are no changes regarding this paragraph

13. - HAPPENINGS OF IMPORTANCE.

We have started the year with an increase of Played and Earned business as compared with 1927 and 1928. There was also a profit of Rs.37:558$588 for the month of January, which is a record for us, as we have always shown a loss for operation during the same month in previous years.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 31, 1929.

Mr. Arthur Kelly,
United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Kelly,

In reply to your letter of the 30th regarding "BROKEN BLOSSOMS", on Aug. 19, 1919 we entered into an agreement with Messrs. Guy Croswell Smith and J. J. McCarthy whereby they were to have the rights to "BROKEN BLOSSOMS" for the entire world, excluding certain domestic territories, but not, however, excluding Mexico and Australia. This contract with Messrs. Smith and McCarthy was to expire Aug. 22, 1924.

We believe that Mr. McCarthy made an agreement with Mr. Abrams whereby he transferred the exhibition rights for Australia and Mexico to Mr. Abrams, which rights, however, automatically expired under our agreement with Mr. McCarthy on Aug. 22, 1924. At that time the property which Mr. McCarthy had was returned to the Griffith Corporation and Mr. McCarthy advised us that he had notified his lessees of the expiration date of the contract. Consequently, the Australian and Mexican rights to the picture reverted to us on the above mentioned date. I believe it will be possible for you to verify the above through Mr. McCarthy.

Very truly yours,

Business Manager.

RAK/CC

D. W. Griffith, Inc.

Form 3115 B

WESTERN UNION

Checks should be drawn to the order of The Western Union Telegraph Company.

Bills are payable not later than the 10th of each month.

GR 5111	3-26	HD	Date and Office	LOS ANGELES CALIF. JAN. 1924
D. W. GRIFFITH, 1.41 N. FORMOSA AVE., LOS ANGELES, CALIF.				

Please detach this note and mail with check to office shown above. Your cancelled check is a receipt. Receipted bill will be sent only on request.

PAY BILLS AT MAIN OFFICE 608 SO. SPRING STREET OR AT ANY BRANCH OFFICE

Amount $ 336

RETAIN THIS

To THE WESTERN UNION TELEGRAPH COMPANY, Dr.

DETACH HERE

CHARGES	DATE	NAME OF POINT	LAST AMOUNT IN THIS COLUMN IS AMOUNT DUE
		ITEMS MARKED "R" WERE OMITTED FROM PREVIOUS BILLING	
JANUARY—1924			
2 16	29	WAGNER & GREENBERG	2 16
1 20	31	FROM AMER R R LEAGUE HARTFORD	3 36

Bills Previously Rendered Dec - 15 14

Form 1228

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Form 1228 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

JOHN P MILES
FEATURE PRODUCTIONS
UNITED ARTISTS STUDIO
HOLLYWOOD CALIF.

COMMUNICATED WITH W T MEENAN GENERAL ELECTRIC SCHENECTADY WHO IN TURN MAKING UP MATTER TELEVISION WITH LOS ANGELES. WILL WIRE ME LATER. I WILL ADVISE YOU STOP WIRE ME DAILY RECEIPTS OF ENGAGEMENT AND SEND FULL REPORT OF OPENING AIR MAIL REGARDS

R A KLUNE

Charge to the account of

$

WESTERN UNION

NO. CASH OR CHG.

CHECK

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COLLECT

JOHN P MILES
FEATURE PRODUCTIONS
UNITED ARTISTS STUDIOS
HOLLYWOOD CALIF

WORKING WITH MERRIAM OF GENERAL ELECTRIC STOP HE CANNOT BROADCAST GRIFFITH BEFORE SUNDAY FEBRUARY THIRD AT ELEVEN FIFTEEN P M EASTERN STANDARD TIME AM CLOSING WITH HIM ON MONDAY FOR THAT DATE STOP BROADCAST WILL BE OVER BOTH LOW AND HIGH WAVELENGTHS THEREBY MAKING IT NATIONWIDE STOP THEY REQUEST GRIFFITH TO SPEAK ABOUT MOVING PICTURES WITH NO SPECIAL LIMITATIONS TOUCHING SLIGHTLY ON TELEVISION STOP THEY ARE GOING TO PUBLICIZE YARN FROM THEIR VIEWPOINT SO BETWEEN TWO ORGANIZATIONS WE SHOULD GET GREAT PLAY WILL WIRE YOU MORE THIS SUBJECT NEXT WEEK STOP LOS ANGELES BUSINESS VERY GRATIFYING PARTICULARLY IN VIEW OF BAD SYNCHRONIZATION REGARDS

RAYMOND A KLUNE

FOR UNITED ACTION

D.W. GRIFFITH'S "MASQUERADE"

By

Ed. Lindeman

If cheer enthusiasm from the West Coast is ay criterion at all, D.W.Griffith's next picture, "Masquerade," is one of the best he has turned out in years.

From a sales standpoint it should roll up a considerable record because it has (and again I rely on frank studio reports) music that will start any audience humming and their feet stamping in unison ; dialogue - - almost seventy-five percent of it --, and a brilliance of sets, splendour of costumes and a dramatic continuity that only a Griffith at his best could create.

"Masquerade" is the first attempt to reproduce the musical comedy element in the movies.

And oh, what a cast! There is Lupe Velez, the vivacious, the primitive, the elemental --the greatest find in pictures, with the wild blood of fighting Mexican forebears in her veins.

Imagine her singing the melodious love theme by Irving Berlin -- a gentle, constrained melody with a tear in it, and a laugh, too.

Imagine such a girl who can dance -- who has danced in the greatest theatres of Mexico; who has danced to capacity audiences at the United Artists theatre in Los Angeles.

Imagine all this and you can visualize the great sales possibilities of this picture.

Lupe can act. Mr. Griffith, as everyone knows, has the reputation

for being able to bring the very best out of those players who work for him. Remember that he has developed most of the great actors and actresses we see in pictures, and he knows. What he recently wrote me of Lupe isn't "applesauce" but a prophecy:

"Lupe Velez," he wrote, "is the greatest prospect the motion pictures have ever had. I sincerely believe she is, today, the greatest comedienne on stage or screen."

That is right to the point, with no ifs , ands or buts.

At a recent previewing of the silent version of the picture the audience applauded whenever Lupe made her screen appearance.

The rest of the cast of "Masquerade" is composed of actors and actresses of excellent name value; William Boyd, Jetta Goudal, George Fawcett Albert Conti, William Bakewell and Henry Armetta.

To my mind, the best selling talk in regards to "Masquerade" is the very fact that it is the first motion picture to combine the good qualities of a musical show, the drama of a great stage production and the flexibility and beauty of motion pictures.

The dialogue sequences of the picture have been carefully mapped out and two of the cleverest playwrights of this country have been selected to write the talking lines. I am not able to announce just who will get the dialogue billing, because, frankly, Mr. Griffith has the two gentlemen submitting dialogue and the best of the two gets the honors and credit.

From an exploitation standpoint, "Masquerade" should be easy to put over. The theme number by Irving Berlin promises to become as popular as "Ramona," and "Lilac Time."

It's a good picture and wholly in keeping with the tradition that has grown around Mr. Griffith.

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FOR UNITED ARTISTS

D. W. GRIFFITH'S "MASQUERADE"

By

EDWARD L. LINDEMAN

If sheer enthusiasm from the first hour is any criterion at all, D. W. Griffith's next picture, "MASQUERADE", is one of the best he has turned out in years.

From a sales standpoint it should roll up a considerable record because it has (and again I reply on frank studio reports) music that will start any audience humming and their feet stamping in unison; dialogue - almost sixty percent of it -, and a brilliance of sets, splendour of costumes and a dramatic continuity that only a Griffith at his best could create.

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And oh, what a cast! There is Lupe Velez, the vivacious, the primitive, the elemental - the greatest find in pictures, with the wild blood of fighting Mexican forebears in her veins.

Imagine her singing the melodious love theme by Irving Berlin - a gentle, constrained melody with a tear in it, and a laugh, too.

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That is right to the point, with no ifs, ands or buts.

At a recent previewing of the silent version of the picture at Alhambra the audience applauded whenever Lupe made her screen appearance.

The rest of the cast of "[illegible]" is composed of actors and actresses of capable name value; Fillian Boyd, Jetta Goudal, Louis Fawcett, Albert Conti, Fillian Bakewell and Henry Armetta.

To my mind, the best selling talk in regards to "[illegible]" is the very fact that it is the first motion picture to combine the good qualities of a musical show, the drama of a great stage production and the flexibility and beauty of motion pictures.

The dialogue sequences of the picture have been carefully mapped out and two of the cleverest playwrights of this country have been selected to write the talking lines. I am not able to announce just who will get the dialogue billing because, frankly, Mr. Griffith has the two gentlemen submitting dialogue and the best of the two gets the honors and credit.

From an exploitation standpoint, "[illegible]" should be easy to put over. The theme number by Irving Berlin promises to become as popular as "Ramona" and "Lilac Time".

It's a good picture and wholly in keeping with the tradition that has grown around Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

For United Action

D.W.Griffith's "Masquerade."

by

Ed. Lindemann

I am not one to become overly enthusiastic, because long years of experience have taught me the lesson that enthusiasm is its own worst foe, but I want, nevertheless, to say something in behalf of D.W.Griffith's "Masquerade" that is highly laudatory.

And that is that the picture will prove to be one of the best sellers on the program for the year.

I make this statement in the form of a prophecy that requires only the normal selling efforts of the boys in the field to fulfill, and I know that they will do more than their share.

In the first place, "Masquerade" is a picture especially adapted to the European market, because its story is laid in France during the scintillant reign of Napoleon the Third.

The whole splendour of the French court, with its exaggerated sense of luxury; its gilded palaces and the magnificent pageantry for which the Third Empire is particularly noted have been faithfully portrayed by Mr. Griffith in settings that almost rival the colossal grandeur of his "Intolerance." In sharp contrast, there are many lively scenes in a cabaret that is described in a title as "the worst dive in Paris."

Its story is a beautiful one, and throughout it there is woven a delicious undercurrent of infectious comedy that will

D. W. GRIFFITH COLLECTION
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tickle the fancies of all audiences because it is essentially human. The handling is typical of Griffith the romanticist in his most spectacular mood. The story opens up at the Court of Napoleon with all its pomp and splendour, where a Countess (Jetta Goudal) conceives the sinister thought of marrying a cabaret girl (Lupe Velez) to the young German military attache who had scorned her (William Boyd.)

She succeeds and the struggle of the cabaret girl to rectify matters once she learns how despicable is her part in the duping, forms the main bulwark of an intensely interesting and gripping story. Within this environment of beauty, Mr. Griffith has woven one of the most daring stories of his more than twenty years of picture making.

The settings themselves are lavishly epical. The ballroom set alone accommodates 400 dancers and rises to a height of 100 feet, with huge, swinging doors twenty feet high.

Mr. Griffith, however, did not rely solely on "properties" to make his production an outstanding one. Ever an exponent of that school of directors who believe in suiting talents to the tasks, he selected William Boyd to play a role for which he was congenitally and artistically fitted -- an idealistic romanticist in Prussian uniform.

Jetta Goudal -- she of the enigmatic countenance who is Hollywood's eternal maid of mystery -- fits naturally into the

regal environment of a Napoleonic court.

Lupe Velez, Mr. Griffith recently wrote me, is the greatest natural comedienne since Mabel Normand. He also thinks that the youthful Mexican actress will be the next great star out of Hollywood. She is worth watching and above all worth selling if for no other cause than her truly amazing comedy performance in "Masquerade."

The rest of the cast includes the veteran performer, George Fawcett, Albert Conti, William Bakewell, Franklin Pangborn and Henry Armetta.

It may interest you to know how two hypercritical preview audiences in towns near to Hollywood received the picture. At Ventura, which is a community of high-salaried oil workers, prosperous orange growers and wealthy retired people, an unusual spontaneity of applause greeted Miss Velez whenever she performed some little bit of comedy "business."

Taking his cue from this, Mr. Griffith hurried the film back to the studio and at some additional expense added more scenes to build up this new comedy personality whose existence he had but vaguely suspected.

The second showing occurred at Alhambra -- a home community of fairly prosperous workers. The picture - with the new humorous scenes and slightly recut - received a far greater hand than it had at Ventura. It was again noted that Miss Velez rode an instinct

Velez made an instant hit with the audience.

It was after that second showing that Mr. Griffith wrote of Miss Velez that she was the greatest natural comedienne since Mabel Normand flr[illegible]steriously across the screen.

"Masqu[illegible]." is a good show, and I sincerely believe that it should be sold on its entertainment value and sheer artistic merit. Also I believe that nothing short of the highest possible price you can get for it is fair to the production.

You will find it easily exploitable. For those communities where "song tie-ups" mean anything, the Irving Berlin theme number should prove of great value.

-o-

D. W. GRIFFITH COLLECTION
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Class of Service

This is a fullrate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
DL	Day Letter
NM	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on fullrate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

24H FLW 19

HOLLYWOOD CALIF 1233P FEB 1 1929

RAYMOND A KLUNE

729 7 AVE

RECEIPTS FIFTEEN HUNDRED NINETY FOUR DOLLARS STUNT WELL RECEIVED HERE

MILES

355P

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LCO	= Deferred Cable
CLT	= Cable Letter
WLT	= Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 FEB 1 AM 12 50

SA332 41 NL=LOSANGELES CALIF 31

D W GRIFFITH=

ROOM 501 729 7 AVE NEWYORK NY=

SHIPPING TONIGHT AIR MAIL TWO SETS OF ORIGINAL SOUND TRACKS IN PERFECT SYNCHRONIZATION AND THINK IT POSSIBLE TO SHIP ALL SCENES THAT YOU ASK FOR BY TOMORROW NIGHT BY AIR MAIL WILL WIRE YOU TOMORROW IF THEY ARE SHIPPED KINDEST REGARDS=

JAMES E SMITH.

WESTERN UNION

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 8, 1933

To Mr. F. H. Rudolph

Street and No. United Artists Theatre, Chicago, Ill.

Place

Day Letter

Purhaps you can get one of your local stations to pick up Mr Griffiths broadcast seventhirty PM eastern standard Sunday night on short wave length and rebroadcast Regards

R. A. Klune

SENDER'S ADDRESS FOR REFERENCE

SENDER'S TELEPHONE NUMBER

SEE AND HEAR GRIFFITH ON RADIO IN CALIFORNIA

Friends Are Able to Identify Face and Voice Broadcast From Schenectady.

Special to The New York Times.

SCHENECTADY, Feb. 3.—The features of David Wark Griffith were seen and his voice was heard in Los Angeles late this afternoon after they had been converted into electro-magnetic waves and had traversed the continent from the short wave station of the General Electric Company at Schenectady.

Gilbert Lee, an amateur experimenter in Los Angeles, reported that the speech was heard clearly throughout a fifteen-minute period and that during the first few minutes Mr. Griffith's eyes, nose and mouth were clearly identified in the reproduced television image. Later, however, fading appeared and then only the head outline was discernable.

Mr. Griffith, pioneer motion picture producer, spoke from the studio of WGY at 7:30 P. M. and recited some of his experiences in discovering the latent talent in young folks now internationally known to screen observers. WGY carried the address on its long wave, 2 XO, the 22.5 meter transmitter carried the picture and W 2 XAF operating on 31.48 meters also transmitted the voice. Mr. Lee, in Los Angeles, received the television and speech via the short waves. Friends of Mr. Griffith at Los Angeles viewed the image.

Eugene Crippen, at Oakland, Cal., was also tuned to the two short wave stations, but reported only fair television reception.

2nd Page

Beam Wireless Carries Photos to England; California Sees and Hears Griffith on Radio

Wireless to THE NEW YORK TIMES.

LONDON, Feb. 3.—A successful demonstration of the transmission of pictures and writing in facsimile by beam wireless from America to England was given today by the Marconi company at the Somerton beam receiving station in Somerset.

The pictures and messages were sent from Rocky Point, L. I., and included a photograph of the Woolworth Building, New York, cartoons and a hand-written letter. Some of them were received in a few minutes but the atmospheric conditions today were not the best for the demonstration and in other cases transmission took much longer. It is stated that an image 8 by 10 inches has been received at Somerton from Rocky Point in three and one-half minutes Somerton is not fitted with a transmission apparatus, but the intention is to lay land lines and put, for example, London and New York in direct communication for transmitting and receiving messages and pictures.

One of the most successful transmissions was the part of a front page of yesterday's NEW YORK TIMES containing, among other items, a story on the reception of London music on American radio chains. Every word was distinctly readable.

Special to The New York Times.

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OPENS FEB. 11—The Chamberlin Vanderbilt, Old Point Comfort, Va.—"Healthiest Spot in U. S." Sea air. All sports. Reasonable rates.—Advt.

Now or never! If you want to see the World's Greatest musical show, "SHOW BOAT," Ziegfeld Theatre. Popular Price Matinees Thursday and Saturday.—Advt.

Front Page = Times

Hadley, Mass.
Feb. 3, 1929

Mr. Griffith
Moving Picture Magnate
c/o Station WGY
Schenectady, N. Y.

Dear Sir:

I have just been listening to your marvelous talk over the radio about the moving picture world. Your story was one of the most amazing that I have ever heard over the radio. Of course being an author I know something of the glamour surrounding the moving picture world, but I had never dreamed that the romance was so great as you describe it. Truly the Klondike and all other great booms fade into insignificance in comparison with the moving picture world.

The subject matter of your address was more interesting than any romance, but the thing about it that made the deepest impression on me was the very human, kindly and appealing quality of your voice. It was a friendly voice and made me wish that I might talk to you.

From learning of the chances that all sorts of people take in the moving picture world I am writing to add one more to your world of chance. I have three or four books which I have always thought were great movie stuff only just the right manager has never happened to see them. I have a dog story, entitled Silver Sheen, a story of sled dog life in Alaska which is as good as anything that Rin Tin Tin has ever played in. I told Mr. Hamilton Thompson of the Authors Service Bureau in New York City this same thing when I sent him the book and he answered that I had not overrated the book.

Then I have a horse story, a Kentucky blue grass yarn, a story of the great handicap races at Churchill Downs. This is as good as any horse story that has ever been put on the screen. My this year's book, Patches, a story of a Wyoming cow pony is one with great dramatic possibilities both for the picture and the talkie end. Mr. Hamilton Thompson has all three of these books and I know would be delighted to show them to you if they are not in California. If you are really interested I would send you copies myself.

I think one reason why your voice made such a strong appeal to me is the fact that I am blind and so notice voices. I have never seen a line of any one of the forty books I have written. I presume that you will get a deluge of letters from your broadcast and I am hoping that you will get a chance to read this one.

Yours very sincerely,

Clarence Hawkes.

BW



D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

153 Cricklewood Broadway
Cricklewood
London
N.W.

Mr Cricklewood & Kingsbury
Cricklewood
Monday 4th July 1919

Dear Sir

Thanks very much for your kind reception on Saturday 5th Inst and Sunday 6th Inst which was very fine indeed.

The reception was lovely and this was on a 2 Value Bet at the above address.

Your Police Band was fine and we enjoyed

the Comet Polo very
recent
Our Library was likewise
to the most Rich Travel
Book White Wings
Ship that ever
sweet ever know your
which was beautiful.
The speed of the Gripsholm
on the News I was
sure was very interesting,
we showed my most like
a photo of the Gripsholm.
Thanks very much
for your entertainment
Yours sincerely
Frank Heist.

Mr Newport St
Miss Rolfe
Manchester
England

Feb 4th 1929

Dear Sir,

I have just been listening to your address & I feel I must write & say how deeply touched I was, it seemed so sincere although I could not agree with you in many of your views.

I saw your "Birth of a Nation" here in 1916 whilst on leave from France & have always thought that the man who produced that was a genius although I have never seen you I am delighted that I have been privileged to hear you speak, as I don't think there has been a finer picture produced since, & for one owe you a debt of gratitude in being able to see such a masterpiece.

I sincerely hope that your reference to the abolition of war will bear fruit as I could tell the words came from your heart, as one who had nearly 3 years in that ghastly business of war you can imagine

Dear Mr Dinsmore of your letter received a short time ago, very thankful indeed dear that you may be spared to convey on your Lords work & provide for multitude with good pleasure.

your kind words are helping me liberty of expression to you but I feel I must tell you dear that your letter touched me deeply. Jesus pities many.

Good health & good luck to you

Yours truly

Arthur J. Copson

From
FOREIGN DEPARTMENT
of
Motion Picture Producers
and Distributors of America
INC.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

Sydney, Australia.

February 4, 1929.

AUSTRALIAN MOTION PICTURE NOTES

New Australian Censorship Regulations. The Federal Government has drafted rules for the censorship of films by the new Censorship and Appeal Boards. These new regulations, which come into operation on January 3, are made, like the old by-laws, under the provisions of the Customs Act, 1901 - 1925. Below is given an expert interpretation of the laws by W. Cresswell O'Reilly, Chairman of the Censorship Board, who will administer them. Principal points of difference between the new and old regulations are emphasized in this interpretation by Mr. O'Reilly, which was published recently.

"The preliminary clauses provide for the repeal of the old regulations, and extend the definition of a picture to include any positive and negative of a cinematograph film, and any reconstruction.

Instead of a censor, or censors, from whom an appeal could be made to the Chief Censors, the new regulations provide (Regulation 5) for the appointment of a Censorship Board and an Appeal Board. Each of these Boards is to consist of three persons, with one woman on each Board, who are to be appointed by the Governor-General for a period not exceeding three years, but are eligible for reappointment. The head of the Censorship Board is the Chief Censor, and the Appeal Board is presided over by a Chairman. Each of the members of both Boards, not being an officer of the Commonwealth Public Service, is to be paid such fees and travelling allowances as may be determined.

Censors Cannot Be Sued. Provision is made in Clause 6 for appointments in the event of illness, or absence of any member of the boards. Two members form a quorum, the decision of the majority prevails, and the Chief Censor or Chairman, as the case may be, has a deliberate, but not a casting vote. Members of the Boards may not be sued for acts or omissions in connection with their duties.

Appeals to Cent. Bd. B.O. Regulation 9 provides for appeals (which must be in writing and lodged within 14 days) from the decisions of the Censorship Board to the Appeal Board, either in regard to films, or advertising matter. Every appeal, either in connection with a film or advertising matter, must be accompanied by a fee of three guineas, which is not to be returned unless the Appeal Board certifies that the appeal is completely or substantially upheld. The appellant must be given twenty-four hours' notice of the sittings of the Appeal Board, and he has the right to be present at a screening before such Board. The decisions of the Appeal Board are final (Regulation 10) unless at any stage the Minister for Trade and Customs directs that the matter must be submitted to him.

Part II. relates principally to the registration of imported films, and the requirements do not substantially differ from those now in force, except that the Censorship Board examines each application for registration instead of a censor. The five bars to registration remains the same as before.

Rejects Must be Exported. Reconstructions of films after refusal of registration are carried out in a similar way to the previous arrangements, plans in detail being submitted to the Chief Censor, who may approve, alter, or disallow the plan of reconstruction. The former requirement that in cases where only one copy of the film is imported, the reconstruction is to be effected at an office of the Censorship has been eliminated and it is provided that one positive print of all matter eliminated shall be retained by the Censorship, and the remainder may be exported or destroyed. Rejected films must be re-exported within twenty-eight days, or destroyed, and cannot be re-imported after modification unless the Chief Censor's permission has been obtained (Regulations 18 and 19). The reconstruction fee of £ per reel has been abolished.

Regulation 20 requires that any film may be screened for inspection at the risk of the importer. The registration fee (10/- a reel for standard film and 1/- a 100 ft. for miniatures) abolished in August last, have not been re-imposed, but screenings for any purpose, other than registration or reconstruction, are charged for at the rate of 2/6d. per reel.

Censorship of Advertising. Advertising matter is made subject to censorship in the same way as before, but rejected advertising must like rejected films, be either re-exported or destroyed within twenty-eight days (Regulation 31).

Part III. deals with exportation of films and its provisions are similar to the existing regulations, except that the Censorship Board takes the place of a censor, and the right of appeal under the same conditions, as in the case of imported films, is definitely prescribed.

Provision Made for Negatives. Part IV. and the Schedule relate to forms with alterations consequential upon the new organization, but the form of security to the Customs includes in Paragraph III. a provision to cover films imported in a negative as well as a positive state. Two new forms have been added, viz. Certificate of Refusal to Issue Export Permit, and Notice of Appeal against Decisions of the Censorship Board".

"Talkies" Smash Records in Sydney Theatres.

The introduction of talking pictures resulted in breaking box office receipt records at two Sydney theatres. During the first six days in which "talkies" were displayed at the Regent and the Lyceum, receipts from these two houses amounted to approximately £8,500. The Regent's gross established an Australian record for cinema takings. At the end of three weeks showing of talking films at the Regent and Lyceum, and a week and a half at the Prince Edward theatre, box office takings totaled £26,000.

Talking films have been well received by the Australian public. Public opinion regarding these films varies considerably, but the continued large audiences indicates the popularity of their reception. Arrangements are being made to introduce "talkies" in other Australian cities where installations are now being made, and films have been received from the United States in which all or a large part of the dialogue is audible. It is certain that the exhibition of these films will be received with as much interest as those now running. Naturally, the success of sound films in city theatres has created great interest in country districts and exhibitors from various parts of Australia have come to Sydney to observe for themselves the merits of the new idea in motion pictures.

At the middle of January it was reported that approximately 200,000 people had witnessed the three talking films exhibited in Sydney during the three weeks of their showing, which means that one in every six of Sydney's population had witnessed current sound offerings during that period.

At the present time there are at least 38 sound features in Sydney.

Telephone: GRAMERCY [illegible]

BOARD OF GENERAL ACTIVITIES

of the

GRAND LODGE OF NEW YORK

F. & A. M.

THE NEW YORK MASONIC OUTLOOK
H. L. HAYWOOD, Editor
F. G. O'DONNELL, Assistant Editor

MASONIC HALL
71 WEST TWENTY-THIRD STREET
NEW YORK

R. W. CHARLES H. JOHNSON
Chairman of Board

February 4, 1929

D. W. Griffith Studios
729 Seventh Avenue
New York, N.Y.

Gentlemen:

I am returning to you today under separate cover most of the stills which I selected two or three weeks ago while in your office.

Mr. Haywood is holding one or two for use in connection with the lecture about which I told you. When he is through with them, they will be returned also.

Thanking you very kindly for your cooperation in this matter, I am,

Very truly yours,

Frank D. Napier

FDN



WESTERN UNION

SYMBOLS

DL	Day Letter
NL	Night Message
LT	Night Letter
D	Deferred
CLT	Cable Letter
WLT	Week End Letter

RECEIVED AT [illegible]

25N PDW 20

HOLLYWOOD CALIF 1143A FEB 5 1929

RAYMOND A KLUNE

729 7 AVE

RECEIPTS LAST NIGHT ONE THOUSAND SIX DOLLARS PICTURE PLAYS PORTLAND FEBRUARY FOURTEENTH AM SENDING THEATRE PLENTY OF ACCESSORIES TO PUT IT OVER ALSO ARRANGING RADIO PROGRAM WITH LUPE TO BE RELEASED OVER TEN COAST CITIES REGARDS

MILES

321P

11

5th February 1929

Dear Sir

Last Friday evening I had the pleasure of listening to you & Mr Hartley Woodward from your radio station W2XO on a wavelength of 41 metres

The reception was very loud on phones & every word was understood. This at a Hartley receiver 3 valves although at times reception was subject to swaying. But I presume to high speed fading.

I have a very [illegible]
[illegible] I [illegible] with
a [illegible] it [illegible] a
[illegible] [illegible] but the
[illegible] [illegible] it [illegible] in
the [illegible] [illegible]
[illegible]

I have about 1 mile
due south of London in a [illegible]
[illegible] position [illegible]
[illegible] [illegible] by [illegible]
[illegible] [illegible] about 35 feet high
75 feet long. The distance [illegible]
[illegible] [illegible] 3,000 odd miles.

I should be very
pleased to hear from you
in confirmation & also would
like to have a copy of your

R. A. VINK.
26 CAREW ROAD.
THORNTON HEATH.
SURREY. ENGLAND.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MARY PICKFORD
STUDIOS
HOLLYWOOD, CAL.

February
6th
1929

My dear Mr. Griffith:

Cecil B. De Mille, Reginald Denny, Fred Niblo, Conrad Nagel, Joseph M. Schenck and myself, as members of the Honorary Civic Committee of the Los Angeles Repertory Theatre, have just learned that only twenty-five of the three hundred and seventy members of the Academy of Motion Picture Arts and Sciences have availed themselves of the opportunity to become Charter Subscribers to the Los Angeles Repertory Theatre.

This organization is making a conscientious effort to bring to us the finest dramatic productions of the stage, and don't you think as citizens of the fourth largest city in the United States, we should give it our full support and patronage?

Before the Repertory Theatre was started I had thought of organizing a company out here, myself, in order to give us good plays properly presented and acted. I feel we need the inspiration in our work which is furnished by the offerings of the theatre, and I am sure the success of this venture means a great deal to us, not alone as citizens, but as members of the picture industry.

Hoping that we may have your support and cooperation, I am

Very sincerely yours,

Mary Pickford.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
GEORGE BLAIR V. CARTER
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 5 1929.

Dear Mr. Griffith:

Freddie Hall of the Times asked me for a story for Sunday (which must reach him tomorrow). I would like to give him this data on your early career as an actor. The information has been compiled from the Robinson-Locke collection of dramatic manuscripts in the Public Library, Terry Ramsaye's book, the various biographical books and booklets on you published at the time of "The Birth of a Nation", and biographical information in our files.

Will you kindly blue pencil anything that is incorrect or that you might prefer not to have mentioned. The data is of particular interest in connection with talking pictures.

You might simply slip it in the enclosed envelope tonight and mail it to me so that I will have it in the morning.

Sincerely yours,

Warren Nolan

Warren Nolan

Mr. D. W. Griffith,
Hotel Astor,
Room 372,
New York City.

WN:L

Exclusive for The New York Times - Mr. F. W. Mordaunt Hall
Written by Warren Nolan of United Artists

David Wark Griffith, who was wrestling with a stuffed eagle on the Palisades for possession of a baby in a motion picture, "The Eagle's Nest", twenty-one years ago, has now turned his hand to the latest marvel of an industry he has known since its birth: talking pictures. The results of his first experiment with sound are to be heard and seen in "Lady of the Pavements" when it brings the voice of Lupe Velez to the screen of the Rialto Theatre.

Mr. Griffith is no stranger to voiced emotions in actors. His own career as a stage actor lasted several years and was only terminated by his motion picture work, which at first was that of an actor. One is told, in fact, that when Biograph, in June of 1908, wished an assistant director, David Griffith demanded assurance from President H. N. Marvin that his status as actor would not be affected if he directed the motion picture, "The Adventures of Dollie." Even more recently, propositions have been made to the director of "The Birth of a Nation", "Intolerance" and "Broken Blossoms" that he play the character of Sherlock Holmes in an all-talking picturization of "The Hound of the Baskervilles". En route from California to New York on the Twentieth Century Limited, Nathan Burkan, the lawyer, and a director of United Artists Corporation, suggested to Mr. Griffith that he remake "The Birth of a Nation" as an all-talking film. In any case, whatever the story, the director is determined that he will follow "Lady of the Pavements" with a 100% talking film.

Before he became a stage actor, David Griffith worked in the mail room of his brother's newspaper in a Kentucky town; wrote theatre notes, the obituary column, and night police court reports for the Louisville Courier-Journal; and witnessed his first theatrical performance: Pete Baker, singing "America's National Game." He also

saw Julia Marlowe in "Romola", and promptly decided to become a dramatist; the desire was imparted to the manager of the Meffert Stock Company, then playing at the Masonic Temple in Louisville. Griffith was told to read Shakespeare and Moliere; he did.

When Thomas Coffin Cooke, stage director, was casting a play called "The District School" for a charity performance in Louisville, David Griffith applied, got a job, and appeared on the stage for the first time. He used the named Lawrence Griffith. The role assigned to him in "The District School" was that of The Dunce. The single line given to his character was, "The breese from the lake blows chilly tonight." Of course it was not night at all, just a matinee. In the audience that afternoon was the "heavy" of the Meffert Stock Company, one Adolphe Lestina. This gentleman saw to it that young Griffith was given the role of Old Man Marks in "The Lights of London", with the Meffert company. Other roles followed that one, and Griffith remained with the Meffert Stock Company throughout its season at the Masonic Temple. The gentleman who "discovered" Griffith as an actor, Adolphe Lestina, later appeared in many D. W. Griffith film productions, including "Hearts of the World" and "The Love Flower".

While he was a stock company actor in Louisville, Griffith earned so little salary that, mornings, he ran the elevator in Stewart's Dry Goods Emporium. Later he worked in Flexner's stationery store when he was not performing on the stage of the Masonic Temple. Other jobs held by Griffith, the struggling actor, were those of book agent for the Baptist Weekly and Encyclopedia Britannica, for the Baptist Book Concern of Louisville; and ore-shoveler and puddler in a foundry at Tonawanda, N. Y.

At last came regular periods of stock and road company

assignments. The first was with John Griffith's Strolling Players; David Brayington was the name adopted by Lawrence Griffith, no D. W., because he did not wish to have the same name as the star. The record shows that Mr. Brayington was first bass in an off-stage quartette that sang a "Faust" chorus. But when the same young actor joined Ada Gray's traveling troupe he played the Clergyman in "Trilby" and Francis Lewisohn in "East Lynn".

There followed seasons with the Memphis Stock Company, Helen Ware, Barney Bernard, Walker Whiteside, Neill Alhambra Stock Company, J. E. Dodson, and, finally, with Nance O'Neill. Mr. Griffith's roles included those of the Italian in "The Three Musketeers", de Maupret in "Richelieu", Abraham Lincoln in "The Ensign" and Sir Francis Drake in "Elizabeth".

When Sudermann's "Magda" was presented by Miss O'Neil at the Hollis Street Theatre in Boston on May 15, 1906, Lawrence Griffith was in the part of Hefterdinck. January 29th of that year, at Mason's Opera House in Los Angles, Griffith had performed in the Sir Francis Drake role in Paola Giacometti's tragedy, "Elizabeth, Queen of England". Four years later Dave Griffith was back in Los Angeles, making moving pictures in a vacant lot at Twelfth and Georgia Streets, - moving pictures in which Mary and Jack Pickford, Henry B. Walthall, and others of Biograph's players appeared.

The other phase of Mr. Griffith's early career was that of playwright and poet. A poem, "The Wild Duck", brought $35 from Leslie's Weekly. It was on September 30, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl", by David W. Griffith. In the cast was Miss Fanny Ward. Griffith wrote about twenty plays but only one was produced. After the failure of his play, Griffith went to Chicago, and there he

saw his first picture show. This was in the fall of 1907. He thought the affair stupid, but the long lines waiting for admission were impressive. Before he left Chicago he wrote a scenario, a screen version of the opera, "La Tosca". When he got back to New York he went to the Edison Studio in the Bronx and presented this scenario; he was told the great number of scenes in his story made its production too expensive.

"Well, I can act, too," Griffith said.

Then it was that he was cast by Edwin S. Porter, the director of "The Great Train Robbery", in the role of the mountaineer of "The Eagle's Nest", a job that paid $5 a day for three days. The eagle's wings were on hinges.

Next Griffith told his friend, Frank Marion, of the Kalem company, about his ambition to write motion pictures. Marion owned some stock in the Biograph Company, on Fourteenth Street in New York, and since Kalem had no vacancies he sent Griffith to Biograph. Wallace McCutcheon, Biograph director, looked at the scenarios, promised to consider them, and offered Griffith a job acting at $5 a day. He acted, during that spring and early summer of 1908, in "'Ostler Joe", "When Knighthood Was in Flower", and other one-reelers. He wrote a scenario of "Over the Hill to the Poorhouse" which Biograph filmed. In June of 1908 Arthur Marvin suggested Griffith as an assistant director to his brother, H. N. Marvin, head of Biograph. The result was Mr. Griffith's first film, "The Adventures of Dollie", billed as "one of the most remarkable cases of child-stealing", showing "the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl, by a Gypsy." The completed picture was 713 feet of film. It was released July 14, 1908.

Between "The Adventures of Dollie" and "Lady of the Pavements"

David Wark Griffith has made 430 motion pictures, at a total cost of $13,634,000. They have grossed for their producers $66,053,000. According to figures supplied by the Griffith studio force, "The Birth of a Nation", which cost $110,000 to make, has grossed $10,500,000. It is still being exhibited.

******

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 5, 1929

To all Producers:

We have today received from the Electrical Research Products Inc., the information tabulated below, which indicates the number of theatres they have equipped throughout the world:

Country	Installations Completed 1/26/29	Unfilled Commitments 1/26/29
United States	1206	1101
Canada	17	27
British Isles	11	19
Australia	3	54
France	3	2
India	2	6
West Indies and Central America	1	5
New Zealand	-	6
Alaska	-	3
Brazil	-	1
Germany	-	1
Total	1243	1225

Yours very truly,

UNITED ARTISTS CORPORATION

Vice President & Treasurer.
Arthur W. Kelly

AWK:AA

Class of Service

This is a full-rate Telegram or Cable-gram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

Form 1201-S

SYMBOLS

DL	Day Letter
NM	Night Message
NL	Night Letter
LC	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at
33 W PLV 20

HOLLYWOOD CALIF 1156A FEB 6 1929

RAYMOND A C KLEIN

729 7 AVE

LAST DAYS RECEIPTS ELEVEN HUNDRED THREE DOLLARS TOTAL

FOR SECOND WEEK TWELVE THOUSAND THREE HUNDRED NINETY FIVE

DOLLARS NINETY CENTS

MILES

330P

Cable Address
Filmday, New York
TELEPHONES:
CIRCLE 4116
CIRCLE 4117
CIRCLE 4118
CIRCLE 4119

1650 BROADWAY
NEW YORK

PUBLISHERS OF
The Film Daily
The Film Year Book
Directors' Annual
Short Subject Quarterly

February 6, 1929.

Mr.D.W.Griffith,
United Artists Studio,
1041 N.Formosa,
Hollywood, Cal.

My dear Mr.Griffith:--

It will probably prove a source of satisfaction for you to learn that in the newspaper poll conducted by The Film Daily to ascertain the best pictures of 1928, you are credited with "Drums of Love" in the Roll of Honor.This classification embraces all pictures receiving ten votes or more and is supplementary to the major division which embraces the Ten Best of 1928.

The voting on this occasion embraced 326 daily newspapers throughout the United States and 29 fan and trade publications with a combined circulation in excess of 23,000,000. As a critical expression of the merits of motion pictures,this is the greatest movement that has been developed in the industry.

Yours,

MDK

EDITOR

Form 1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 7, 1929.

Collect

Miss Anna Furgues
Ventura Productions, Inc.
United Artists Studio,
Hollywood, Calif.

Airmail immediately script notes dialogue sheet and picture script Regards

R. A. Kluns

Form 1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 8, 1929.

COLLECT

Mr. C. J. Lloyd,
Feature Productions, Inc.
United Artists Studio
Hollywood, Calif.

Ferrero advises rumor Mr Griffith not returning California Mr Griffith wants you set this at rest by stating he will return following final okay of synchronization at Camden and Newyork opening Regards

R. A. Kluns

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTIONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fullrate Telegram or Cable gram unless its de ferred character is in dicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Ordered Cable
WLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

85517 31 HH=HOLLYWOOD CALIF 7 1929 FEB 8 AM 12 05

D W GRIFFITH,D W GRIFFITH INC=ROOM 561
729 7 AVE NEWYORK NY=

PORTLAND ENQUIRING WHETHER OR NOT YOU WISH TO SEND A MAN UP THERE TO HELP EXPLOIT PICTURE STOP DO YOU WANT MILES TO GO TO PORTLAND STOP PICTURE OPENS FEBRUARY FOURTEENTH REGARDS=

LLOYD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 8, 1929.

DAY LETTER
COLLECT

Mr. G. J. Lloyd,
Feature Productions, Inc.,
United Artists [redacted]
Hollywood, Calif

Mr Griffith would like Miles to go to Portland but not at our expense therefore Miles should see Levee first Regards

R. A. Klune



Form 1201

WESTERN UNION

SIGNS	
DL	Day Letter
NM	Night Message
NL	Night Letter
LCO	Deferred Cable
CLT	Cable Letter
WLT	Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

STR FLW 45

HOLLYWOOD CALIF 1259P FEB 8 1929

RAYMOND A KLUNE

729 7 AVE

LEVEE SAYS PORTLAND TRIP SHOULD BE DISTRIBUTING EXPENSE AND WANTS YOU TO TAKE IT UP WITH NEWYORK OFFICE STOP IF IS CUSTOMARY FOR TRANSPORTATION AND LIVING EXPENSES TO BE BORNE BY DISTRIBUTORS MUST KNOW RIGHT AWAY IF WE ARE TO BE OF HELP TO THEATRE

MILES

413P

Buckley

Form 1201 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 203, 729 SEVENTH AVE., N. Y.

14N FLW 30 DL

LOSANGELES CALIF 939A FEB 8 1929

EDWARD L LINDERMAN

729 7 AVE

DEAR EDDIE PLEASE SEND AIR MAIL NOTICES OF BROADWAY MELODY WHICH OPENS TONIGHT AT THE ASTOR AND EARN THE UNDYING GRATITUDE OF A WELL FED BLIND PIGS WIFE BEST REGARDS

SARAH MASON HEERMAN

Personal Property Return

Form 10 (rev. 1928)

1929

Date of notification of assessment

1929

ORDINARY BUSINESS CORPORATIONS
(See instructions on third page)

PENALTY for failure to file report on or before March 15, 1929. Thereafter additional penalty of $1 for each delay of 10 days, or fraction thereof, up to May 31. Further penalties on and after June 1.

Received in office of State Tax Commission

1929

STATE TAX COMMISSION OF MARYLAND
Union Trust Building
Baltimore

REPORT AS OF JANUARY 1, 1929, OF D. W. GRIFFITH, INCORPORATED

Mailing address 130 West 42nd Street, New York City, N.Y.

1. Date of incorporation June 30th, 1920 Place of incorporation (State) Maryland

2. Nature of business conducted Producers of motion pictures

3. Where is the main office of such corporation in this State for the transaction of business actually situated? If such office is located in an incorporated city, please so state. If not, then give the name of county in which located.

No office for transaction of business principal office in Maryland- located on No. 101 East Fayette St., Baltimore, Md.

4. Does the company transact all or any part of its business in the State of Maryland; or construct, maintain or operate properties, lines or works within the State? No

4a. If the company is a new one (operating in Maryland) state whether or not it succeeds an established business, giving name thereof No

5. Names and addresses of officers:

	Names	Addresses
President	D. W. Griffith	729 Seventh Avenue, New York, NY.
Vice-President	A. Griffith Grey	729 Seventh Avenue, New York, NY.
Secretary	A. H. T. Banzhaf	130 West 42nd St., New York, N.Y.
Treasurer	R. A. Klune	729 Seventh Avenue, New York, NY.

6. DIRECTORS

Names	Names
D. W. Griffith	729 Seventh Avenue, New York, NY.
A. Griffith Grey	729 Seventh Avenue, New York, NY.
Lee Benoist	130 West 42nd St., New York, NY.
A.H.T.Banzhaf	130 W. 42nd St., New York, NY.
Gerritt J. Lloyd	729 Seventh Av., New York, NY.
R. A. Klune	729 Seventh Avenue, New York, NY.

CAPITALIZATION (See Instruction No. 3)

	Par Per Share	Authorized		Outstanding stock for which certificates have been issued		Stock subscribed for but for which no certificates have been issued	
		No. of Shares	Amount	No. of Shares	Amount	No. of Shares	Amount
Common Stock A	$ none	125000	$ none	121693	$ 1,083,199.75	no	$ None
Preferred Stock XXXXX B	$ none	375000	$ none	375000	$ 2,000,000	no	$ None
Other Classes							
Total	$ none	500000	$ none	496693	$ 3,283,199.75	no	$ None

	Date	Amount
40. All inventories taken during 1928 (Not to include real estate)		$
		$

(a) Specify classes of properties included in inventories

(b) What classes of properties are not included?

(c) On what basis are inventories taken, whether actual cost, selling value, etc.?

41. At what time during 1928 was the amount of merchandise highest?

42. At what time during 1928 was the amount of merchandise lowest?

43. Securities held by the corporation, being schedule of dividend-paying shares in foreign corporations, and of interest paying bonds and other evidences of debt issued by individuals, firms or domestic or foreign corporations or by any State or political sub-division of a State other than the State of Maryland and its political subdivisions (par or face value).

This is not to include mortgages on property in Maryland, or commercial paper received in due course of business on account of sale of goods.

[Corporate Seal]

Date Feb 8 1929.

Albert H. V. Bansha
Signature of Officer of Corporation

NEW YORK
~~XXXXXXX~~ NEW YORK

STATE OF MARYLAND, City or County, to wit:

Albert H. V. Bansha, Secretary
Name of Officer, Designation of officer

of the D. W. Griffith, Incorporated a corporation, being duly sworn, made oath that he has carefully read the instructions on this form and that the foregoing is a return of all the personal property of every kind and description within the State of Maryland required to be returned under this schedule, owned or held by the said corporation on January 1, 1929, and that the property has been valued at its full cash value without reference to a forced sale; and that the statements contained in this schedule are full, correct and true, without evasion or mental reservation whatsoever and that the list of stockholders filed on behalf of the corporation for use in connection with this report is a full and correct list of the stockholders and of the respective places where they reside, so far as is required by law.

Sworn and subscribed to before me this 8th day of February, 1929.

Notary Public, Bronx County
BronxCo.Clks. No 18, Reg. No 3913A
Certificate filed in New York Co
N.Y.Co. Clks. No.756, Reg. No. 6528
Commission expires March

Eugene F. Bash
Notary Public

INSTRUCTIONS
(Read Carefully)

1. The information called for in this report is required by law, and refers to the 12 calendar months of 1928. If the company has not been engaged in business for the whole year, the report must cover the period during which the company was so engaged.

2. The fact that the company has not organized for business or has transacted no business does not relieve it from filing a report. In all cases a report must be filed and the company's status stated under oath.

3. Franchise Tax. If the company's entire authorized capital stock was not issued on January 1, 1929, then the number of shares issued and outstanding on said date must be stated on this form, which must be filed not later than March 15, 1929, otherwise, under the law, the franchise tax will be calculated on the entire authorized, and not on the issued shares of capital stock. Every block in question No. 7 must be answered.

4. All blank spaces calling for information must be filled out. If there is nothing to return as to any item the word "no" or "none" must be written in such blank spaces.

5. Explanatory remarks may be made by memoranda or letter, to be treated as a part of this report.

6. Real estate is not to be reported.

GENERAL ELECTRIC COMPANY

GENERAL OFFICE SCHENECTADY, N.Y.

BROADCASTING STATIONS
Eastern WGY Schenectady, N.Y.
Rocky Mountain KGA Denver, Colo.
Pacific Coast KGO Oakland, Calif.

WGY
1 River Road
SCHENECTADY, N.Y.
February 7

Mr. H. A. Klunk, Business manager,
D. W. Griffith, Inc.,
729 Seventh Ave.,
New York.

Dear Mr. Klunk:-

Enclosed are three or four photographs of Mr. Griffith at the microphone. They are not as good as we would like, but our lighting is not of the best for photography.

We haven't as yet had any additional information from the Pacific coast, but hope to hear from Lee in a day or two. Publicity appears to have gone over in good shape, as both the Associated Press and United Press carried the result of the broadcast. I shall send you clippings as they are received.

Willard Griffith asked me to give you the names of some of the men whom Mr. Griffith met while here. At the dinner were, E. W. Rice, Honorary Chairman of the Board of Directors, and former President of the Company; Martin P. Rice, Manager of our Publicity Department and Manager of Broadcasting; Dr. W. R. Whitney, Vice President of Research and Director of our Research Laboratory; Dr. E. F. W. Alexanderson, Consulting engineer, widely known for his work in radio and television; F. R. Deakins, Acting manager of our Radio Department; and Dana Bullen. He also met E. W. Allen, Vice President of Engineering; John Klenke, in charge of all our Motion Picture work; L. T. Robinson, head of our General Engineering Laboratory, and particularly active in the developmental work on the photophone; and W. D'A. Ryan, Director of our Illuminating Engineering Laboratory, and inventor of the Ryan Lights. Before leaving the Research Laboratory Monday morning, Dr. Whitney introduced

GENERAL ELECTRIC COMPANY

H. A. Kluge - Page #4 - 8/8/49

Mr. Griffith to two of the outstanding scientists of the country, Dr. W. D. Coolidge, and Dr. Irving Langmuir.

If you desire additional copies of the photographs, I will be very glad to send them to you.

Very truly yours,

hm T. Meehan

NEWS BUREAU

WTMeehan,MB


W.G.Y. 515


W.G.Y. 514

From W. J. Meagher, News Bureau,
General Electric Company,
Schenectady, N. Y.

David Wark Griffith, motion picture producer, talks from 6XY, Schenectady, N. Y., as station 6XO transmits his features. The picture was reproduced in a television receiver at Los Angeles, Calif. Directly in front of Mr. Griffith are the microphones and back of them, two boxes containing photo-electric tubes, the eyes of television. A third case, mounted on tripod contained the light source and the scanning disc with twenty-four holes.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7400

United Artists Corporation

JOSEPH M. SCHENCK
CHARLES CHAPLIN
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 6, 1929.

Mr.D.W.Griffith,
729 Seventh Avenue,
New York City,

Dear Mr.Griffith:-

Please be advised that the corporate name of our London Office has been changed to:

UNITED ARTISTS CORPORATION LIMITED

and as of February 9, 1929, the address will be as follows:

Film House, Wardour Street
London,W.I.England

The cable address has now been changed to:

UNARTISCO

Yours very truly,

UNITED ARTISTS CORPORATION

T.P. Mahoney

Foreign Sales Manager

TPM:DS

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 Fifth Avenue
New York City

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY

OFFICE OF THE PRESIDENT

February 8, 1929.

Personal

Mr. D.W. Griffith,
D.W. Griffith, Inc.,
729 Seventh Avenue,
Room 501,
New York, N.Y.

Dear Mr. Griffith:

The attached should be read by you carefully. The information is of consequence to those responsible for the investments of stockholders in any American business enterprise.

With kindest regards, I am

Sincerely yours,

Will H. Hays

encl.

Copy of Federal Trade Commission Minutes and News Release

Minutes - July 29, 1937.
PRESENT:

C. W. Hunt, Chairman,
Abram F. Myers,
J. F. Nugent,

Mr. Humphrey absent on vacation.
Mr. McCulloch absent on vacation.

- - - -

Mr. Myers presented the following matters and action as indicated was taken by the Commission:

(4) Mr. Myers referred to published report of investments by the duPont Company in the stock of the General Motors Company and stated that this appeared to be a proper subject for inquiry by the Commission and thereafter offered the following resolution:

WHEREAS, it appears from published financial reports of the E. I. duPont de Nemours Company that it has a large investment in the stock of the General Motors Corporation, and,

WHEREAS, it is currently reported in the press that the said duPont Company has recently acquired a large holding in the capital stock of the United States Steel Corporation, that it expects to have a number of directors representing its interests elected to the board of the latter company and in other ways to develop a close corporate connection among them, and

WHEREAS, the establishment of a community of interest among these three corporations which are reputed to be among the largest industrial corporations in this country is a matter of public concern, and

WHEREAS, the act creating this Commission authorizes it to inquire into the organization, business, conduct, practices and management of the said corporations; Now, therefore, be it,

RESOLVED, that the Chief Economist of this Commission be directed to cause an inquiry to be made into the relationships, direct or indirect, among the United States Steel Corporation, the General Motors Corporation and the E. I. duPont de Nemours Company, tending to bring them or any other important industrial corporations under a common ownership, control or management, with information as to the probable economic consequences of such community of interest, and to report the facts to this Commission.

The resolution was adopted by the Commission and it was so ordered.

The Secretary was directed to make public the Commission's action in this respect.

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FOR RELEASE: FEBRUARY 8, 1929.

VIEWS OF COMMISSIONER HUMPHREY ON THE RESOLUTION ADOPTED BY THE FEDERAL TRADE COMMISSION ON JULY 30, 1928, DIRECTING AN INVESTIGATION OF THE UNITED STATES STEEL CORPORATION, THE DUPONT COMPANY, et al, AND REPORT AS TO THE "PROBABLE ECONOMIC CONSEQUENCES" OF THE PURCHASE BY THE DUPONT COMPANY OF CERTAIN STOCK.

TO ACCOMPANY REPORT ON SAID RESOLUTION.

The action of the Commission in regard to this resolution is an illuminating illustration of bureaucracy gone insane. From its very inception this proceeding has been characterized by the arbitrary exercise of unauthorized power, an utter disregard of the law, the rules and practices of the Commission, and of the rights of the respondent.

A mere majority of the Commission was present - and not by accident - when this resolution was passed. Two of the three Commissioners who voted for it, were lawyers. Neither is on the Commission now. The three constituting the majority at that time, had strange and startling ideas about the government control of corporations, and still stranger and more erratic ideas about the powers and duties of the Commission. This belief some time prior to the passage of the resolutions, was stated by its author, in an interview in the New York Telegraph & Mail, in the following pointed language:

> "I believe sooner or later we will have to pass a federal licensing law for corporations ..... The Government should have supervision over corporations and the right to say how and where they should dispose of surplus earnings."

This resolution was passed for the express purpose of demonstrating the wisdom of the views expressed in that interview. In other words, to show that corporations did not know how to run their own business; to impress upon Congress and the country that the vast wisdom of the Commission could solve all problems that vex the industrial world, and were more than willing to do so. The inflated egotism of this proposal is only exceeded by the sincerity of the belief of those making it that they were entirely able to perform the gigantic task for the benefit of business and to the entire satisfaction of the public, and to the unfading glory of themselves.

The one specific purpose of the report is to demonstrate that the Government should have "supervision over corporations, and the right to say how and where they shall dispose of surplus earnings." The fact that to accomplish such supervision, even if advisable, would take more employees than there are now on the Government payroll, did not in the least shake the belief of those who voted for this resolution in the desirability of the plan.

According to the report, the buying by the DuPont Company of the stock of General Motors, was an unsound investment - that is, in the opinion of publicists and economists. The fact that a profit of several million dollars was made by the transaction has no weight against the opinion of these learned men, who probably never had an important business transaction, except on paper.

There was no complaint made to the Commission to call forth this resolution. It was the voluntary act of the Commission. No violation of the law was alleged. That the respondents were conducting their business lawfully is admitted. This is the only case in the history of the country where the Government, when no wrong-doing was alleged, put a concern to the cost, the annoyance and the discredit of an investigation. I doubt if a parallel case can be furnished in any civilized country. If obeying the law is no protection from such outrageous usurpation of power by a creature of Congress, then it means that the citizen is helpless, and the end of free Government.

The resolution itself says that the investigation is not made to ascertain if there has been any violation of the anti-trust law - the statutory limit of the Commission's power - but to see what is the effect of the respondent's action from an economic standpoint. Suppose the action was uneconomical? Suppose the investment was unsound? Of what concern is it of the Federal Trade Commission? From a legal standpoint, there would be just as much sense in the Federal Trade Commission investigating the moral effect of the female Sunday School teacher on the Einstein Theory.

It is utterly unthinkable that Congress would do a thing so insanely contrary to all principles of Government as to create a body with power which it could exercise at its own volition, to investigate corporations to see if they were wisely investing their earnings, so long as it was admitted that they were obeying the law. To any lawyer, it is too plain for discussion that the Commission has no authority to investigate where there is no alleged violation of law. It is equally clear that Congress never intended to give any such authority. It is not clear that Congress could give any such authority, even if it tried. To attempt to cite authorities to contradict these elementary provisions, would be as futile and foolish as Dowie citing authorities to show that the world is flat.

While many complaints against corporations were awaiting investigation, alleging fraud, attempting to destroy competition and creating monopoly, and in other ways violating the antitrust laws, the Commission was wasting its time and money trying to find out whether the respondents needed a guardian to tell them how to wisely invest their surplus earnings.

When the great corporations comply with the antitrust laws, will be time enough to see whether they observe economic laws. Our duty is to see if corporations make their money honestly, not that they invest it wisely. Our duty is to prevent violation of the law, - not to exert parental control over those who obey it.

It has been the universal practice of the Commission, when the legality of any action was seriously questioned by a member of it, upon request, to submit such question to the Chief Counsel for an opinion as to its legality,

and then, if desired, to the Attorney General; and when, as in this case, such action called for a large expenditure of public funds, to submit the question to the Comptroller General, before proceeding to incur the expense contemplated. But in this case, in direct violation of all precedents, that was refused, on several occasions, although demanded by one of the Commissioners. The faith of the majority evidently was not equal to their fears on the legal proposition. No lawyer could or would write an opinion upholding the action they had taken.

This is an ex parte proceeding. The respondents have had no opportunity to examine the evidence against him, nor to know what was contained in this report. The respondents requested an opportunity to examine the report so as to call attention to any errors, if they thought there were such. This request was denied in the face of all precedents in the Commission. This is the only case in the history of the Commission, when any proceeding has been had against a party, and the party was investigated, and then refused any information as to the character of the evidence used against him, and refused an examination of a report based upon such evidence, before it was made public. This was an outrageous abuse of power that no amount of sophistry or claim of superior wisdom can justify.

From the beginning this investigation has taken the character of a fanatical inquisition, rather than a quasi-judicial investigation. In making it, all the practices and precedents of the Commission has been violated.

Under the circumstances I have no objection to this report being made public. Much in regard to it has been given to the press, most of it in violation of the rules of the Commission. Not to make it public now, would be to add another outrage to the injury already done the respondent. I apprehend that the respondent will not be the one to be discredited by the making of this report public. Any other corporation than the respondent might just as well have been selected for this excursion in to state socialism at Government expense, illegally incurred.

The apparent motive for the selection of the respondent was its great wealth, which would in itself, it was hoped, be a defense that could be pleaded for any wrong done, and especially the prominence of the respondent, it was hoped would give the publicity so devoutly desired. Such proceedings might easily have destroyed a weaker concern.

The main reason in writing this dissenting opinion, is to re-assure the business of the country that no such performance will happen again. This action is without precedents. No one like it will follow. It is beyond all reasonable probability that the President will ever appoint, and the Senate confirm, a majority of the Commission who hold such irrational opinions of the powers and duties of the Commission. The history of this case furnishes a most instructive instance of how men clothed with a little brief authority, become drunk with their own greatness and lose all sense of proportion, and become entirely blinded to the rights of the citizen.

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New York Times
February 1, 1929.

PRETTY WAYS OF BUREAUCRATS.

Mr. HUMPHREY of the Federal Trade Commission has long been known as that once fearsome thing, a "reactionary." Many times he has reacted so badly as to grieve forward-marching statesmen, in and out of Congress. But he has now surpassed even his own backward-looking record by filing a minority report in which he denounces a certain investigation by the Federal Trade Commission as an instance of "bureaucracy gone insane." He has other hard things to say of his colleagues who, he declares, turned their backs on many complaints alleging fraud and violations of the anti-trust laws, in order to go off on their own motion into a "fanatical inquisition" into the financial affairs of the du Pont Company.

It must be said that the facts, even as related by the majority of the commission, go far to justify Mr. HUMPHREY'S action. In July of 1927 the Trade Commission "saw it in the papers" that the du Pont Company had used part of its surplus to buy 114,000 shares of the common stock of the United States Steel Corporation. No one pretended that there was anything illegal about this. From no stockholder came a protest that the investment was not sound. But the suspicious minds of the Federal Trade Commission saw clear evidence of a dark plot to secure control of the Steel Corporation, then to reach out tentacles to encircle General Motors, all the while in a dark alliance for nefarious ends with J. P. MORGAN & Co. Although the du Pont purchase amounted to less than 2 per cent of the outstanding stock of the Steel Corporation, the Federal Trade Commission felt that everything else must be dropped and this black transaction investigated. So it began to call for books and documents. One might have supposed that when it received a letter in March, 1928, stating that the du Pont Company had sold its entire holdings of Steel common stock, the commission would have called its dogs off the trail. Not so. Even if the evil conditions had ceased to exist, they still required a lot of poking into. Not what did happen, but what might have happened, was the fruitful field of the commission's inquiries. To be sure, in its majority report it admits that nothing unlawful had been done, and that no loss had been incurred. Nevertheless, it wags its head solemnly over a "financial relationship" which might have worked harm to the public if it had not been ended before it had time to work at all.

Over all this futile and fussy activity Mr. HUMPHREY waxes indignant. But why should he or anybody else be astonished at the way in which bureaucrats magnify their office? A Federal Commissioner has to do something to justify his appointment, if not to earn his salary, and to enhance the dignity of his function. This du Pont case is merely a glaring example of what is the common practice of a bureaucracy.

New York Sun
February 1, 1929.

The du Pont Inquiry.

The du Pont company is not a public utility corporation, a bank, an insurance company or an interstate railroad. It is not subject to state regulation as a utility and it does not come within the province of the Interstate Commerce Commission. So long as it conducts its affairs according to the laws of the States in which it operates its standing is the same as that of any industrial or business unit. What use it makes of its earnings, assuming that it acts within the sanctions of its charter, is of no more concern to the Government than the investments made by a dry goods merchant or a tailor.

Notwithstanding this well-recognized principle of law and common sense the Federal Trade Commission spent a year and a half inquiring into the du Pont investments in General Motors and United States Steel. The commission directed its chief accountant to ascertain whether the du Pont company had invested its surplus earnings wisely. No complaint had been made to the commission; its excursion at the expense of the Government was as inexcusable as if it had pursued an investigation of the corner newsdealer and where he put his pennies.

A minority report by Commissioner HUMPHREYS asserts that his fellow commissioners represent bureaucracy gone insane. How long will this form of socialistic inquisition be tolerated at Washington?

In the Fourth Year.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 9, 1929

To Stockholder-Producers and Directors
of United Artists Corporation

Re: Germany

In the year 1927 at the Geneva Convention of foreign countries, it was proposed that all Kontingent restrictions based upon the importation of American or Foreign Films into the respective foreign territories would be abandoned.

This agreement had the endorsement of the majority of the delegates representing the foreign territories. However, all agreements were subject to parliamentary action or confirmation by the respective cabinet ministers.

Germany was a party to this movement, and it was a foregone conclusion by the American distributors in Germany that the Kontingent restrictions would be lifted by June, 1929. During 1928 as no word was forthcoming from the German Minister of Internal Affairs, each and every American distributor was anxious for a decision by the German Government in order that they might make their plans. In the meantime, a great deal of agitation was worked up by the German film industry against the lifting of the Kontingent restrictions, and the German Minister of Internal Affairs waited upon many German Committees, Producers, Distributors, and Industrialists, whom the German Film Industry had coerced into supporting their movement in order to compel the German Minister to find a way that would satisfy home consumption. It was intimated that some form of restriction would be placed upon the importation of foreign pictures into Germany, but the form of restriction was not definitely decided upon until late in 1928.

In the interim, the United Artists Film Verleih, G.m.b.H. by virtue of its agreement with the Phoebus Film Co., from whom it had purchased Kontingents, (The Phoebus Film Company being an organ of the German Government) was promised that it would be taken care of, regardless of any regulations that became law.

The basis on which the United Artists Film Verleih, G.m.b.H. hoped to receive permission to import its pictures was the assumption that the United Artists Corporation had indirectly

assisted the German film industry by purchasing Kontingents from the Phoebus Film Co., for cash, which in turn aided the Phoebus Film Company to make German pictures.

In December, 1938, the German Minister announced his plan that the German Government would restrict the importation of foreign films into Germany to 350 permits, of which they would issue 260 to be allocated among German distributors and American distributors who had during 1937 and 1938 produced or released German pictures. The balance of 90 was to be held by the German Minister to be allotted to any new company that contemplated purchasing and distributing German pictures in Germany, or would be awarded to any distributor or producer who had secured distribution of German pictures in important foreign territories. The issuance of these 90 surplus permits was left more or less to the discretion of the German Minister.

Under these regulations, the United Artists Film Verleih was not awarded a single permit, as the Foreign Minister had changed his viewpoint about the so-called status of the United Artists Film Verleih as regards their relations with Phoebus, and claimed we were not entitled to any permits inasmuch as we did not physically handle any German pictures.

Immediately upon notification of this decree, protest was made to the Minister having charge of the permits, on behalf of the United Artists Corporation, but this was of no avail. Pressure was brought to bear by the Hays organization through the State Department in Washington, and through the State Department with the American Ambassador in Germany, also through the American Commercial Attache in Berlin.

This decree which automatically goes into effect July 1,1939 prohibits the United Artists Film Verleih from distributing any pictures for which it has not a Kontingent. It is now positively against the German law to purchase a Kontingent, and unless the United Artists Film Verleih are able to consolidate with a German distributing organization which has sufficient permits, it will be forced into the liquidation of its business.

Reports from the American Commercial Attache in Berlin to the Hays organization under date of January 10th, hint that the United Artists will eventually secure four or five permits. Such a number would not be sufficient to import into Germany those subjects which are suitable for distribution in Germany, and would not permit the continuance of an extensive distributing organization such as we have.

In this report to the Hays organization, a copy of which is herewith attached, it is recommended that the United Artists Corporation ally itself with some German distributing company which has permits.

To this end, Mr. Guy Croswell Smith, Managing Director of the German Company negotiated with the Emelka Bayerische Co, hoping to establish a new distributing organization. The plan proposed was not acceptable to the Emelka Bayerische Company. Eventually, the Emelka submitted a counter proposal, which was rejected by our Chairman after full consideration of its conditions.

Continuing our pressure on the German Federal Commissioner, we have succeeded in securing four free permits, with the assurance of the Commissioner's support in tendering us special facilities in a consolidation with a German Company in using its permits for the un-kontingented United Artists films.

The collapse of the Emelka negotiations brought forth a proposal from the Terra Film Company in Germany which Company is controlled by the I. G. Farben Dye Trust, which is substantially as follows:--

1 - Contract basis a partnership drawn in such form as to comply with German Film and Kontingent Act in order to use Terra Kontingent permits. In reality, contract would be a direct distributing arrangement.

2 - United Artists Film Verleih, G. m.b.H. to close its offices, distribution being done through the Terra Film exchanges.

3 - United Artists Film Verleih, G. m.b.H. to have no interest in profits or losses of Terra.

4 - Terms:

50% to United Artists producers up to M. 100,000 gross on each picture, and 50% to Terra.
On the gross over M. 100,000. per picture, 55% to producers and 45% to Terra.
65% to Producers when Terra has recovered on any one picture, the maximum of M. 25,000 for the Kontingent from 10% of their share.

5 - Length of contract, 3 years, commencing May 1, 1929.

6 - Terra accepts provision whereby they provide Kontingents for all United Artists pictures we import into Germany regardless of amount, but not exceeding twelve (12). We are to give them six months' notice in advance of selling season which would be January 1st, of the amount we intend to import, except during the first year when we guarantee to import a minimum of six, maximum eight.

7 - United Artists to have complete control over policy and contracts of its producers.

8 - Terra Film to pay our representative's salary.

9 - Distributing Company to be known as United Artists Terra or Terra United Artists.

10 - Print costs to be shared equally between Producers and Terra.

11 - Terra to assume and pay out of its share, cost of Title, Taxes, Insurance and Advertising.

12 - Unplayed contracts to be treated as follows:--

CLASS A - On all unplayed contracts turned over to the United Artists Terra as of May 1, 1929, on which there have been assigned or secured for said pictures a Kontingent by the United Artists Film Verleih, the United Artists Film Verleih shall receive ninety percent (90%) of the film rentals on said contracts, the amount of unplayed contracts to be determined by United Artists Film Verleih's balance sheet as of May 1st, 1929, and the United Artists Terra is to receive the remaining ten percent (10%) representing its cost and profit for the fulfillment of said unplayed contracts, subject, however, to the ordinary reductions and cancellations of contracts.

CLASS B - United Artists Film Verleih shall receive on all contracts taken by the United Artists Terra on Class A pictures after May 1, 1929, seventy percent (70%) of the film rentals representing 50% for the producer and 20% for the United Artists Corporation's valuation of the Kontingents which have been assigned to these pictures, plus its publicity charges in connection with same. The United Artists Terra shall receive the remaining thirty percent (30%).

CLASS C - On all unplayed contracts turned over by the United Artists Film Verleih to the United Artists Terra as of May 1, 1929, for which a Kontingent has not been secured by the United Artists Film Verleih and for which the Terra Film Company is to supply said Kontingent, the United Artists Film Verleih shall receive seventy-five percent (75%) of the film rental on said contracts and the United Artists Terra, twenty-five percent (25%).

13 - If the Kontingent law is repealed, the Producers have the right to cancel this agreement by giving one year's (1) notice.

14 - If the United Artists Film Verleih receives additional free permits, then Terra is to reduce the amount set aside by it for United Artists pictures.

Mr. Schenck, after reviewing all the plans and proposals and investigating the possibility of selling our pictures outright and found it impossible to secure a buyer, has come to the conclusion that the Terra deal should be accepted and desires, if you so agree, you will signify by signing the extra copy attached.

UNITED ARTISTS CORPORATION

Vice-President & Treasurer

Accepted_____

D. W. GRIFFITH, INC.

Original executed and delivered.

UNITED STATES
DEPARTMENT OF COMMERCE
Bureau of Foreign and Domestic Commerce

31 Friedrich Ebertstrasse, Berlin,
January 10, 1929

Will H. Hays, Esquire,
President, Motion Picture Producers and
Distributors of America, Inc.,
469 Fifth Avenue, New York City

Dear Mr. Hays:

Referring to your cable of December 18 on the United Artists' matter, and a wire from Major Herron on the same subject:

We are going to do everything we can to help the United Artists out of this difficulty, but the most useful thing we can do at the moment is to help them understand and face the realities of the situation. I had discussed the matter at length with the German Film Commissioner before Guy Smith came to Berlin in an effort to get him into a reasonable frame of mind. Later I went with Smith and Melnitz, local manager for the United Artists, to see the Commissioner and Ambassador Schurman as well. Smith understands clearly what his company is up against here and now is en route to New York to talk it over with his principals.

The situation, as I see it, is as follows: The United Artists' German rental company, known locally and referred to in this letter as the United Artists GmbH, has no legal claim to permits under the new regulations. Nevertheless, it can apparently obtain a certain number of permits by special dispensation of the film authorities if it will agree to certain conditions. Otherwise it must go out of business and place the United Artists product in the hands of some existing German renting company for distribution, possibly merging its own organization into the latter. The question is, which should it do? In my opinion, it should follow the sound course, and I have tried to help the United Artists by showing them why this is desirable and even necessary under the circumstances.

Smith's conference with the Film Commissioner was intended to find out what conditions the United Artists GmbH would have to fulfill to obtain permits for the 1929-30 season and thereafter, and how many permits it could expect to receive thereby.

The Commissioner declined to propose anything, insisting that proposals come from United Artists. The conference did disclose the following nevertheless, first, that United Artists GmbH cannot get any permits at all unless it agrees to distribute German pictures hereafter, second, that even so it cannot expect to get more than four or five permits for the 1929-30 season, for which it would presumably have to pay a substantial amount in cash since these permits would be taken from the liquidation assets of the defunct Phoebus company which would expect payment in return.

Let us assume for the purposes of agreement that the United Artists GmbH chooses to follow this course, makes satisfactory proposals to the Commissioner, including an undertaking to distribute German pictures in the future, and in return receives his permission to buy four or five of the Phoebus permits for the 1929-30 season. What happens then?

We will overlook the 1929-30 season altogether except to note that the United Artists GmbH will be relatively inactive during the season so far as American pictures are concerned, having only four or five permits at its disposal, unless it chooses to rob Peter and pay Paul by holding over some of its current releases until next season.

Under its agreement with the Film Commissioner the United Artists GmbH must, from the beginning of the calendar year 1929, establish its right to claim permits for subsequent seasons by distributing German pictures here or abroad. To obtain German pictures for this purpose that conform in quality with the standards laid down in the new regulations, United Artists GmbH must produce them or have them produced locally, at considerable cost. From the experience of other American companies producing here, the United Artists GmbH cannot expect to make any money on these pictures, in fact, it cannot even expect them to return the full production cost. Consequently, a part of the production cost of these pictures, depending in amount on their success, plus the full cost of their distribution must be paid from the proceeds of the American pictures that the United Artists GmbH distributes in Germany. These items, therefore, plus the cost of distributing the American pictures must be deducted from the revenue of the American releases before a net profit can be returned to the parent company.

It is certain that the United Artists GmbH could not hope to obtain sufficient revenue from the American releases to cover all these items unless it distributes the entire United Artists program of fifteen or so pictures annually, if even then. Can we assume, however, that it can get fifteen permits or any substantial part of that number in ensuing seasons?

It is clearly not the intention of the German film authorities to increase the permit total beyond the present limit of 210. On the contrary, there is every reason to believe that they propose to reduce the total gradually in coming seasons. Even if the total were not reduced, the United Artists GmbH would have to distribute or export at least 38 German films during the calendar year 1939 in order to earn 15 permits for the 1939-31 season, under the normal application of the new regulations, and more than 38 if there is any material increase in the distribution of German films generally during 1939, as this would reduce the allocation key.

Disregarding these fantastic actualities, the question is answered by the provisions of the new regulations themselves, which make it impossible for the United Artists GmbH to depend on any given number of permits, no matter how many German pictures it may distribute or export. Consequently, the United Artists cannot expect to release their pictures through the United Artists GmbH at a profit. If, as I assume to be the case, they still wish to show their pictures here for whatever profit they may be able to get out of the market otherwise, they must consider the alternative method of distribution described at the beginning of the letter, namely, through an existing German renting organization, with which the United Artists GmbH might be merged if this appeared less costly than disbanding it altogether.

I assume this is the course of action that Smith is recommending to his principals in New York. Its disadvantages are, first, the German renter will have neither the incentive nor the means to exploit United Artists' pictures as effectively as would their own organization; second, and more important, he must be paid for supplying the permits, possibly in cash, (ostensibly-since permits cannot be sold - for stock in his business or similar fictitious consideration) more probably in the form of an unusually high distributor's percentage. The advantages of the arrangement are obvious, it permits the United Artists to release its full program if it can find a distributor with a sufficient number of permits at his disposal, second, their return from the pictures, though possibly small, will represent net profit on the business, as opposed to the prospect of a loss from continued operation of the United Artists GmbH.

Nothing I have said in the foregoing should be construed as reflecting in any way on the management of the United Artists GmbH, for which I have the highest admiration in a personal and business way. The situation is the inevitable outgrowth of the film policies and system of control that Germany has adopted. The United Artists may console themselves with the thought that if these policies are permitted to proceed to their logical goal, all the remaining American rental organizations here will have to go out of business within the next few years, if not before, and the companies they represent will then have to seek a German tie-up such as is now recommended for the United Artists. At that time, however, the available supply will be smaller even that it is now, as most of the German companies suitable for the purpose will have concluded reciprocal distributing arrangements with other European and British producers in the meantime.

This suggests one of the most serious aspects of the present German film policy and control. If we are right in assuming that the film authorities intend to put our renters out of business,- and there is good reason to believe that they do, as I hope to show in a report now in preparation on the subject- and, if, as has just been indicated, European producers are gradually getting the inside track with the German tie-ups that we shall eventually need, it would seem that the attempt to break the control should be made now.

If it succeeds to any considerable degree, the position of our renters here will be less acute than at present; if it fails they need lose no further time in adapting their business to the new basis, while they still have a chance of finding a suitable German tie-up and have permits of their own to bargain with. I am confident that this problem is receiving adequate attention on the part of all concerned and mention it here merely for its bearing on the United Artists' case.

I should like to add a personal word of caution against retaliatory publicity on the part of the United Artists or any other film company at this time. It would serve no useful purpose and might make things more difficult for our other film interests here. We cannot expect to coerce the Film Commissioner into a step that he does not feel called upon otherwise to take. He is secure in his position at present and personally resents any implication of unfairness in the administration of the regulations. His policies and the regulations themselves can be changed, in the absence of any agreement between the German and American film industries themselves, only through official action on the part of his superiors.

We should aim, therefore, to bring this about. It would have no lasting bad effect on the Commissioner's disposition, I believe, or if it did would be less harmful from the standpoint of our interests here, who have to depend on the Commissioner for many minor concessions, than a personal attack, the net result of which would no doubt be to make him more determined in his present course of action and less disposed to soften the minor hardships of the control.

The Commissioner is, incidentally, awaiting a reply from the United Artists to his request for proposals in their individual problem. A reply, either positively or negatively, should be given it seems to me as a matter of courtesy before any other course of action is undertaken.

I hope you will feel quite free to suggest anything you want us to do here for the United Artists or our other film companies. We are much concerned over the outlook and hope some way can be found to improve it.

With kind personal regards,

Cordially yours,

(Signed) F. W. ALLPORT
American Commercial Attache

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Feb.11,1929

Mr. Raymond A. Klune
729 7th Avenue
New York City, N.Y.

Dear Mr. Klune:

I have **NOT** opened any letters from E. F. Hutton & Company or any letters coming to you outside of a couple from the Sierra Madre Company as I knew checks were enclosed and you wanted me to keep them here. I cannot understand how these letters came to you opened. When they came in I immediately addressed an envelope to you and enclosed the letters and sent them on. I most certainly would not open any letters especially when you instructed me not to. It is impossible that any one around here opened them because just as soon as I got them in the morning mail I would send them on to you. It may be that your mail is being intercepted.

Now, I am enclosing a letter from E.F.Hutton & Co., which has been opened - by whom I don't know. You will notice that it is peculiar. There is a Los Angeles Postmark of Jan. 30 on it and then there is one from New York as of Feb. 5, and you will notice that it is marked "Error". I have never forwarded anything to you except in an envelope addressed by me and how in the world this came back, I don't know, unless some one opened your envelope, opened this letter, and then returned it to Hollywood. I have asked the boys in the mail office, if they knew anything about it but they don't.

If I were you I would do a little sleuthing in New York, as no one in this office has opened your letters.

Yours very truly,
Anne Sevier

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SD589 55 NL=HOLLYWOOD CALIF 11

RAYMOND A KLUNE, D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

KD

LEVEE ARRANGING TO HAVE RIESENFELD RESYNCHRONIZE LUPE SINGING IN MUSIC ROOM YACHT AND DINING ROOM NOT TOUCHING CABARET TOMORROW NIGHT STOP DO NOT KNOW WHETHER THEY ARE GOING TO USE FULL ORCHESTRA OR THREE PIECE THINK IT WILL BE THREE PIECE STOP THIS IS JUST TO ADVISE YOU WHAT IS GOING ON HERE STOP REGARDS=

JAMES E SMITH.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

United Artists (Australasia) Ltd
51 Castlereagh Street
Sydney

18th. February, 1929.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR FIVE WEEK PERIOD ENDING 2ND FEBRUARY.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAIN TENANCE OF THIS OFFICE.

(a & b) "WOMAN DISPUTED", York Theatre, Adelaide. This picture was the first one released in 1929 on which we were authorised to spend money on exploitation and publicity. Our General Sales Manager, Mr. Marks, was sent personally to Adelaide to supervise the run a week before it opened, and he spent the sum of £70 all told in preliminary additional newspaper advertising and exploitation. The results were more than justified, because the picture lifted the receipts of the York Theatre over 100 per cent, and the gross for the week, under most adverse conditions of extreme heat and depression, was £244 better than "THE DOVE", and this was followed up by the second release grossing £119 more than "THE DOVE". It must be remembered when comparing these figures that conditions during the run of "THE DOVE" in Adelaide were excellent, and it was during winter months when business is always at least 25% better. Of course, "WOMAN DISPUTED" is a very much more popular picture than Miss Talmadge's previous vehicle, nevertheless undoubtedly our exploitation efforts resulted in the first and second run houses between them taking at least an additional £500, of which our share was half; thus our expenditure proved an excellent investment.

"BATTLE OF THE SEXES" - York Theatre, Adelaide. This picture failed to register anything like the figures of "WOMAN DISPUTED" - in fact, it dropped nearly £700 below, in spite of the fact that it was well publicised. However, the weather conditions were all against this picture, being very much worse than those experienced during the "WOMAN DISPUTED" run - bad as they were.

"THE GAUCHO" - Regent Theatre, Adelaide. Mr. Fairbanks is more popular in Adelaide than any other part of Australia and New Zealand, and in this City, aided by a very good publicity campaign put over by the Regent Theatre, his picture grossed phenomenally good figures and was excellently received. It is always a pleasure to play a Fairbanks picture in Adelaide, because results are invariably good.

"REVENGE" at the Ambassadors Theatre, Perth. The picture was presented at the new Ambassadors Atmospheric Theatre recently opened by Union Theatres, and with it went the usual big stage presentation. This picture was very well received and played to satisfactory business.

"BATTLE OF THE SEXES" at Ambassadors Theatre, Perth. This picture received a similar presentation to "REVENGE", but was not as well received nor did it play to as good business. Both "REVENGE" and "BATTLE OF THE SEXES", being sold on a flat hire to Union Theatres in Perth, did not receive any exploitation assistance from us. In Fremantle, however, where we were on a percentage arrangement, we aided the exploitation and publicity campaign, the result being that we doubled our usual rental received from Fremantle - and again our publicity expenditure was more than justified.

"TWO LOVERS" - Wintergarden Theatre, Brisbane. This picture was put over in a very excellent manner by the Manager of the Wintergarden Theatre, and considering weather conditions did a very satisfactory gross, and the picture was well received. No aid was given the theatre by us as we have no publicity allocation on this particular production. "THE WOMAN DISPUTED", however, has been released in Brisbane since "TWO LOVERS", and full particulars of results will be included in next month's Report as the release comes in that period. However, it is interesting to note that through our expenditure of approximately £50 on this picture in Brisbane, the gross was over £500 more than that recorded by "TWO LOVERS."

"COLLEGE" - Everybody's Theatre, Dunedin. Well received, but business was only average.

"REVENGE" at Strand Theatre, Wellington. Public opinion was that, although Dolores Del Rio was very clever, the picture was not as well liked as "RAMONA". It played to very good business, however, but was £100 behind Miss Del Rio's previous picture. This difference is quite a large one in a theatre of such small capacity as the Strand.

"TWO LOVERS" at Strand Theatre, Dunedin. This picture was well received and played to fair business.

"TEMPEST" at the Strand Theatre, Auckland, only played the minimum guaranteed run of two weeks and the business was very poor. The picture had good reports, but could not surmount a general depression noticeable in Auckland, also hot weather.

4. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

"THE RED DANCE" at Hoyts Regent Theatre, Sydney (synchronized version). This picture was the first picture played as a sound production, and was supported by talking shorts. The whole programme was received excellently, and the gross for its four weeks' run was better than that recorded by "THE CIRCUS", which previously easily held the Regent Theatre's record. Fox supplied the whole programme and are reported to have received a rental for the four weeks of over £4000. The run of "THE RED DANCE" was followed by "MOTHER KNOWS BEST", and this picture is doing even greater business and the run looks like continuing for some considerable time.

"THE STREET ANGEL" was released at the Prince Edward Theatre for an extended run also as a synchronized version, and with talking shorts. The new innovation met with similar success at this theatre as at the Regent, although the programme at the Prince Edward, particularly "THE STREET ANGEL", is not being well commented upon. The picture was badly cut by the Censor, and if it had been made on the Vitaphone principle, it could not have been shown at all, except in silent form.

"THE JAZZ SINGER" at the Lyceum Theatre. This theatre has never been an extended run house, but for the purpose of presenting talking pictures, has been converted. "THE JAZZ SINGER", together with the talking shorts, have been received marvellously, and it would not be surprising to see the picture run for three to four months. The business is phenomenal, and after five weeks is still playing to capacity with large queues at the 10.30 a.m. session, which is something entirely unheard of in motion picture history in this country.

With three theatres devoted to sound pictures, we for the moment are debarred from long run representation in Sydney, nor can we release in the one remaining worth while weekly change house, the Capitol, for the reason that they have more film available than they can absorb, due to an extra house, the Lyceum, playing long run. When the new State Theatre opens in April the position will be relieved, and if Hoyts carry out their present intention of wiring their small De Luxe Theatre in George Street, we should have no difficulty in due course in placing our pictures satisfactorily. For the time being we can do nothing more, particularly as we cannot supply talking shorts, which the exhibitors cannot buy at the moment unless they buy a feature from the exchange supplying the shorts. The consequence is, Fox and Warner Bros. have a monopoly of the business for the time being.

3. CHANGES IN PERSONNEL AND SALARIES:

HEAD OFFICE:

G. Bates, Office Boy and Messenger, left Feb. 2nd, and was replaced by C. Shepherd at the same salary.

NEW SOUTH WALES:

H. Steward, in charge of Poster room and Film Despatch room @ £7/-/- per week, left Jan. 18th.

A. Ford took his place with the title of Ad. Sales and Despatch Manager @ £5/10/- per week.

G. Walker, Despatch Clerk and Assistant to A. Ford, was appointed at £4/5/- per week.

H.E. Bennett, Salesman @ £7/-/- per week, commenced Jan. 7th and left Feb. 2nd. as his results were not satisfactory.

Miss E. Caughtrey, Film Examiner and Repairer, receiving £1/10/- per week, left Jan.26th and was replaced by Miss E.H. Turner, at £2/5/- per week.

Miss P.D. Humphrey, Junior Typiste and Clerk, was added to the N.S.W. Branch at a commencing salary of £1/5/- per week. This appointment was designed to allow Miss Rae to take Miss Thompson's place when the latter leaves at the end of the month.

D. Plottel, Salesman, commenced Jan. 28th @ £6/-/- per week, to be increased if his services are retained and satisfactory.

VICTORIA:

Miss A. Farrell, Stenographer, salary increased 10/- per week as from Jan.14th. Miss Farrell's position and ability warrants this salary, as through her thorough knowledge of Victorian conditions the Branch Manager is enabled to much more freely travel through his country territory.

Max Cook, Salesman, transferred to the Brisbane Office temporarily.

WESTERN AUSTRALIA:

Miss M. Gray, Junion Typiste, left Jan. 12th, and was replaced by Miss I. Troy, at £1/5/- per week.

4. MATTERS OF POLITICAL IMPORTANCE:

(a & b) No new taxation legislation has arisen, but on the contrary we have now succeeded in getting the New South Wales Government to reduce their basis of taxation, namely - 3/- in the £1 on 12½% of the gross turnover, to 3/- in the £1 on 10% of the gross turnover. The Government have asked us to accept this as a final basis of taxation, but so far we have refused to do this as we still contend the maximum percentage should be 7½%. We believe that we will eventually get this 7½% as a permanent basis, and at any rate it is worth fighting for, because whatever is finally fixed in New South Wales will undoubtedly be copied by all other

States and New Zealand. As the matter at present stands, it is a question of negotiation, but it may boil down to another test case being engaged in. Paramount are particularly keen on fighting the issue because they apparently won out on a similar issue in England. At least over there they are taxed on their actual profits and their contention is that here the basis should be the same, or 3/- in the £1 or 7½% of the turnover, whichever is the greater. As far as we are concerned, our Attorney and Auditors advise us to accept the 10% basis, and at the time of writing the various Distributors are divided on the question and it may finally resolve itself into each Distributor taking individual action by either accepting the Government's proposal or deciding to fight them; in which case, in all probability Paramount only will engage in a test case, as none of the other companies feel sure of their ground for the reason that all of them have altered their basis of distribution percentage here from time to time, whereas Paramount has remained the same since the inception of its business.

(c) The new Censorship Board and the new Appeal Board commenced to function as from the first of the month, and so far the Appeal Board has been most liberal in deciding the Appeals made to it. In our case we submitted "THE AWAKENING" to the Censor Board and had 800 feet cut and the Appeal Board ordered every deletion to be reinserted, which was a wonderful victory and plainly showed that the new regulations are going to ease the censorship position considerably as long as the Appeal Board act in a similar manner in the future. Some of their decisions seem almost too good to be true and all Distributors are wondering if their present liberality is merely a passing phase or a permanent policy.

(d) When we received the synchronized version of "WOMAN DISPUTED" we approached the Censorship to permit us to substitute titles for those cut out from the silent version. Our suggestions were agreed to in every case except two, thus bringing the cuts down to two of six feet each which are hardly apparent when the picture is being screened and the blank leader inserted flashes on the screen.

"REVENGE" was passed without a cut, also "THE RESCUE".

The following advertising matter has been eliminated:-

"THE WOMAN DISPUTED":- One still, girl reclining, man bending over her, and also the reproduction of the 22 x 28 lobby card of the same scene.

In addition to this, a number of catch lines and phrases were eliminated from the press sheet.

As these were dealt with prior to the new Board functioning, we were unable to appeal with any hope of success.

(e) Nil.

5. MATTERS OF ECONOMIC IMPORTANCE:

(a) The economic conditions remain the same as in last Report, except that the New South Wales coal question is still in the melting pot and so far the Unions have refused to concede anything to enable this industry to re-establish itself. The crisis has not yet developed, but the outlook is not particularly encouraging, in either this industry or several others.

The Federal Arbitration Court, which continually sits listening to applications by Unions for better awards or applications by employers to change industrial conditions in their favour, are finding it necessary to vary Awards which adversely affect the workers. They have to do this to meet economic conditions within the industries concerned, and the Unionists are taking these decisions very badly. At the time of writing it seems as if there if every likelihood of a concerted movement being organised to defy some of the recent rulings of the Court, in which case an industrial upheaval of a more or less serious nature is inevitable.

(b) Nil.

6. ANTI-AMERICAN FILMS:

(a,b & c). Hoyts in Melbourne continue to release with big publicity the English pictures recently purchased, and one at any rate has been well received and played to good business. This is the picture titled "A WOMAN REMEMBERED", featuring Brian Aherne. This question of English pictures being successfully exhibited is a very important one to American Distributors operating in this country, because heretofore we have experienced no opposition whatsoever from English productions, nor have these productions ever been purchased for general release round a Circuit in any large number. As previously explained, Hoyts, through their shortage of film this year, were forced to buy 52 British pictures, and they are receiving, particularly in Melbourne, big publicity, and are having an opportunity to prove if they are any good and can fill the gap in Hoyts' releasing schedule made through their loss of American pictures. Exhibitors generally are closely watching Hoyts' operations, because if the pictures prove a success with them, then other Exhibitors I fancy will welcome the opportunity to be a little more independent of the American product. If, on the other hand, English pictures continue to fail as in the past, it will be many years before they ever get a footing again here, and certainly it is doubtful whether they will ever have the same opportunities in the distribution field as they now have. The first essential naturally of any series of pictures, is to get proper first releases and publicity. They are getting this from Hoyts, and there is no reason why they should fail now, except through lack of quality, which heretofore has been so apparent. United Artists will hardly be affected either way, but the information is given you for what it is worth.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

There is nothing to report under this heading.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

Union Theatres new State Theatre, Melbourne, is rapidly nearing completion and is scheduled to open on Feb. 23rd. For four months now continuous shifts have been working, and when the Theatre is completed it will represent a record building achievement in Australia. £5000 has been spent on the preliminary advertising campaign, and some of the free and paid space in connection therewith is attached hereto for your information. From it you will see the Theatre is of the atmospheric type, and undoubtedly it will be a greater theatre than the Capitol Theatre, Sydney, on which it is modelled.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) The usual advertising was done during the month, and the expenditure is as follows. You will note that the 5 week period is covered by the undermentioned amounts:-

"WOMAN DISPUTED"	£38/10/-
"REVENGE"	38/10/-
"BATTLE OF THE SEXES"	29/-/-
"TEMPEST"	20/-/-

Advertisements of a general nature in which more than one picture is mentioned - £80.

(b) During the month a national advertising space was taken in our greatest national medium "Smith's Weekly", consisting of a double column full page space costing £40. This weekly paper circulates in every State and in New Zealand, and we altered the copy to suit the releases in each State. We had pulls made on art paper, copies of which have been sent to Mr. Moyer direct with a covering letter. We further sent an appropriate pull to each exhibitor in each of the States with a letter announcing that for the first time in our history we were embarking on national publicity, and pointing out the benefits that must accrue to them through our efforts by comparison with previous years when no national publicity was done. A copy of this letter is attached hereto.

We have placed a good deal of free publicity during the month, and our field in this direction is expanding as it is becoming known that we are prospective contractors for advertising space. The copies of all this material are sent to Mr. Moyer under separate cover.

(c) Our exploitation during the month was chiefly concentrated on putting over "THE WOMAN DISPUTED" in Adelaide and amongst other stunts in that City was the mailing of the attached personal letter from Norma Talmadge to 500 shop girls in the leading stores, and to 500 leading citizens in the City taken from the Directory.

In connection with the future expenditure on additional publicity and exploitation undertaken by us for those pictures for which we have an allocation, we are getting out a comprehensive report to be filled in by the branch manager or exploiteer for the time being, whether he be a Salesman used for the work, or a special man engaged. We think it a good idea if we were to attach copies of these reports to this General Report which would reply to Clause "e" under this heading 9. If you agree to this proposal please advise us and we will put it into operation.

(4) Our New Zealand Branch has undertaken during the month a campaign of forwarding couriers to prominent citizens in towns where we could not break in. The result has been that in several instances through inquiries that have come to the showmen, we have made sales.

Booklets on "THE WOMAN DISPUTED", "REVENGE", and "TEMPEST" as sent to us from America, are being mailed at suitable intervals to exhibitors, this being done prior to Salesmen's visits etc. and in a manner best calculated to have the greatest effect.

In addition the New Zealand Branch sent out one sales promotion letter on our product generally and one on "REVENGE" particularly, copies of which are attached hereto.

Our Adelaide office sent out one sales promotion letter to all exhibitors in South Australia, copy of which is attached. Likewise the Queensland office sent out one on "WOMAN DISPUTED", one on "TWO LOVERS", and one on our product generally.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANIZATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW.

Our Victorian Manager reports that Mr. Lamb, the Assistant Manager, whose duties are chiefly those of Office Manager, demonstrated that he has real selling ability by the way in which he handled and sold the exhibitor in the country town of Koo-wee-rup.

Our Western Australia Manager reports that Mr. Pye, his Despatch Clerk, is to be specially commended for the way in which he tracked down and handled exhibitors damaging our films. Very often this is not an easy task when films are out on circuit, and even when the culprit is found it takes proper handling to get him to acknowledge his delinquincies and rectify them in future. Mr. Pye's work in this connection, therefore, is well worth mentioning under this heading.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANIZATION:

I would once again ask that changes in titles of our pictures be cabled us if they are in any ways definite. For instance, we to-day received publicity from Mr. Moyer to the effect that "NIGHTSTICK", which we have been selling freely under that title, is to now be called "ALIBI".

18. ACCESSORIES AND PUBLICITY.

(a & b) No change

19. HAPPENINGS REGARDING SOUND IN THIS TERRITORY.

Two theatres in Melbourne opened on the 2nd February presenting sound pictures. One of them, the Atheneum, was a legitimate house but has now been taken over by Union Theatres for the purpose of presenting long run talking or synchronised pictures. The Auditorium has been an intermittent long run house for a number of years and now has been temporarily wired by Hoyts, apparently pending completion of their new Plaza, although at the moment it is hard to get anything definite out of them as to their future plans in regard to sound pictures in Melbourne. The results of the openings at these two theatres in Melbourne will be fully commented upon in next Report as the run only commences on the last day that this Report covers.

Following Melbourne, the Electrical Research people have moved to Adelaide where they are wiring the Wondergraph for Union Theatres and the Regent for Hoyts. It is understood they then move to Perth, then to Brisbane, then to Newcastle, Hobart - Tasmania, and then back to Sydney. As soon as they have wired Perth their policy of wiring opposition houses simultaneously is then finished, because in Brisbane and Newcastle Union Theatres have no opposition, and in Hobart the opposition are not at present putting in an installation. In view of this, therefore, the order in which theatres will be wired after Perth, may vary.

Union Theatres have announced that they are putting in twenty installations altogether, which will mean that practically every worthwhile theatre they have will be wired, and some of the present "duds" will be given the opportunity to reinstate themselves with the aid of "talkies".

New Zealand have arranged for equipments to be installed commencing 1st. April, and Western Electric are sending out additional staff direct to Auckland.

We have shown Hoyts the synchronized versions of "THE WOMAN DISPUTED", "REVENGE" and "THE AWAKENING", and each screening went without a hitch and the music and sound effects were a great adjunct to the pictures. We have also shown "THE AWAKENING" to the Capitol Theatre management in Melbourne, and they were unanimous in their praise of the picture. We are endeavouring to induce the Capitol to open their theatre with "THE AWAKENING" when they get it wired, and in this connection it is interesting to note that Herman Phillips, the Managing Director, went straight to America and bought his equipment direct and is bringing it out with him shortly. When it arrives it is to be installed by Western Electric Engineers at present stationed here. It should be in place by the middle of April; in which case, if we are successful in placing "THE AWAKENING" as the opening picture, we will be following our own picture "TEMPEST"

which is to open on the 16th instant in silent form.

There is no doubt that the talkies in Sydney have absolutely clicked at the three theatres showing them, and exhibitors at the present moment are naturally "talkie" mad and are not even inclined to consider silent pictures as long runs.

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

Interesting events have taken place in Melbourne in connection with the existing partnership arrangements between Union Theatres and Electric Theatres Pty.Ltd. This latter concern is now part of Hoyts Theatres Ltd. Prior to Union Theatres and Hoyts becoming such bitter enemies, a pool has been arranged in Melbourne consisting of three Union Theatres and three new Hoyts', houses. Union Theatres bought all the leading film for all over Australia, including Melbourne, and on Jan.1st offered certain supplies to Hoyts for their pool theatres. Hoyts refused to accept the supplies offered, and Union Theatres then applied to the Courts for a dissolution of partnership and the appointment of a receiver and manager. The Court adjourned the application to enable the parties to confer, but another deadlock was reached. Union Theatres then decided to withdraw their application and to break the partnership themselves, thus inviting Hoyts to bring an action against them for damages or a ruling that the partnership should be continued. Prior to this action, however, Hoyts closed one of the pool theatres that they own for three weeks, contending that they had no proper supplies for it, and figuring that their action in this regard would assist them in the original Court action. Union Theatres' move, however, upset their calculations, and the Theatre has now been re-opened showing the English and P.D.C. pictures which are part of Hoyts' buy for this year.

The method Union Theatres adopted of breaking the partnership was, to take control of their three theatres and release therein the supplies they had bought for Melbourne as well as elsewhere. So far Hoyts have made no countermove, and opinion seems to be that they can do very little as by their own actions they made a continuation of the partnership impossible, if they were offered pictures and refused them and generally refused any suggestions made by Union Theatres in regard to the pool for 1929. Union Theatres are going ahead until the partnership is permanently dissolved and will renovate the Majestic, with a view to turning it into a long run talking house. We sincerely hope the partnership is completely finished as it finally opens up the first release situation in Melbourne and puts it on an even better footing than Sydney is at present.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.

R.R. DOYLE

RRD:MH. GENERAL MANAGER.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7400

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 13, 1930.

Dear Mr. Klune:

I wonder if it would be possible to get a copy of that poem, "The Wild Duck", Mr. Griffith wrote twenty years ago for Leslie's Weekly?

It would be interesting copy for a New York paper in connection with "Lady of the Pavements".

Sincerely yours,

Warren Nolan

Warren Nolan

Mr. Raymond Klune,
D.W.Griffith Office,
729 Seventh Avenue,
New York City.

Will have some data for you on a natural radio hook-up in a couple of days.
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Feb. 14, 1939

COLLECT

Mr. James S Smith
Feature Productions, Inc.
United Artists Studio
Hollywood, Calif.

Consolidated shi pal sound print to Ohio unscarred Please check with them making certain no other sound prints are shipped to sensor points until you make substitutions This very important stop No end Hell in Newyork Victor Company rushing all Lupes stuff Promise at least ninety percent quality we have on sound track Regards

R. A. Kline

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT

CARL E. MILLIKEN
SECRETARY

OFFICE OF THE PRESIDENT

February 14th,
1 9 3 2.

Confidential

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
729 Seventh Ave., Room 501,
New York City.

Dear Mr. Griffith:

The whole matter of patents is, of course, one of major importance and is having preferred attention. That you may have the situation as it is today in mind, I am enclosing copy of confidential office memorandum from Mr. Ball to me. I would be glad if you would read this so that if it is necessary to discuss it with you I may. The detail of the matter focuses in the Hollywood office and Mr. Ball, who is a technical expert whom we have as you know. The Executive Committee of the California Association also has it in hand.

I regard this as a major matter and want to be certain that you are kept up to date on it.

With kindest personal regards, I am

Sincerely yours,

Will H. Hays

MPPDA

Encl. V.

Patents Process, Incorporated, owns the following patents which it believes to be of importance in the making of pictures:

Dawley	$1,278,117
"	$1,463,602
Williams	$1,275,455
"	$1,295,524
"	$1,464,054
"	$1,589,751
Hall	$1,372,611
Nelson	$1,510,155
Walker	$1,503,731

Most important of these is the first Dawley patent.

Patents Process, Inc., has obtained an opinion from Prindle, Wright, Neal & Bean to the effect that this Dawley patent is broad and basic, and controls the use of photographic miniatures in combination with full scale action. Further, that paintings or constructed miniatures are the equivalents of a photograph and they also are controlled by this Dawley patent. Such composite scenes, part real and part miniature, are very widely used in the industry and result in obtaining magnificent effects at very little cost.

Opposed to Prindle's interpretation of the Dawley patent there are these facts:

1. - There were occasional uses of this method in motion pictures prior to Dawley.

2. - The principle is old and well known in the still picture art.

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MUSEUM OF MODERN ART FILM LIBRARY

The Prindle report discusses these two points as follows:

1. - Points out the difficulties of establishing the defense of prior use, "because it must be proved with utmost certainty as to time, place and exactitude of structure or process. It must be established by a sufficient number of witnesses to convince a court beyond question that the process was successfully practised and known as such." Prior use to be effective must be in 1912 or earlier.

2. - Takes the position that "the making of motion pictures is an entirely different art from the making of still pictures and involves many more problems and factors which have to be considered, and therefore the making of composite negatives in the still picture art, such as practised many years ago would seem to have no bearing on, or application to the Dawley invention."

Our opinion on these two points is that:

1. - It will admittedly be difficult to prove prior use <u>known as such</u>, in 1912 or earlier. So much of the film of that date cannot now be located; and there was not in those days much of any publicity or discussion regarding methods. (We are, of course, pursuing all possible clues to discover and prove prior use. Lyon & Lyon have suggested the employment of a firm of patent investigators for a general search at an estimated cost of $15,000. Their employment at this time does not appear to be necessary pending the outcome of some clues we are now running down, but a concentrated search in a few places will probably be advisable a little later on.)

2. - The motion picture is a succession of still pictures and all the methods of still picture photography apply to motion picture photography together with some new ones. Lyon & Lyon and other local attorneys agree on this.

However, the Prindle opinion is impressive because of the reputation of the firm. It is suggested that an opinion on this second point be obtained from the very best known and most expert patent attorneys in New York, which opinion we surmise will go far to offset the effect of the Prindle opinion, though of course, litigation will be necessary to settle the point finally.

In addition to this general interpretation of the Dasley patent, there are other patents which bear more specifically upon various detailed methods of composite photography now in use in the studios. An investigation shows that the most widely used method is that covered by the Dawn patent #1,269,061 which the Association members now own. The Williams patent #1,589,731 also reads on this method, but is not controlling in any sense. Similar methods are sometimes used which come under the Hall Patent #1,372,811. This is owned by Patents Process, Inc. Only minor inconvenience would be caused by sticking to the Dawn method and avoiding the Hall method if the investigation now being made indicates it to be necessary.

Yet other methods of making so-called "matte shots" are employed. There are four of these:

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1 - Williams
2 - Pomeroy
3 - Dunning
4 - A new process we have turned up, as yet unused.

Regarding the Williams process there is a divergence of opinion among patent experts as to the validity of his claims. The most liberal interpretation of the situation is to say that the Williams invention consists in the particular method of making the matte from the original negative. The other three methods get entirely away from this method of making the matte and consequently appear to be entirely free from complications with the Williams patent. The Pomeroy and Dunning methods are available to the industry. The Pomeroy patent is owned jointly by Pomeroy and Paramount Famous Lasky and both owners have expressed themselves as agreeable to licensing other studios to use this process. Dunning is in business working his process for all comers. There is a parallelism between the Pomeroy and Dunning methods which need not be gone into here. Both processes are alike in having advantages for certain types of shots and disadvantages for other types of shots.

The fourth "matte shot" method above referred to, which we have turned up appears to be superior to either Williams, Pomeroy or Dunning. We are investigating the patent situation regarding it both in this country and abroad. It would require some special apparatus and the working out of some minor details, all of which will be well worth while if the controlling patentscan be purchased reasonably. This would give the industry a new and superior method in this important field.

There appear to be still other patents which are of importance in the prosecution of motion pictures. These are being summarized looking towards the creation of a patent-pool, similar to that existing in other industries, to make them available for all and to prevent unwarranted exploitation by outside forces.

J. A. Ball.

By J. A. Ball
Hollywood, Calif.
January 26, 1929.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATHE STUDIOS INC.
CULVER CITY
CALIFORNIA

February 14, 1929

Dear Mr. Griffith:

At a meeting at the house of Miss Marion Davies, Santa Monica, last night, there was formed a committee to secure certain modifications of the income tax law, that they may fall less heavily upon earned incomes, particularly of the professional classes. Through Mr. Will Hays, the cooperation of important government officials is virtually assured.

The list of people present last night includes:

Mr. and Mrs. Adolph Menjou
Mr. and Mrs. Fred Niblo
Mr. and Mrs. Wm. de Mille
Mr. and Mrs. King Vidor
Mr. and Mrs. Irving Thalberg
Mr. and Mrs. Conrad Nagel
Mr. Wm. R. Hearst
Mr. Harry Crocker
Mr. Harry D'Arrast
Miss Marion Davies
Miss Bebe Daniels
Miss Dorothy Sebastian
Mr. Clarence Brown
Mr. William Haines
Mr. Laurence Stallings
Dr. Frank Barham
Mr. Paul Bern

A number of representative names were added. You were nominated and unanimously elected to membership, and we hope that we may add your name.

Will you kindly advise me of your acceptance?

Very truly yours,

Paul Bern

Secretary.

TRADE MARK

Mr. D. W. Griffith
United Artists Studio
Hollywood, California

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MEXICAN FILM STAR SCORES IN "LADY OF THE PAVEMENTS"

Naturalness of Lupe Velez in United Artists Theater Feature Picture Outstanding Piece of Work.

BY STANLEY HUGO.

This interesting fiasco of Lupe Velez are displayed in "The Lady of the Pavements," a photoplay shown yesterday at the United Artists theater.

Stories have come out of Hollywood concerning the uncertainty, unbalanced, not to say misbehaved, manner in which Miss Velez conducts her life. One of the remarkable tales is that the little Mexican displays her strange affection for Gary Cooper by kicking his feet, and that she massa him like it.

Probably D. W. Griffith restrained Miss Velez before the camera, because, on the whole, the girl doesn't seem to be very wild in "The Lady of the Pavements." But the directing did allow her to dash about rather freely in the early part of the picture. Perhaps that is why the early part is the most interesting scene.

Star Remarkably Natural.

Miss Velez seems to be remarkably natural in her finer moments before the camera, and a hopeful aspect of her work is that she seems only slightly less remarkably natural in quieter moments. Her performance is so good in this film that it seems entirely probable that she will become a great actress. However, the excellence of this performance may be due to Griffith's direction. Carol Dempster and Mae Marsh never did any remarkable acting except for Griffith.

This maid from Mexico in "The Lady of the Pavements" has like her compatriot, Dolores del Rio, than she did in Douglas Fairbanks' "The Gaucho," but there is more than a racial resemblance between the actresses. Miss Velez is not unlike a Dolores del Rio startlingly animated. There also is about her something reminiscent of Gloria Swanson.

Jetta Goudal Appears.

Jetta Goudal, who is reminiscent only of Jetta Goudal, is in "The Lady of the Pavements." This French woman is suing one or more film producers over contracts which were broken because of her ill-controlled temper. One of the directors who testified in the case had it written into the court record that Miss Goudal is the best actress in Hollywood. It is somewhat disappointing to see her in "The Lady of the Pavements" soon after the director's statement, for here Miss Goudal is only adequate most of the time and at one important juncture she clenches her fist before the camera in as baldly inappropriate a gesture as one is likely to see in films that purport to be carefully produced. Miss Goudal's penchant for wearing queer clothes of her own design is apparent here despite the fact that the story is laid in France in the middle decades of the last century.

The chief interest of "The Lady of the Pavements" is in the personalities of its performers. Besides the Misses Velez and Goudal, there are William Boyd, acting very boyish in a becoming uniform, but having little opportunity to do much else, and Albert Conti, in the role of a court attache, contributing one of the best performances the picture offers.

Writer Not Impressed.

Dramatically, this production hasn't much to commend it. The humors of the story are more than familiar, and the plot development is frequently more than obvious. Mr. Griffith has modernized some of his directorial methods since "Drums of Love" and "The Battle of the Sexes," And has chalked this down to experience. Sometimes it has been worth the money, at that.

* * *

The vocal double is doing well in the colony. Many studios, which in-

life are compelled to s
know,'" said Dr. West
"Agnosticism may
with the deepest faith,"
missioner.

TODAY'S ENTERTAINMENTS

Stage Offerings.

Orpheum—Frances Hale, Donald Foster with Henry Duffy Players in "The Trial of Mary Dugan." Thirty week. Tonight at 8:30.

Stage and Film Programs.

Portland—William Powell, James Hall, Louise Brooks in audifilm feature, "The Canary Murder Case." "Beaux Arts Frolic." Public stage revue. Portland orchestra. Last day.

Broadway—Helen Twelvetrees, Carmel Myers in audifilm feature, "The Ghost Talks." Mildred Harris in person. Fanchon & Marco's "Hollywood Scandals." Chic Sale in Movietone. Georgia Stoll. Movietone News.

Hippodrome—Ben Lyon, Antonio Moreno in photoplay, "The Air Legion." Five vaudeville acts. Last day.

Pantages—Reginald Denny in part-talking photoplay, "Red Hot Speed." "Circus" and other vaudeville. Pathe talking news.

Oriental—Jack Mulhall, Dorothy Mackaill in photoplay, "Waterfront." Frazier Players in "The Girl in the Chair," evenings and Sunday, Thursday, Saturday afternoons.

New Films.

United Artists—William Boyd, Lupe Velez, Jetta Goudal in part-talking singing photoplay, "Lady of the Pavements." Movietone News.

Music Box—George Jessel in part talking-singing photoplay, "Lucky Boy." Movietone News. Sennett audifilm comedy. Other variety audifilms.

Other Films.

Hollywood—Belle Bennett, Victor McLaglen in "Mother Machree." Audible variety films.

Rivoli—Warner Baxter, Dorothy Burgess, Edmund Lowe in audi-film feature, "In Old Arizona."

Circle—Jack Mulhall, Dorothy Mackaill in "Lady, Be Good."

Peoples—John Gilbert in "The Masks of the Devil."

Blue Mouse—Edward Everett Horton, May McAvoy, Louise Fazenda in all-talking photoplay, "The Terror." Audible variety films.

Roseway—"Show People."

Irvington—"The Butter and Egg Man."

Bob White—"The Fleet's In."

Colonial—"The First Kiss."

Egyptian—"Outcast" and Hickman Players.

Alameda—"Cruise of the Hellion."

Granada—"Silks and Saddles."

Sellwood—"Street of Illusion," "Girl in the Pullman."

Oregon—"Docks of New York."

Venetian—"Give and Take."

Moreland—"Phyllis of the Follies."

Bagdad—"Give and Take."

Again th
PO
Last Times TODAY
Paramount's All-Talking
"CANARY MURDER CASE"
Public Stage Revue
"Beaux Arts Frolic"
"RE
RIC
"TWO LITTLE CHINESE MAIDS"
Paramount Talking Novel
"Bits of Oper
Vocal and Instrum
Production Ove
featuring
Portland Conc
Orchestra
HARRY LINDI
Directing
JOHNSON at the Organ
COMIN

New Play Opens Tonight.

The Frazier Players will offer a three-act mystery play, "The Girl in the Case," at the Oriental theater's new program to open today. These players perform nightly at 8:30 and at 2:30 on Sunday, Thursday and Saturday afternoons. The photoplay feature, which will be shown both afternoons and evenings, is "Water Front," a First National photoplay starring Jack Holland and Dorothy Mackaill. The Washington High school Parent-Teachers' association is having a benefit at the Oriental today.

Talking Pictures Still Far From Perfect.

Use of Vocal Doubles for Stars Now Growing Popular.

BY MOLLIE MERRICK.

(Special Dispatch to The Oregonian and the North American Newspaper Alliance. Copyright, 1929, by the North American Newspaper Alliance. Exclusive in Oregon to The Oregonian.)

HOLLYWOOD, Cal., Feb. 14.—Ian Keith predicts that English will be the esperanto of the future.

The actor, who sees a world drawn together into one big English-speaking family through the medium of the talkie film, is an optimist, indeed.

A good deal of the English spoken in talkies today sounds like esperanto to the English-speaking person attending performances. A recent talkie vehicle which launched Lupe Velez into the latest cinema medium sounded, in its early dialogue sequences, very much like a dog fight, with the audience becoming hysterical when they realized that this garbled result was all they were going to have.

Song seems to be the focal point of the talkie's interest; yet, even the singing of the Mexican star, who is famous for her dynamic personality, failed to record properly, although Lupe is said to have an excellent and appealing voice.

A whisper has gone about that many of the highest executives of the motion picture profession are beginning to realize certain limitations for the talking pictures. It is a whisper which will not be verified in words for some time to come. All of the gentlemen already have sold pictures galore to exhibitors, to be made in sound.

* * *

Subtle dialogue has not yet reached the screen, except in odd moments. And it is impossible to put over a certain type of story without a degree of interest and subtlety in the conversations.

If the talkies blow up within the next six months their sponsors can blame early presentation of a medium not yet ready for public use. And one other thing: Lack of financial courage in failing to throw away the express failures.

Many a silent picture has been thrown into the mortuary because the makers realized that it was a foreordained failure. Every studio has its hundreds of thousands of dollars sealed up tight in lead boxes.

And has chalked this down to experience. Sometimes it has been worth the money, at that.

* * *

The most trouble is being met in the choice of stage names. Saidy is frightfully afraid that this part, called, in the early days of talkies, how proudly announce who their real names are going to be. It puts interest in the picture, they say. Everyone prying out is there to find out anyway, and the sting is taken out of it by the fact that it has not only not been lauded, but has been actually frowned.

In a recent picture made with Louise Brooks for leading woman, a talkie version was decided upon only after Miss Brooks had called for Europe. Margaret Livingston took her place, and the substitution took nothing from the picture, they tell me.

Paul Lukas doesn't talk very well for the mike, so Lawson Harris has been substituting his delightful brogue for the Hungarian actor. Of course, the role was that of an American cowboy, and the British inflection was a bit far fetched. But there was frequent mention of park lane and Hadley avenue, and one does hear a broad "a" now and then in that neighborhood.

MISS BART ISN'T CRAZY

Knows How to Be "Cuckoo" and Still Be Nice.

How to be "cuckoo" and still be nice is illustrated this week at the Pantages theater by Mildred Bart, who stars in "Cuckoo," the headline vaudeville act.



Mildred Bart.

Miss Bart is able to shout in a very lunatic fashion, her dances are weird enough further to enhance the idea of the production, but when the curtain falls she smiles at the audience in a friendly way that might produce craziness but is certainly not caused by it. Mildred was sought backstage.

"Are you cuckoo?" she was asked.

"Ha! Is it gotten out?" replied the actress. "Might as well own up then. I am."

Beside the five vaudeville acts at the Pantages this week, Reginald Denny is appearing in his first talking picture, "Red Hot Speed."

HEART GOD'S BEST GUIDE

Impulse Often Better Proof for People to Follow.

From Yesterday's Late Edition.

"On intellectual grounds the case for God is, in my estimation, stronger than the one against him," said Dr. Horace Westwood in the fourth of a series of addresses of a preaching mission on liberal religion being conducted at Church of Our Father (Unitarian), Twelfth and Salmon streets. "Yet, ultimately, while a man may have intellectual grounds for his religion, there are reasons of the heart as well as of the head, and I am persuaded that the heart may sometimes be a surer anad wiser guide than the head."

"Most thoughtful men when confronted by the ultimate realities of

Sale of Men's Suits

Final closeout of short lines formerly priced $25.00 to $35.00, NOW.... **$16.85**

BROWNSVILLE WOOLEN STORE

Morrison at Third Street



"Whoopee Lupe" Steals the Show; Ghost Talks at Broadway

Griffith Picture Has Many Stars; Lupe Takes Honors

By L. G. G.

Down in Hollywood they call her "Whoopee Lupe." This latest bud of the movie bin, Lupe Velez, and after seeing her often on the dazzling lunch counts in Hollywood one realizes at "Lady of the Pavements" there is no doubt as to the success of the title.

"Lady of the Pavements," a David Wark Griffith production, opened at the United Artists theater Friday—a scrapbook of romance, well staged and mostly plotted story, which with the addition of a syncopated musical score gives an hour and a half of excellent entertainment.

Musical setting for the film includes a variety of Parisian underworld refrains, a stately Brahms waltz for the more sedate scenes, and throughout the haunting "Song of Songs" waltz that Irving Berlin wrote for Lupe Velez.

CAST SPLENDID

Laid in the court of Napoleon III, the sets are beautifully arranged and the costumes exquisite. As contrast, the action visits now and then in the Smoking Dog cabaret, a notorious Paris dive.

Jetta Goudal, William Boyd and Lupe are the three most important characters, Jetta as the scheming countess, William as a susceptible German diplomat and Lupe as Lady of the Pavements. An excellent character cast, including Albert Conti, George Fawcett and Henry Armetta, makes every detail of the film correct.

Scorned by her titled lover when he finds that she is unfaithful, the Countess trains a girl of the streets in the manners of the court. To gain revenge, she contrives a marriage between the man who jilted her and the girl.

The Countess has not considered that love might enter into her plot or that nobility of character might be found in a cabaret girl. Her plan falls through with a dreadful thud as the picture fades out.

MEXICAN FILM STAR SCORES IN "LADY OF THE PAVEMENTS"

Naturalness of Lupe Velez in United Artists Theater Feature Pictures Outstanding Piece of Work.

BY STANLEY ORME.

THE interesting talents of Lupe Velez are displayed in "The Lady of the Pavements," a photoplay shown yesterday at the United Artists theater.

Stories have come out of Hollywood concerning the uncontained, uninhibited, not to say misbehaved, manner in which Miss Velez conducts her life. One of the remarkable tales is that the little Mexican displays her offstage affection for Gary Cooper by licking his face, and that she makes him like it.

Probably D. W. Griffith restrained Miss Velez before the camera, because, on the whole, the girl doesn't seem to be very wild in "The Lady of the Pavements"; but the director did allow her to dash about rather freely in the early part of the picture. Perhaps that is why the early part is its most interesting sector.

Star Remarkably Natural.

Miss Velez seems to be remarkably natural in her freer moments before the camera, and a hopeful aspect of her work is that she seems only slightly less remarkably natural in quieter moments. Her performance is so good in this film that it seems entirely probable that she will become a great actress. However, the excellence of this performance may be due to Griffith's direction; Carol Dempster and Mae Marsh never did any remarkable acting except for Griffith.

This maid from Mexico in "The Lady of the Pavements" less like her compatriot, Dolores del Rio, than she did in Douglas Fairbanks' "The Caucho," but there is more than a racial resemblance between the actresses. Miss Velez is not unlike a Dolores del Rio startlingly animated. There also is about her something reminiscent of Gloria Swanson.

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The chief interest of "The Lady of the Pavements" is in the personalities of its performers. Besides the Misses Velez and Goudal, there are William Boyd, acting very boyish in a becoming uniform, but having little opportunity to do much else, and Albert Conti, in the role of a court attache, contributing one of the best performances the picture offers.

Writer Not Impressed.

Dramatically, this production hasn't much to commend it. The humors of the story are more than familiar, and the plot development is frequently more than obvious. Mr. Griffith has modernized some of his directorial methods since "Drums of Love" and "The Battle of the Sexes," and in one reel he goes in for traveling cameras with a dizzying vengeance, but the film does not tell its story with ease and its several abrupt transitions are disconcerting. Photographically, the production is excellent. Conversationally and vocally, it is terrible. The fortunately brief talking sequence early in the picture seems much like the muffled sound of a dog fight. Miss Valez sings a half-dozen times, but the recording does not begin to do justice to what is apparently a very fair voice.

Movietone talking and M-G-M news reels, and a Laurel-Hardy short comedy also are on the United Artists' program.

TODAY'S AMUSEMENT GUIDE

Stage Offerings.

Dufwin—Frances Dale, [illegible] Foster with Henry [illegible] Players in "The Trial of [illegible] Eugene." Third week, night at 8:30.

Stage and Film Programs.

Portland—William [illegible] James Hall, Louise [illegible] audifilm feature, "The [illegible] Murder Case"; "[illegible] Frolic." Public stage [illegible] Portland orchestra.

Broadway—Helen [illegible] Carmel Myers in [illegible] ture, "The Ghost [illegible] dred Harris in [illegible] chon & Marx [illegible] Scandals." Chapter [illegible] tone. Georgian [illegible] tone News.

Hippodrome—[illegible] nonia Moreno [illegible] "The Air [illegible] vaudeville [illegible]

Pantages—[illegible] part-talking [illegible] Hot Spot" [illegible] other vaudeville [illegible] ing news [illegible]

Oriental—[illegible] thy Mack [illegible] "Waterfront" [illegible] ers in "[illegible] evening [illegible] day, Sa[illegible]

United [illegible] Lupe [illegible] part-talking [illegible] play, [illegible] ments [illegible]

Music [illegible] part [illegible] play, [illegible] tone [illegible] come[illegible] film[illegible]

Holly[illegible] tor [illegible] Ma[illegible] film[illegible]

Rivoli—[illegible] thy [illegible] in [illegible]

Circle—[illegible] M[illegible]

Pe[illegible] M[illegible]

Bl[illegible]

R[illegible] In[illegible]

B[illegible] C[illegible] H[illegible]

JOURNAL, PORTLAND, OREGON. 13

'LADY OF THE PAVEMENTS' ENTERTAINS

Fury of Woman Scorned Is Pictured

By Ruth Hopkins

MAGNIFICENT sets—replicas in many cases of historical halls in the palaces of old-time Paris; a love story of commanding interest; the pageantry of one of the most colorful of all European courts, that of Napoleon III, and an excellent cast—all these things contribute toward the entertainment afforded in D. W. Griffith's "Lady of the Pavements," which opened at the United Artists theatre Thursday.

But it isn't, for the reviewer, anyway, as grand as it promised to be—this Griffith picture—even with Lupe Valez and Jetta Goudal in the cast. It is Griffith-Schenck French renaissance, and as neither the famous director nor famous producer are French, it lacks the usual characteristic fillip of the real French play.

The story has to do with the fury of a woman scorned. Karl von Arnim, military attache to the Prussian legation at Paris, is disappointed in his fiancee, the French Countess Diane des Granges, when he learns she is the mistress of her emperor. In a fit of anger, he tells her that a Count of Arnim never marries any man's mistress, and that he would rather marry a woman of the streets. Furious, the countess sends for Finot, the emperor's chamberlain, and, with his aid, grooms a little cabaret singer of the underworld for presentation in society. The girl and Count Arnim are brought together and fall madly in love with each other. The countess plots a subtle little coup de grace for the couple's wedding supper and succeeds in working out a neat revenge.

Lupe Velez, as the cabaret girl, Nanon, and later as the imposter in the French court, does a wholly delightful performance. The exquisite Jetta Goudal is the fascinating woman scorned. Albert Conti is cast as Baron Finot. William Boyd, as Count Arnim, has little opportunity to do very much, but makes the most of the part, though he appears ever as an American youth. Much of the entertainment and color of the picture are painted in the fine work of Henry Armetta as the cabaret owner, Papa Pierre and Franklin Pangborn as M'sieu Dubrey, who attempts to teach the hoyden Nanon the fine manners of high society. There is a wonderful water, whose stupidities lighten the cabaret scenes, too, but his name is not given in the cast.

The picture is synchronized and includes many beautiful melodies, supposed to come from the lips of the lovely Nanon, and, whether sung by Miss Velez or some unseen artist, are a very enjoyable feature of the picture.

NOW PLAYING
FIRST PORTLAND SHOWING
Tom MIX and TONY in SON OF THE GOLDEN WEST
FBO
Packed with Mix thrills! Romance! Love! Speed!
FOURTH AT MORRISON
CAPITOL
15¢— Until 6 P. M.—15¢

Latimer to Succeed Bartlett as Judge Of Plays Submitted

George Latimer, Portland attorney, has been chosen third judge in the Bess Whitcomb playwriting contest, succeeding T. Harris Bartlett, who has left for an extended stay in Paris. Latimer, at Williams college, studied playwriting and dramatic criticism under Warren Owens, well known critic, and Ivan Simpson, critic and actor, who came here with George Arliss in "Old English." The other two judges are Mrs. Doris Smith and Harry Leon Wilson.

Forty-four manuscripts have been received by the Bess Whitcomb Players. The contest closes by midnight tonight and awards will be made March 1, the winners to be announced during the next Bess Whitcomb play, "Hay Fever."

"NEW BROOMS" CHOSEN

Centralia, Feb. 15. — The senior class of Centralia high school has selected "New Brooms" as its annual play, to be presented April 4. Miss Margaret Corbet is coach.

AUTUMN FIRE ATTRACTS

Oregon Normal School, Monmouth, Feb. 15.—The Moroni Olsen Players presented T. C. Murray's play, "Autumn Fire," at Oregon Normal Wednesday night, before a large audience of townspeople and students.

HUNDREDS FINDING HAPPINESS
AT THE
Masonic Temple
WEST PARK
Ralph E. Boileau
of Unity School of Christianity
Is Delivering a Series of Lectures on
Practical Christianity
HEAR HIM
TONIGHT AT 8 O'CLOCK
Voluntary Offering—No Paid Classes

Portland Symphony Orchestra


AUDITORIUM
Monday, Feb. 18
8:30 P. M.
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"AMERICA"
PRICES:
25c, 50c, 75c, $1.00
$1.50, $2.00, $2.50
Saturday, Feb. 23
11 A. M.
GILES GIL[illegible]

EVERYONE IN T[illegible]
The shows are [illegible]

LUPE ENCHANTS IN U. A. PICTURE

By MYRTLE FORBES GILCHIE

For sheer beauty and spectacular display, lavishness of production and that elusive, indefinable quality best known as class, D. W. Griffith has set himself a new standard in his latest production, "Lady of the Pavements," which began its local showing at the United Artists theater Thursday with Lupe Velez, William Boyd and Jetta Goudal in the leading roles.

The story of the "Lady of the Pavements" is typical of Griffith, the romanticist in his most spectacular mood. It opens up the court of Napoleon the Third with all its pomp and decadent splendor where a countess (Jetta Goudal) conceives the idea of marrying a cabaret girl (Lupe Velez) to the man (William Boyd) who had scorned her.

She succeeds and the struggle of the cabaret girl to rectify the matter once she has learned of the plot forms the main bulwark of an absorbing story.

Lupe Velez invests her portrayal with an elfin impudence, a restless piquancy—creating a figure at once so vividly dynamic and yet so appealing—that to see her once is to fall completely under her spell. She captivates with her dash; she enchants with her languorous fire.

Contrasting with the wild abandon of Lupe is Jetta Goudal's fine portrayal of the Countess Diane des Granges. Regal in her exotic beauty, costumed in gorgeous finery of the period, she arrests attention with her studied grace. Hers is the role sinister.

William Boyd makes a handsome, romantic figure, smartly uniformed. He makes the most of his role, but no great demands are made on his talent.

Chief among the supporting players are George Fawcett and Albert Conti, both contributing capably to the work of the principals.

Incorporated in the synchronized accompaniment to the story are songs sung by Miss Velez, the theme song, "Where Is the Song of Songs for Me?" an Irving Berlin number, being repeated several times. Both the song and Lupe's voice proved a charming adjunct to the romantic story. There are also snatches of conversation in which voices of the players are heard. The whole accompaniment is repressed as to sound volume. Can it be that Griffith has applied his theories of soft-focus photography to sound reproduction?

Another of those comedy gems, a Laurel-Hardy comedy, is included in the program surrounding the feature. "Putting Pants on Phillip" is the somewhat startling title, Philip being a Scotch lad who comes to America to visit his cousin.

Movietone News presents sights and sounds from the world at large.

Sings and Talks at Music Box



George Jessel, noted stage star, makes his debut as a talking and singing screen light in "Lucky Boy," the new attraction at John Hamrick's Music Box theater. Rosa Rosanova enacts the role of Jessel's mother in the play.

Hollywood
at Vine and Sandy Blvd.
STARTS TODAY!
"MOTHER MACHREE"
With VITAPHONE ACTS
MOVIETONE NEWS

FOX WEST COAST THEATRES
BROADWAY
always A BETTER SHOW
STARTS TODAY!

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1929 FEB 15 PM 8 42

SFC284 315 COLLECT NL 1/61

B PORTLAND OGN 15

RAYMOND A KLUNE

D W GRIFFITH COMPANY 729 SEVENTH AVE NEWYORK NY

MYRTLE COUCHE IN PORTLAND NEWS SAYS FOR SHEER BEAUTY AND SPECTACULAR DISPLAY LAVISHNESS OF PRODUCTION AND THAT ELUSIVE INDEFINABLE QUANLITY BEST KNOWN AS COLOR D W GRIFFITH HAS SET HIMSELF NEW STANDARD IN LADY OF THE PAVEMENTS THE STORY IS TYPICAL OF GRIFFITH THE ROMANTICIST IN HIS MOST SPECTACULAR MOODS LUPE VELEZ INVESTS HER PORTRAYAL WITH AN ELFIN IMPUDENCE A

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

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1929 FEB 15 PM 8 42

SFC284 2/80 PORTLAND OGN KLUNE NEWYORK NY

RESTLESS PIQUANCY CREATING A FIGURE AT ONCE SO VIVIDLY DYNAMIC AND SO APPEALING THAT TO SEE HER IS TO FALL COMPLETELY UNDER HER SPELL THE WHOLE ACCOMPANIMENT IS REPRESSED AS TO SOUND VOLUME CAN IT BE THAT GRIFFITH HAS APPLIED HIS THEORIES OF SOFT FOCUS PHOTOGRAPHY TO SOUND REPRODUCTION JESSE OLDS IN TELEGRAM SAYS GORGEOUSLY COSTUMED WELL STAGED AND NICELY PLOTTED STORY WHICH GIVES HOUR AND HALF EXCELLENT ENTERTAINMENT WHOOPEE LUPE STEALS SHOW STANLEY ORNE IN OREGON SAYS LUPES PERFORMANCE

POSTAL TELEGRAPH - COMMERCIAL CABLES

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SF022B4 3/84 PORTLAND OGN KLUNE NEWYORK NY 1942 FEB 15 PM 8 42

SO GOOD IN THIS FILM IT SEEMS ENTIRELY PROBABLE SHE WILL BECOME GREAT ACTRESS HOWEVER THE EXCELLENCE OF THIS PERFORMANCE MAY BE DUE TO GRIFFITHS DIRECTION CONVERSATIONALLY AND VOCALLY IT IS TERRIBLE THE FORTUNATELY BRIEF TALKING SEQUENCES EARLY IN THE PICTURE SEEMS MUCH LIKE THE MUFFLED SOUND OF A DOG FIGHT MISS VELEZ SINGS HALF DOZEN TIMES BUT THE RECORDING DOES NOT BEGIN TO DO JUSTICE TO WHAT IS APPARENTLY A FAIR VOICE RUTH HOPKINS IN JOURNAL SAYS MAGNIFICENT SETS REPLICAS IN MANY ASES

POSTAL TELEGRAPH - COMMERCIAL CABLES

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1929 FEB 15 A 8 42

1 FG254 4/90 PORTLAND OGN KLUNE NEWYORK NY

OF HISTORICAL HALLS (SEE PRESS BOOK REVIEW FOR REST) ADDS THE PICTURE IS SYNCHRONIZED AND INCLUDES SOME BEAUTIFUL MELODIES SUPPOSED TO COME FROM THE LIPS OF MISS VELEZ OR SOME UNSEED ARTIST ARE A VERY ENJOYABLE FEATURE OF THE PICTURE FIRST DAY HERE OPENED BETTER THAN RESCUE AWAKENING OR TWO LOVERS TWO WEEKS LOOK PROMISING AM TRYING TO GET NINTH AND TENTH REELS IN MOVIETONE FROM LEVEE TO LEAVE BETTER SOUND IMPRESSION AT END OF SHOW REVIEW IN NEWS AND HOPKINS IN JOURNAL ARE BOTH PRESS BOOK REVIEWS REGARDS

JOHN.

February 15th 1929.

Mr. Arthur Kelly,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Kelly:

I am enclosing herewith D.W.Griffith, Inc. check to the order of the United Artists Corporation under date of February 15th 1929 in the sum of $10,000. being last and final payment in full on account of purchase of the preferred stock of United Artists Corporation. Please deliver to me the certificate for this amount and also the balance of the Common stock which Captain O'Brien holds in escrow pending this final payment, and oblige

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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WESTERN UNION

NO. CASH OR CHG.

CHECK

TIME FILED

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 16, 1929.

Mr. G. J. Lloyd
United Artists Studios
1041 N. Formosa Ave.,
Hollywood, Calif.

No stop Absolutely no justification for activity Regards

R. A. Klune

Western Union
NIGHT LETTER
Now an Overseas Service
to Great Britain and Ireland
Say all you want
at 4c a word, minimum charge, $2.00

E COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

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IDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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SD311 26 NM=HOLLYWOOD CALIF 16

RAYMOND A KLUNE,D W GRIFFITH INC=
=ROOM 501 729 7TH AVE NEWYORK NY=

LLOYD LEAVING FOR CHICAGO TONIGHT ON CHIEF STOP WILL BE AT MORRISON HOTEL STOP HAD BRENTINGER GET TICKET AND CHARGE MR GRIFFITHS ACCOUNT HERE STOP REGARDS=

A FERRERO.

HP

Leaving Wednesday for Chicago - will have your recording. Kindest regards.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Miss Lupe Velez

Sunday Nov from Carlos Victor
Hugo at last time from
Reproduction do you
[illegible] — Leaving Nov 12
for [illegible] Hotel Blackstone
for Chicago Thursday with new
friends. Will be glad to see
you again in Chicago.

Kindest regards

D. W. G.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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1 SE86 59 NL=HOLLYWOOD CALIF 15 1933 FEB 16 AM 12 48

RAYMOND A KLUNE,D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

REGARDING PENNSYLVANIA CENSORSHIP ADVISED DENISON TODAY I HAD MADE CORRECTIONS ACCORDING TO INSTRUCTIONS AND THAT I WAS SHIPPING TO PHILADELPHIA TONIGHT SUBSTITUTIONS ASKED FOR STOP ALSO INFORMED HIM I WAS SENDING CORRECTIONS TO CINCINNATI TONIGHT STOP MISTAKE IN OHIO PRINT DUE TO LABORATORY ERROR AS I ADVISED THEM BY LETTER TO SEND ALL CENSOR PRINTS TO STUDIO KINDEST REGARDS=

JAMES E SMITH.

THE WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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SE85 70 NL=HOLLYWOOD CALIF 15 1929 FEB 16 AM 12 45

RAYMOND A KLUNE,D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

WESTERNUNION WANT CHECK FOR DECEMBER ACCOUNT DESIROUS OF CLOSING BOOKS FOR NINETEEN TWENTY EIGHT HAVE BEEN NICE ABOUT IT BUT ARE ANXIOUS DO YOU WANT ME TO HAVE FEATURE PAY BILL AND CHARGE TO MR GRIFFITHS ACCOUNT OR WILL YOU SEND CHECK STOP LUPE LEAVING FOR CHICAGO SUNDAY NIGHT (ON CHIEF SEVENTEENTH WILL BE IN CHICAGO ON TWENTY SECOND STAYING ONE WEEK THEN PROCEEDING TO NEWYORK FOR ONE WEEK REGARDS=

ANNE FERRERO.

February 19th 1929.

Mr. Dennis F. O'Brien,
Vice-Pres., United Artists Corporation,
168 West 42nd Street,
New York City.

In re: Griffith Corporation -
United Artists Corporation
Common Stock

Dear Cap:

I am enclosing herewith copy of letter under date of October 19th 1927, addressed to Arthur Kelly, in re the subscription of $70,000. of the preferred stock of the United Artists Corporation by the Griffith Company, in the closing paragraph of which I state "and that the Griffith Corporation shall have returned to it Common stock of the United Artists Corporation which has been temporarily delivered to Cap.O'Brien as Trustee". In reply to this letter, under date of October 20th Arthur Kelly wrote as follows:

> "*** As regards the common stock we have notified Mr. O'Brien of the contents of your letter".

You wrote to me under date of Nov. 16th 1927, a copy of which letter I enclose herewith for your information, and in reply thereto I wrote to you under date of November 21st 1927, copy of which letter is attached for your information.

If my recollection serves me right since that date Mr. Schenck advised that the Griffith Company should receive its share of the Common stock in accordance with the terms of my letters above mentioned, and I wish to point out that irrespective of any agreement which Mr. Schenck may have had between the Griffith Corporation and the Art Cinema, that in no way can effect the obligations had between Griffith and the United Artists Corporation especially since our subscription for the balance of $70,000. Preferred stock was made upon the express condition that the Common stock be delivered to the Griffith Corporation in accordance with the original contract had between the respective artists and the United Artists Corporation.

Under date of October 10th 1928, D.W.Griffith Inc. received 500 shares of the Common stock of the United Artists Corporation in accordance with the terms of the aforesaid letters

and now since the Griffith corporation has paid in full for the $70,000. Preferred stock I request that you kindly send to me at your earliest convenience the balance of the Common stock of the United Artists Corporation belonging to D.W.Griffith, Inc. which you hold in escrow.

Any further data you may desire in connection with this matter I will be pleased to give you.

Very truly yours,

AHTB:GDM
Encs.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1201-A

Charge to the account of D. O. Griffith, Inc. $

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Night Letter

Nov. 12, 1929

Mr. James Smith
United Artists Studio
Hollywood

Ship immediately latest revised print Intolerance Rayenda

R. A. Klune

GENERAL ELECTRIC COMPANY
SCHENECTADY, NEW YORK

February 20, 1929

Dear Mr. Griffith:

It was a great pleasure to have you and your associates with us on Sunday evening, and we were particularly delighted to find that you were interested in the talking films applied to educational purposes.

Several letters addressed to you have come to WGY since your charming talk, and I am glad to forward them to you.

With appreciation of your visit, and with kind regards, I am

Sincerely yours,

Martin P. Rice

MPR:T

Mr. David W. Griffith
729 Seventh Avenue
New York City

10M D. P.

D. W. Griffith, Incorporated
INTER-OFFICE MESSAGE

To Mr. S. L. Lindeman

From D. W. Griffith, Inc.

Date Feb. 20, 1929.

Time

Reply to

Dear Mr. Lindeman,

During the year 1928 we paid you $6500 in salary and this is the amount we are reporting to the Federal and State Tax departments.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

Please make all replies on back of this memorandum.

10M D. P.

D. W. Griffith, Incorporated
INTER-OFFICE MESSAGE

To C. M. Conway

From D. W. Griffith, Inc.

Date Feb. 20, 1929

Time

Reply to

Dear Miss Conway,

We have paid you in salary for the year 1928, $3900, and we are reporting this amount to the Federal and State Tax departments.

D. W. Griffith, Inc.

Please make all replies on back of this memorandum.

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. H. T. Benshof

From D. W. Griffith, Inc.

Date Feb. 20, 1929.

Time

Reply to

Dear Mr. Benshof,

We paid you $15,180.00 salary during the year 1928, and this is the amount we are reporting to the Federal and State Tax departments.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

Please make all replies on back of this memorandum.

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. Griffith Grey

From D. W. Griffith, Inc.

Date Feb. 20, 1929.

Time

Reply to

Dear Mr. Grey,

We paid you as salary for year 1928 $5200. We are reporting this amount to the Federal and State Tax Departments.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

Please make all replies on back of this memorandum.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. D. W. Griffith

From D. W. Griffith, Inc.

Date Feb. 19, 1929.

Time

Reply to

Dear Mr. Griffith,

During the year 1928 we paid you $100,000 in salary and this is the amount we are reporting to the Federal and State Tax Departments.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

Please make all replies on back of this memorandum.

Not Reported

Not Reported

Not Reported

11650 OK

500 7/24 Cash thru ME

1000 7/24 "

13150

200 -

100 -

42.00

76

6060

5200 OK

Board of Supervisors Meeting 1928

28	20	10000	2800
42	40		1680
35	30		1750
65	20		3900
25	10		500
75	20		5000
45	21		451
26	26		2.26
45	20		180
240	180		24675

Not Reported — Not Reported

Land Land Bridge 11570 -
Bridge 16600 -
Hills 700
28875

February 20, 1929.

Mr. Arthur W. Kelly,
Vice-President & Treasurer,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N. Y.

Dear Mr. Kelly: GENERAL REPORT FOR MONTH ENDING JANUARY 31ST,1929.

I beg to submit for your information general report for the month of January, 1929, covering the operation of Far Eastern Branch.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF FAR EASTERN HEADQUARTERS FOR THIS PERIOD:

Japan:

The present period of operation in Japan can unquestionably be classed as the most critical since the time of economic depression which followed the great earthquake in 1923, and United Artists, in common with all distributors of foreign pictures in Japan, are facing a most difficult problem attendant to the sale of our product by reason of these existing conditions. Business of all theatres is at a low ebb, and this was particularly reflected in the grosses for January as compared to the corresponding month of previous years. Ordinarily the month of January is looked upon as a banner period for distributors and exhibitors alike, and although our profit may be considered fairly satisfactory same would unquestionably have been much greater if conditions had been normal. The existing economic depression seems to have particularly made itself felt as from the first of October, when a falling off in attendance of the theatre was very marked. In November, the Coronation month, when theatre owners and distributors expected an increased volume of business on account of the social activities attendant to the Coronation, the reverse results were registered, and while the public entered into various forms of celebrating, the theatres were severely neglected as regards their patronage. December, always a depressed month in the show business of the country, was particularly bad, and while it is customary for the average Japanese to retrench during this month with a view to conserving for the New Year celebrations, the marked decline in sales and theatre attendance must be charged to the financial condition of the country.

Practically in all instances first run theatres throughout the country lost heavily in place of registering an anticipated profit, and in consequence a great number of them have formed combines with a view to securing control of first run product and eliminating the weak and ordinary features which are on the market.

as an instance of this the Shochiku-Paramount combine have inaugurated a rotating policy whereby they have announced they will present only the best super specials offered by foreign distributors. Inasmuch as this combine is the strongest in Japan, one virtually controls the first run situations in the Kanto and Kansai territories, distributors in general are facing a problem whereby only the cream of their product is desired by these interests, thereby leaving only questionable outlets for worker features.

Realizing the difficulty which the first run situation presented in the key centers of the territory, we set about organizing a competitive circuit to specialize which would enable us to secure an outlet for our combined U.A.C. and M.G.M. product, and have been successful in forming a fairly strong coterie of first and second run houses in Tokyo including Denki Kan, Asahikan, the largest theatre in Asakusa Park, which heretofore had been presenting exclusive Japanese programs, and also Hibiya Kan, a recently completed theatre. The situation in the Kansai district was even more complicated as various groups of theatres had to be brought together before any solid and unified distribution could be effected. To date we have succeeded in bringing about a temporary consolidation of three exhibiters in the Kansai district for the presentation of our first runs during the first three months of the year. These three theatres, Shinkishima Club, Osaka; Kinema Club, Kobe and Kyoto and the Tokiwa Gekijo in Nagoya will serve our purposes as an outlet until a more satisfactory arrangement can be effected. Had we been unable to effect these arrangements in Kanto and Kansai we would have been up against a complete closure on our product or at the mercy of the Shochiku-Paramount combine.

For the month of January 1928 our records show a total of 141 bookings, as against which we obtained for the current month 178 bookings for United Artists plus 138 for Metro bringing our total bookings for the combined companies to 316. When we take into consideration that the number of theatres showing exclusive foreign and mixed programs have decreased as compared with January of last year, as a great number of the theatres in the small towns have turned to an exclusive Japanese exhibiting policy, our sales results speak for themselves.

TEMPEST was released in January after being held up by the censor for approximately three months pending various required changes in titles and cuttings. Our first run results on this picture were not quite as satisfactory as we had anticipated, but it must be taken into consideration that approximately two reels were cut by the censor authorities, thereby reducing our footage to eight reels. In the eyes of the exhibitors this is exceptionally serious, and they registered unwillingness to book the picture on our terms, implying that the censor had ruined the drawing power of the feature by too liberal use of the shears.

Kyushu Sub-branch:

For the month under review our Kyushu sub-branch turned in

the remarkable number of sixty-nine bookings, the value of which amounts to approximately ten thousand yen. This constitutes a record both in the number of bookings, as well as the revenue derived from this small territory, and the results are entirely due to the untiring work of our Mr. Joseph Kobayashi who was recently promoted to the management of the Kyushu sub-branch from Aomori, where he had also registered excellent results. Our records show that Mr. Kobayshi has been successful in getting into practically every town in his district with the combined U.A.C. and M.G.M. product.

Kore Sub-Branch:

Notwithstanding the keen competition among distributers in Kore, and the difficult conditions arising from the exceptionally cold weather which prevailed during the month of January in Kore, our Mr. Ken Shikata turned in very satisfactory results, which show an increase over the corresponding period of 1928.

Aomori Sub-Branch:

This territory also suffered severely from the existing cold weather and snow storms which prevailed throughout the district, and our Mr. Sato has informed us that the average daily grosses of the largest theatres in Hokkaido barely reached one hundred yen. As an instance SPEEDY, the Harold Lloyd comedy, with an additional Paramount feature played on straight percentage in Sapporo for the first three days of January (counted to be the best in the year), and grossed a little over two hundred yen. With the waning of winter and the approach of warm weather Mr. Sato is confident that his territory will turn in excellent revenue for all our product.

OTHER TERRITORIES

China:

General Comment:

The month of January has been a record-breaking one for China. Compared to January 1928 the revenue earned showed an increase of 50 per cent, and with January 1927 the increase is over 300 per cent. In Shanghai we had two pictures play first run during this month, viz., WOMAN DISPUTED and REVENGE. Only one picture, DRUMS OF LOVE, played second run, and this is due to the fact that no other prints for second run were available. It will be noticed that additional runs were obtained on BLACK PIRATE and BIRTH OF A NATION, also that THE GENERAL and THREE MUSKETEERS were played under contracts calling for six runs in Shanghai. In Hongkong we have been able to obtain one first run viz., BATTLE OF THE SEXES only. TEMPEST would have been played during this month were it not for the fact that the censors declined to issue a license for the picture unless further severe cuts could first be made. The matter was referred to Mr. Krisel by telegram from Hongkong and he requested the Queen's Theatre to permit the censor to make any cuts so long as the picture would be allowed. Up to the present time no further word has

been had on this question, but it is assumed that the censors have proceeded to make the necessary cuts and that the pictures will be exhibited during the month of February. Two pictures TOMMY AND LVA and THE MAGIC FLASK had their second runs in Hongkong, and in Canton NIGHT OF LOVE and RADHA had their first run. In Tientsin we have been having trouble, as the manager of the theatres in Tientsin and Peking has personally informed Mr. Krisel that he dare not play our high-priced pictures during the unusually bad times that now exist. However, TWO LOVERS played during this month, and GARDEN OF EDEN, SCARLET AND SIN and GOLD RUSH had their additional runs. In Peiping GARDEN OF EDEN had its first and second runs, while in Hankow BIRTH OF A NATION and CAPTAIN OF THE STORE had runs under additional run contracts, and WINDS OF BARBARY NORTH had its second run.

Political:

The National Government at Nanking has given Mr. Krisel no answer to his written enquiries regarding new regulations. Mr. Krisel has informed us, however, that he has learned that they have been drawn up and is continuing his efforts to obtain copies. He has sent a representative to the Kuomintang Headquarters who, it is understood, has suggested the adoption of same, and after three visits the representative has succeeded in locating somebody who informed him that regulations have been suggested by their party and that a copy would be furnished in due course. Mr. Krisel will continue to keep after this official until a copy can be obtained.

Economic:

The general economic conditions in China appear to have improved. While draught and famine continue to be reported from North China, aggravated a good deal by cold weather, the general situation in China appears more stabilized. With the signature to treaties of most of the foreign Treaty Powers granting China tariff autonomy, which came into effect on February 1st, 1929, it would appear that China will be in a position to obtain additional revenue so as to carry on administrative reforms. While the increase of the rate of duty on motion picture film is seventy-five per cent, we look forward to this increase being offset by increased business during the coming year. If the increase in customs duties will allow the Chinese Government to carry out their programme of the disbandment of superfluous troops throughout China and the greater control everywhere of civil authority, we may look forward to motion picture theatres being erected in some of the larger cities in the interior. In other words, the stronger the National Government can become in China the better are the prospects for the picture industry. The disbandment of troops in China will be the greatest progressive step in the interests of the motion picture industry.

The money market for the month of January has changed a little in respect to silver becoming weaker. The cross rate of Yen has accordingly firmed up in favor of Yen.

Philippine Islands:

We have recently closed an exceptionally satisfactory contract with the Lyric Film Exchange for the following pictures:

AVENGE
ATTACHED
BATTLE OF THE SEXES
MORAL DISPUTE
RESCUE
THE IRON MASK

The prices obtained in each instance show an attractive increase over previous sales affecting the same producer's product, and inasmuch as these pictures will all be screened at the new Lyric Theatre, and have bought same on a guarantee plus percentage basis, we look forward to excellent results.

Straits Settlements:

TWO LOVERS was released at the Alhambra Theatre, Singapore, on a percentage basis with excellent results.

Our Mr. Max Baker will go on leave in March after continuous service of six years in charge of our Singapore branch. With the taking over of Metro product for Dutch East Indies in Singapore Mr. Baker was given territorial supervision over Dutch East Indies in addition to Straits Settlements and French Indo-China. In our estimation Mr. Baker is one of our valued employees in the Far East, and his holiday after many years' service is well merited. Recently Mr. Baker suffered a breakdown in health and has carried on under great difficulties since that time. We sincerely trust that his vacation will result in a complete restoration to health as our increased activities in his territory will require a close application to business upon his return.

India:

Remittances for the month of January from India show an approximate increase of seventy per cent as against the corresponding month of last year. We continue to break new ground, and the increase in revenue may be attributed largely to the small town business which we have worked up direct from Tokyo by means of correspondence and special sales effort. Our method of writing direct to the exhibitors, a complete list of whom Mr. Albeck secured while in India, and forwarding them samples of advertising matter as well as special sales letters has had a great effect in increasing the sale of our product thru Madans. By receiving an acknowledgment to our letters from the exhibitor indicating a desire to play our pictures we have been able to force Madan into many new small towns where previously our product had not been placed due to indifference or other reasons on their part.

Dutch East Indies:

This is the most unfavorable time of the year in this

territory due to the rainy season which commences in December and continues until the beginning of April. However, delayed and normal business for United artists in January has shown an improvement as compared with the same month last year, and a good start has been made with the M. G. M. product. The latest reports to hand from Batavia assure us that we can look forward to a substantial increase in revenue from this territory during the current year.

2. PRODUCTIONS RELEASED BY OTHER DISTRIBUTORS:

Report discontinued.

3. CHANGES IN PERSONNEL AND SALARIES:

See attached list.

4 and 5. MATTERS OF POLITICAL AND ECONOMIC IMPORTANCE:

JAPAN:

Business and finance begins the year with mixed sentiments. The optimistic feeling of a year ago is conspicuously absent. There is, to the contrary, a policy of watchful waiting pending a solution of both political and financial questions. It is therefore improbable that any marked improvement will be noted in industrial and manufacturing circles during the year 1929.

The high discouraging merchandise trade of 1928 is an adverse factor and bankers and industrialists, almost without exception, express the view that the Chinese question must be solved and the ban on free gold movements lifted before any pronounced improvement may be expected.

Finance Minister Mitsuchi has stated that so long as the Chinese problems of tariff, recognition and generally disturbed conditions in trading and transportation continue, the removal of the gold ban is impossible. Granting the correctness of this statement, the lifting of the embargo is problematical and speculative. The Bank of Japan expresses the opinion that the ban cannot be lifted until there is a complete unanimity of public opinion as to the proper time to effect the removal. Bankers consider the settlement of the Chinese problems and the lifting of the gold ban of equal importance as prerequisites for financial improvement, but suggest that the settlement of the political question must precede the lifting of the gold ban to secure the best results. Even then there must be a lapse of several months before any definite improvement may be noted.

Bankers and investors are particularly cautious in granting credit accommodations until the gold question is settled. As a result, the money market cannot be stabilized. Likewise the yen exchange will no doubt continue to fluctuate with little prospects of a substantial recovery. Then again closely related to yen

exchange is the question of currency inflation. The inflation resulting from Government legislation to relieve the banks, including earthquake note relief redemption, reached approximately Yen 1,000,000,000, of which probably less than Yen 80,000,000 has thus far been recovered.

It seems that inasmuch as gold must flow out of the country whether or not the ban is lifted, the time is opportune to make some definite decision, thereby removing this destructive element of uncertainty. Gold reserves are declining as time passes, and so long as there is indecision, values in the domestic market are affected as well as international exchange.

It is true that a lifting of the ban would undoubtedly result in a larger outflow of gold and a tightening of the whole money market. Commodity export prices will decline and industrialists will be compelled to resort to additional retrenchment measures to meet a possible further depression. It may even cause a rise in prices of certain commodities sold in the domestic market and an increase in imports.

Industry, profiting by the easy money market, has refunded its high interest bearing obligations and has thereby reduced costs of operation. Generally speaking, it is therefore in a position to adjust itself to the stabilization of exchange which would normally follow the resumption of free gold movements.

Purchasing power is not so high that serious fears need be entertained of greatly increased imports of luxuries. The bulk of imports consists of raw materials which must be imported to ensure the continuation of productive industry, construction materials and foodstuffs. This is particularly applicable to the cotton industry, which is of immense importance.

Japan must also be considering the repayment or refunding of its 4% sterling loan due in 1931, the amount outstanding being in excess of Yen 200,000,000. A free movement of gold would be of inestimable value in arranging disposition of this loan. It is probable that foreign loans by semi-Government institutions or municipalities might provide funds abroad for thepurpose, but certainly not at such advantageous rates as might otherwise be secured.

There is, however, a distinct feeling in certain Government and private quarters that in addition to the settlement of political affairs, productive power must be further increased to the point where export values will equal import values before the lifting of the ban should be considered. In the meantime, the purchasing power of the yen is declining, in that at the end of October, Yen 100 would purchase $ 46.75, at the end of November the same amount would purchase only $ 46 and today (February 20) it will purchase only $ 45.00

The conclusion is therefore that the present unfavorable condition will continue for some time and that any action taken some months hence will not be reflected by an improvement until the following year.

6. BOYCOTT OF FOREIGN FILMS AND THEATRES (GENL.)

Some native agitation against american films was noticed during this month. Rumors appeared, and in fact some newspapers commented thereon, that an american film was shortly to be exhibited in Shanghai which was offensive to British nationals. A local British newspaper commented on the fact and advised the theatre manager, in the interest of peace, not to exhibit the picture as there might be a recurrence of the STREET ANGEL episode. It now develops that the picture referred to was WINGS and it appears that the Odeon Theatre has gone to the trouble of allowing a committee of two British ex-flying men to view the picture so as to allay this agitation. This committee has reported favorably on the picture. The episode indicates the inherent prejudice against american films. The publicity given to the forthcoming visit to China of Miss Gloria Swanson has likewise brought forth criticism against American films. This time by the Republican Daily News, the Chinese newspaper which is alleged to be the official organ of the Kuomintang party, and thus of the Chinese Government. In this case, the criticism, while exaggerated, is somewhat founded on fact and gives the Chinese point of view in respect to those pictures which have depicted Chinese characters in unsavoury parts. Newspaper copies of this criticism have been forwarded to you and might be of interest to the Hay's organization.

7. CONSOLIDATION (ACTUAL OR CONTEMPLATED) OF THEATRES:

China:

The Odeon Theatre have arranged to exhibit their big Paramount pictures, DAY AND DATE with the Grand Theatre in Shanghai. The Odeon Theatre Company, who have purchased this year's product from Paramount, have opened an Exchange Office for the distribution of Paramount films in China.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

China:

The Eastern Cinema is a new motion picture theatre located in the eastern district of Shanghai at Muirhead and East Seward Roads. It is owned and operated by the Eastern Amusement Company, all Chinese shareholders, has approximately one thousand seating capacity and is using Simplex machines. It was opened on February 1st with THE CIRCUS. Another new motion picture theatre is opening up during February in the Native City adjoining the French Concession under the name of Tung Nan Cinema. This theatre is operated by Chinese and has a seating capacity of approximately one thousand. An old Chinese theatre, the

Central, has been converted to a cinema and is now known as the South China Cinema. It is situated on North Szechuen Road and has a seating capacity of approximately seven hundred. Both the Tung Hua Cinema and the South China Cinema have been leased by Mr. Lo Kee for the exhibition of our pictures. The Embassy Theatre in Shanghai is now installing photophone equipment and expects to have same ready by February 5th, when it will present in Shanghai for the first time a sound picture, CAPTAIN SWAGGER. In Tientsin the Kwangming Theatre has re-modelled and is just about completed. It will have a seating capacity of 1,800. In Amoy the Orion Theatre, which is run by Chinese and has a seating capacity of approximately seven hundred, was opened during January. It is understood that this theatre will show our pictures when we have under contract to Mr. Lo Kee for Amoy. In Tsingtao, Mr. Lo Kee is now erecting two theatres, first and second runs, and they are expected to be completed in June 1929, while in Nanking he is erecting a theatre which is expected to be completed some time this Spring.

Dutch East Indies:

The Oost Java Bioscoop, Soltevreden has been taken over by Mr. Kellig, the exhibitor of Rembrandt Theatre, Weltevreden. This new theatre has been christened "THE ROXY" and as previously reported the Rembrandt Theatre will be taken over by Mr. Johnny Buell.

9. ADVERTISING - PUBLICITY - EXPLOITATION AND SALES PROMOTION:

Recently we received a ladies costume with hat and shoes from Mr. Charles E. Moyer in connection with a special exploitation stunt arranged by our Mr. Charles Julian for the new Norma Talmadge picture, THE WOMAN DISPUTED. This costume, donated by Miss Talmadge to the most popular "Japanese Modern Girl" has been on display in the window of the Matsuzakaya Department store here, and has attracted tremendous attention, as the stunt has been publicised thoroughly thru the medium of the fan magazines and trade papers, the largest of the latter acting as sponsor for the stunt as well as appointing the judges. It is our understanding that the entire costume cost less than one hundred dollars and we would point out that the co-operation of the producers direct on publicity of this nature is of tremendous assistance to us in getting publicity which has a direct bearing on the revenue earned for the picture which is affected.

10. MERITORIOUS SERVICE:

We desire to call attention to the exceptional work that has been performed during the past few months by Mr. Alexander Krisel, our China representative. Despite the fact that Mr. Krisel is only acting in the capacity of agent for our corporation the results which he has obtained by consistent sales effort and general administration in China stand favorable comparison with any individual results which are obtained from branches under our direct control. A review of Mr. Krisel's activities in January is embodied in this report.

11. [illegible]

None.

MISCELLANEOUS:

None.

Yours sincerely,

Special Representative

EMS JH

Not used
Original mailed

February 21, 1929.

Miss Carol Dempster,
Hotel Plaza,
New York City.

Dear Miss Dempster,

Relative to the contract which you allege exists between yourself and D. W. Griffith, Inc. and upon which we have been paying you the sum of four hundred dollars a week since November 10, 1928, please be advised of the following:

The existence of this contract has never been acknowledged by the Corporation and we have been making payments to you on this account only to avoid litigation until such time as the matter could be brought up before and discussed by the Executive Committee of the Corporation. This discussion has now been held and as a result thereof the Executive Committee does not feel that any liability is attaching to the Corporation inasmuch as the facts we have at hand seem to indicate clearly that no contract exists. Therefore, as of this date all payments which relate to such alleged claim will be discontinued and the matter considered ended by us.

However, in view of the fact that we have made payments to you totalling $6800 and that the repayment of this sum to D. W. Griffith, Inc. may be in the nature of a hardship to you, we will forego any claims that we may have on such sums, providing that you do not force us into litigation in this matter.

Will you kindly acknowledge receipt of this letter, and oblige

Yours very truly,

D. W. GRIFFITH, INC.

Business Manager.

RAK/CC

Charge to the account of D. W. Griffith $

WESTERN UNION

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 21, 1929.

DAY LETTER

Mr. D. W. Griffith
Congress Hotel
Chicago, Ill.

Enjoyed Manhattan Mary but think Ed Lynn is whole show stop Story seems too thready for screen unless crook side were brought out stop Think no bargain stop It seems amount work that would be necessary to make story worth while does not warrant high purchase price stop Portland business horrible stop Regards

H. A. Klune

February 21, 1919.

Mr. T. F. Clark,
Victor Talking Machine Company,
Camden, N. J.

My dear Mr. Clark,

I have today sent you by messenger one print of our production, "WAY DOWN EAST". This print has been shortened from its original length and is one which we used very successfully in two repertoire engagements of the picture this past summer.

Inasmuch as I did not have in the east a satisfactory print of "INTOLERANCE" I have sent on to California for one which I know will be in good condition and just as soon as it arrives I will send it down to you.

When you have had sufficient time to view these pictures I would be glad indeed to hear from you relative to the synchronization of same.

Mr. Griffith is now in Chicago to attend the opening of the picture there and I do not expect him to return before the early part of next week. However, just as soon as he returns I will discuss with him and other members of the executive committee the other matter about which we spoke on Monday and immediately following such discussion I will communicate with you.

Mr. Griffith wishes me to express his gratitude for the many courtesies extended to him while he was in Camden.

Very truly yours,

Business Manager,

D. W. GRIFFITH, INC.

RAK/CC

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Miss Carol Dempster

From D. W. Griffith, Inc.

Date Feb. 21, 1923.

Time

Reply to

Dear Miss Dempster,

We have paid you sums in the amount of $4000 during the year 1922, and we are reporting this amount to the Federal and State tax departments.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

Please make all replies on back of this memorandum.

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN OF THE BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 21st, 1929

Mr. R. A. Kline,
D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Dear Mr. Kline:-

The following is copy of letter received from our Philadelphia office this morning, referring to censor eliminations in Reel 4 of LADY OF THE PAVEMENTS.

> "In order to use our print of LADY OF THE PAVEMENTS synchronized it will be necessary to obtain for us 34 feet to replace the view ordered eliminated by the Censor Board in reel 4, that is, all views of Nanon and Dubrey after they have fallen when they are rolling about over and on each other.
>
> We find in checking our prints that the coast studio removed the close ups in this particular reel but did not take out sufficient number of feet to eliminate any other scene as ordered.
>
> Will you order five sets of these replacements immediately for us so that we can make the necessary changes?
>
> As regards the replacements received for the scenes which I called your attention to these will be cut and we are inserting same in prints.
>
> We have a booking for the State Theatre, Allentown and we will alter our print here by inserting close-ups of William Boyd and also some blank leader."

Will you please take care of same and see that they are ordered.

Very truly yours,

E. J. Denison
FILM SERVICE AND MAINTENANCE DEPT.

RH/MF

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Victor Talking Machine Co. - For Mr. Clarke

From D. W. Griffith, Inc.

Date Feb. 8, 1919

Time

Reply to

Received from D. W. Griffith, Inc.

1 print of "WAY DOWN EAST"

Victor Talking Machine Company

By Chas E. Sooy

Please make all replies on back of this memorandum.

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 23, 1929.

NIGHT LETTER

Mr. D. W. Griffith
Sunnyside Hotel,
Chicago, Ill

Like Yellow Picket very much Doubtful whether you should do it or not but think would make very fine picture stop While action in play is covered mostly in dialogue this could be transposed in action on screen and I think made very interesting Picture could be made very inexpensively Subject would probably cause no end censor trouble But really think it worth while taking chance stop Theopee for Chicago Rogers

R. A. Klune

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 23, 1929.

NIGHT LETTER

Miss Anne Ferrero
United Artists Studio,
Hollywood, Calif.

Do not want insurance on Hispano Suize renewed Regards

R. A. Klune

THEATRES IN THE UNITED STATES AND ABROAD EQUIPPED WITH WESTERN ELECTRIC SOUND PROJECTION SYSTEMS AND UNFILLED ORDERS ON HAND AS OF FEBRUARY 21, 1929

Country	Installations Completed	Unfilled Commitments
United States	1363	1101
Canada	18	40
British Isles	15	41
Australia	5	64
France	3	9
India	2	6
West Indies and Central America	1	7
New Zealand	-	11
Alaska	-	3
Italy	-	3
Brazil	-	1
Germany	-	1
Netherlands	-	1
Sweden	-	1
	1427	1289

Service to the ENTIRE INDUSTRY

Spontaneous Response to the Announcement of the New Model Western Electric Sound Equipment for Small Theatres

"Electrical Research Products, Inc., takes pleasure in announcing the development of a standard Western Electric Sound equipment specially adapted for small theatres.

"We are prepared to accept orders now for these equipments for installation after June 1, 1929 for either Vitaphone or Movietone productions only, at a price of $5,500 including installation, and for dual equipment for both Vitaphone and Movietone at a price of $7,000 including installation."

* * *

The foregoing announcement was made through the trade press on Jan. 10. Within the few days which have elapsed a substantial number of orders have been placed with us both by chain operators and by individual theatre owners.

This spontaneous response confirms our conviction that discriminating small theatre owners have been awaiting moderately priced sound equipment of the same reliable quality as that now rendering service in the large first run houses.

In developing the new apparatus Western Electric engineers have built on the successful experience in designing, making, installing and servicing equipment now in use in more than a thousand theatres. The result is a sound reproducing system of equal electrical quality and mechanical durability. In a word, it is Western Electric.

This organization pledges its continued co-operation with producers and exhibitors alike. It will maintain the present high quality of its apparatus, and its nationwide technical staff is at the service of the entire industry.

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

Representing

Western Electric

SYSTEM OF SOUND PICTURES

The Exhibitor	—February 15, 1929	*Motion Picture Record*	—February 2, 1929
Exhibitors Herald	—February 2, 1929	*Motion Picture Times*	—February 2, 1929
Film Daily	—January 28, 1929	*Weekly Film Review*	—February 2, 1929
Film Trade Topics	—February 2, 1929	*Reel Journal*	—February 2, 1929
Greater Amusements	—February 2, 1929	*Variety*	—January 30, 1929
Motion Picture News	—January 26, 1929		

COPY

UNITED ARTISTS CORPORATION LTD
LONDON, ENGLAND

February 23, 1939

Mr. Arthur W. Kelly
United Artists Corporation
729--7th Avenue
New York City

Dear Arthur:

As cabled you, the Censors rejected the title "LADY OF THE PAVEMENTS" contending that they could not pass a title of the character which in their minds clearly meant one thing - a prostitute. We appealed against their decision and it was put up to Mr. O'Connor, the head of the Censors Board, but he confirmed the decision of the Board. We accordingly submitted to them, the title "LADY OF THE NIGHT" which they accepted. The picture is therefore being shown at the Tivoli commencing Monday next, February 25th, under this new title.

The Censors also made the following objections:-

Parts 2 & 9 (twice)	The expression "Woman of the Street" or any synonym, must be deleted.
Part 2 - - - - -	Delete reference to the Emperor by the Countess.
Part 3 - - - - -	Delete scene of man putting money down Hanon's stocking.

The following alterations were therefore made:-

In part 2 - Count Arnin says "I'd rather marry a girl from the gutter." The Countess says "You'd rather marry a girl from the gutter, very well, you shall do so."

Instead of the Countess saying "That man was my Emperor" a new title has been inserted making her say "If you knew who that man was you would not speak like that."

In part 3 - Short cut of 6 feet of man putting money in Nanon's stocking. This cut has no effect whatever upon the film.

" 9 - "Girl from the gutter" substituted twice for "Woman of the Street".

Mr. Arthur W. Kelly February 23, 1939

I received your cable regarding telegraphing you the figures on "LADY OF THE PAVEMENTS" at The Tivoli for Monday, Tuesday and Wednesday, but as the picture has not yet opened, obviously I could not do this. I presume you will wish me to cable you the first three days' taking and accordingly, this will be done.

With kindest regards,

Yours sincerely

M. SILVERSTONE

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

LIST OF CUTS MADE BY THE LONDON CENSORS

in LADY OF THE PAVEMENTS

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Part 3	Short cut of 6 feet of man putting money in Nanon's stocking. This cut has no effect whatever upon the film.
Part 9	"Girl from the gutter" substituted twice for "Woman of the Street".

The censors also rejected the title LADY OF THE PAVEMENTS but accepted as substitute LADY OF THE NIGHT.

2/23-26/29
clippings
"LADY OF THE
PAVEMENTS"
CHICAGO DAILIES
REVIEWS

Interview of D.W.G.
in Chicago
"Griffith sees Good
Movie in Chicago
Gangland Killing"

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Chicago
Herald
3/3/29



Lupe to Be Most Popular Star, Griffith Predicts

BY HOWARD VINCENT O'BRIEN

"The most popular star of the screen."

Thus spoke the oracle in the person of D. W. Griffith, the famous movie producer.

Griffith stood up at to your columnist yesterday afternoon as Lupe Velez made her debut on the screen and in the flesh at the United Artists theater.

The pioneer screen director watched as the little bundle of Mexican dynamite sang a "hasta mañana song," a Latin American ditty, danced a few dances, gave an impression of Jetta Goudal, Gloria Swanson and Dolores Del Rio, and finally retired from the stage with the audience repeating in the palms of her two little hands.

LITERALLY NATURAL.

And because we think that Lupe is probably the most dynamic and at the same time utterly natural creature filmdom has ever known, we are inclined to agree with him. We may be wrong, but it seems to us that she will capture the hearts of the world.

"With a little more training and work," went on the dignified, deep voiced southern gentleman who became perhaps the screen's most awe inspiring impresario, "Lupe will be perhaps our foremost film personality. She works equally well in silence or sound, and with the future of pictures apparently linked with this new medium she thus seems to have the most promise of any of the talkie discoveries thus far."

"There's little else but Lupe in my picture, 'Lady of the Pavements,' but I think when you see it you will decide that Lupe is quite enough—"

He stood there in his square-crowned derby and odd clerical collar with a half smile on his face in the twilight of the crowded theater. The smile reflected the thoughts of the sculptor who sees his handiwork enthusiastically received.

ENTHUSIASTICALLY RECEIVED.

While Griffith, of course, did not exactly "discover" Lupe, since she had played leads before she came to him, he HAS certainly brought her out in "Lady of the Pavements." The picture is really the setting in which she is the glittering stone, one minute calm, placid, and lovely —the next flashing a million fires and dazzling with scintillating gleams.

"Lady of the Pavements" is not a super or $2 attraction. It hasn't even a great story. It's just the tale of a wicked countess who sought to get revenge on a lover who jilted her by maneuvering him into a marriage with a girl of low birth and

ENTHUSIASTICALLY RECEIVED.

While Griffith, of course, did not exactly "discover" Lupe, since she had played quite leading parts before he did, he has certainly developed her in "Lady of the Pavements." The picture is really the setting to what one is the gorgeous glimpses one minute into a [illegible] and dazzling [illegible] sensational picture.

"Lady of the Pavements" is not a picture of attraction. It hasn't a great story. It's just the story of a wicked countess who sought to get revenge on a lover who jilted her by manoeuvering him into a marriage with a girl of low birth and [illegible] with [illegible]. But even these trifling [illegible] the Griffith people touch it more than [illegible] comedy.

We don't think that it is even Griffith's fault if some people [illegible] person he would endow it [illegible] permit him to make pictures without a thought of the box office. But a thought of the box office [illegible] while "Way Down East" and "The Battle of the Sexes" and "Lady of the Pavements" [illegible] cented him with a box office success that would extend the receipts of [illegible] for a week instead of [illegible] to view it.

And mostly because of Lupe.

As the little singer of the smoky [illegible] cabaret in the Latin quarter of Paris she is her inimitable self—[illegible] with the customers, [illegible] the waiters and poking [illegible] Papa Pierre, the proprietor. In his [illegible] Papa Pierre is a very [illegible] character, by the way.)

Later we have her transplanted to court surroundings, striving to learn [illegible] in manners and demeanor, and all but [illegible] those can teach her.

EMOTIONAL WORK AT END.

Eventually we have her capturing the heart of the handsome young count with her frankness, and then episodes wherein she is called on to do heavy emotional work as the wicked countess unmasks her as a "lady of the pavements" when she is on the verge of marrying the nobleman.

Saying only Greta Garbo, Lupe has more variety of mood on the screen than any other actress. She is ever changing and thus extremely enjoyable. With a gift for comedy, "it" enough for scores of romantic leads and a singing voice that registers splendidly, she looks like the perfect combination for the new sound films.

The United Artists has had a number of inferior productions recently that haven't been any too good for its house record. But the jinx has been knocked for a "Lupe."

Notice the beautiful music provided in the sound score of this film, too, the theme song in particular.

2/25/29
CHICAGO HERALD & EXAMINER

Ranchers

VELEZ FILM WINS YOU, SAYS CAROL.

'Lady of the Pavements' Is Gorgeously Acted Picture, Critic Finds

"LADY OF THE PAVEMENTS"
Directed by D. W. Griffith and presented by United Artists at the United Artists theater.
THE CAST

Diane	Lupe Velez
The Countess	Jetta Goudal
The Count	William Boyd
The Chancellor	Albert Conti

BY CAROL BRINK.

Lupe Velez is making personal appearances at the United Artists theater these days to celebrate the showing in Chicago of her first starring picture. She sings, she throws violets to those gents in the audience who take her eye, she pats bald heads and pulls blond ones and finally, when the basket is empty, she throws that, too, into the audience. A man catches it—and would keep it—but she hollers:

"Hey, that basket is a lady! Aren't you ashamed—what you do—take in sewing?"

• • •

After that you wonder what the great wizard has been able to do with the madcap of Mexico—how the flutterings and pretty tremulous quiverings of the Griffith actresses will sit on this natural, peppy, dynamic child who would rather "make whoopee" than eat.

Then you see her in "A Lady of the Pavement," and you see that, in spite of a Gish touch here and there—a few rapid twirls to indicate ecstasy girlish bows of ribbon at her wrists—the picture emerges more Lupe than Griffith. For that matter, I pity anybody who works with Senorita Velez, male lead, second woman (in this case a much subdued Jetta Goudal) director or even stage carpenter. Lupe is a born picture swiper.

• • •

The story here is the one of disillusion in love. Lupe, a mud-flower of the Paris slum, is paid to masquerade as a lady and, in this guise, to woo and win a count, just for spite. It seems that he has told Jetta Goudal, when he found her in the arms of another man:

"I would rather marry a girl of the gutters——"

Whereupon she decides that he shall.

He does, but then his troubles only begin. This is a well made, gorgeously dressed picture that will give you a comfortable sense of well-being. The photography is splendid, the direction masterful — as why shouldn't it be? And as for Lupe, if she doesn't win you, your arteries must have hardened something awful.

Mexican Girl, Griffith Make 3-Star Movie

Lupe Velez Plays Role of Paris Pearl Lily

"LADY OF THE PAVEMENTS"

* * *

By the Time

Good Morning!

After a rather discouraging [illegible] that ruined [illegible] Artists Theatre box office [illegible] "Lady of the Pavements," a film that [illegible] from opening till closing time.

"Personally directed" by D. W. Griffith, the picture reflects the brains and polish of that director. Photography, costumes, sets, staging, acting form a delightful blend. Your senses are pleased and your interest is not permitted to lag for an instant.

You are told the story of the carefully plotted revenge of a great and wanton lady, whose adoring fiance, learning of that wantonness, refuses to marry her.

"I would rather marry a woman of the gutter than you!" the Count von Armin tells her.

And the Countess Diane decides that marry a woman of the gutter he shall! So she sends an emissary [Gil] smoothly played by Albert Conti] scouting, and in the low Paris cabaret called "The Smoking Dog" one to be known later as Nanon del Bayon is discovered.

". . . A rare mud flower . . . !" the countess has ordered. Nanon fills the bill. [Of course WE know she really ISN'T muddy—no moving picture heroine must ever REALLY be muddy!] But appearances are all against her. She is a wild, free maiden, and, for a price and a while, agrees to become a little girl from a Spanish convent. She is to win, break and cast aside the heart of the Prussian Karl.

After that, the plot thickens and thickens and thickens!

The cast is a splendid one, headed by the gorgeous Jetta Goudal, Lupe Velez in the title rôle, and William Boyd as the betrayed count.

Miss Lupez gives a fiery and convincing performance. Like Dolores Del Rio, she hails from Mexico. She is very pleasing but has not the suggestion of background, the manner, ecstasy nor abandon of Miss Del Rio. In even her tenderest scenes her eyes are hard. However, she's a whirlwind! She's natural and blazing with talent, and the audience who saw her "in person" yesterday liked her much.

Dont pass up "Lady of the Pavements."

See you tomorrow!

* *

Italian Fa[illegible]

CHICAGO DAILY JOURNAL
D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM 2/26/29

NEWS OF THE MOTIO

Lupe Velez Brings Personality That Is Different to Screen

Plays the Lead

"LADY OF THE PAVEMENTS"
Directed by D. W. Griffith
Produced by United Artists
At the United Artists Theater

The Cast:

Nanon de Beaux ..... Lupe Velez
Karl von Armin ..... William Boyd
Countess Diana Du Barry ..... Jetta Goudal
Baron Finot ..... Albert Conti
Baron Hausmann ..... George Fawcett
Pere Pierre ..... Henry Stanley
A Valet ..... William Bakewell
M. Guy Dubois ..... Florence Fair brown

By LOUIS REEVES



LUPE VELEZ

Lupe Velez, fiery Mexican girl, is making personal appearances at United Artists' theater this week. She reminds those who saw the widely heralded Raquel Meller a few years back, at society prices, very much of this European song lady. Both Miss Meller and Lupe sing the violet song, distribute their flowers to a rapt audience and generally "make flirt" with the man. Lupe is quite as engaging as ever Raquel Meller was, and the prices at which you may see her are better.

D. W. Griffith, who directed Lupe's first starring picture, came on the stage after Lupe had sung and given impersonations of other Hollywood stars and danced. Lupe forgot she was the "it" girl of United Artists' roster for the time being, and became a shy young girl, her hand clinging to that of her discoverer.

"They call her Whoopee Lupe and Crazy Lupe," spake the deep-voiced, impressive Mr. Griffith. "But I tell you Lupe Velez has the makings of an even greater star than she has become in her first picture. I found this little girl very much as I first met Rudolph Valentino. When I first met Valentino he was cooking spaghetti in a poor restaurant, making poor people happy.

"They may say what they want about this little girl's fiery temperament, but I want to tell you she is at heart a grave, serious child. She is so young. Only 19. Yet if you were to see her with her younger brother and her father, making them happy, you would have an entirely different opinion of her."

After which Lupe gave Mr. Griffith a hug.

"Lady of the Pavements," Lupe's picture, discloses the impetuous, wilful young lady of the perfect personal appearance personality, as a wistful, finely sensitive young girl of promising material. The one quality she retains both in and out of pictures is her impetuosity.

At moments on the screen she reminds you of Rosetta Duncan as Topsy. At other moments of Eva von Berne, but mostly of herself, a new and novel personality come to the screen.

I believe very few newcomers (of course Lupe was in "The Gaucho" with Douglas Fairbanks, but no one raved about her in that) could so easily have gotten away with stealing this picture. But Lupe has done it. You enjoy her immensely. Jetta Goudal is a stunning countess, evilly intent upon revenging herself upon Karl (played by William Boyd), who has spurned her.

"I would rather marry a woman of the gutter than you," he has told the countess upon finding her in the arms of another.

"So you shall," vows Countess Diane to herself.

Seeking a rare mud-flower, she finds Nanon (Lupe).



WILLIAM BOYD



In one of the most intriguing scenes the movies have ever given us, that of the Smoking Dog cabaret in the Paris slums, the mudflowery Nanon is discovered, pure, of course. How she falls in love as planned by the wicked countess



NANCY CARROLL is the girl who treads the primrose path to unhappiness in the very good picture (we heartily recommend it) on the Harding screen this week. The title is "The Shopworn Angel," a title as good as the picture itself.

see.

While in training [illegible] the countess' drawing room, where mudflower is to be introduced as a Spanish girl fresh from a convent, Lupe gets a chance to raise the roof, mostly on account of having to wear bustle dresses.

In the course of the picture, Lupe hums and sings "Where Is the Song of Songs for Me?" Her voice is sweet and engaging, but nothing like her personality.

CHICAGO DAILY NEWS 2/25/29

NEWS OF THE MOT

New Star Makes Personal Appearance

"THE LADY OF THE PAVEMENTS"
Directed by D. W. Griffith
Produced by United Artists
At the United Artists Theater

The Cast:

Nanon de Beaux ..... Lupe Velez
Karl von Armin ..... William Boyd
Countess Diana ..... Jetta Goudal
Baron Finot ..... Albert Conti
Baron Hausmann ..... George Fawcett
Pere Pierre ..... Henry Stanley
Monsieur Dubois ..... Florence Fairbrown

BY CLARA BOSENBACH

Sparkling across the stage of the United Artists theater this week is the first movie star to make a "personal appearance" at that playhouse. Both "personal" and "appearance" fit Lupe Velez, the personality billed as the "Hurricane from Mexico."

Lupe, the 19-year-old Mexican girl who missed a stage career by missing a train only to land in the movies with Doug Fairbanks, is certainly "personal." She skips down among the audience, rumbling embarrassed but pleased gentlemen under their chins with a violet. And nobody can object to her appearance in that silver and feather get-up contrasted with her black hair and eyes and olive skin.

This young woman from across the Rio Grande has a vivid, warm personality that gets across the footlights a mile a minute. Her songs are accompanied by some hot music from the accordion of Frank Vaconelli, who also plays it in the picture.

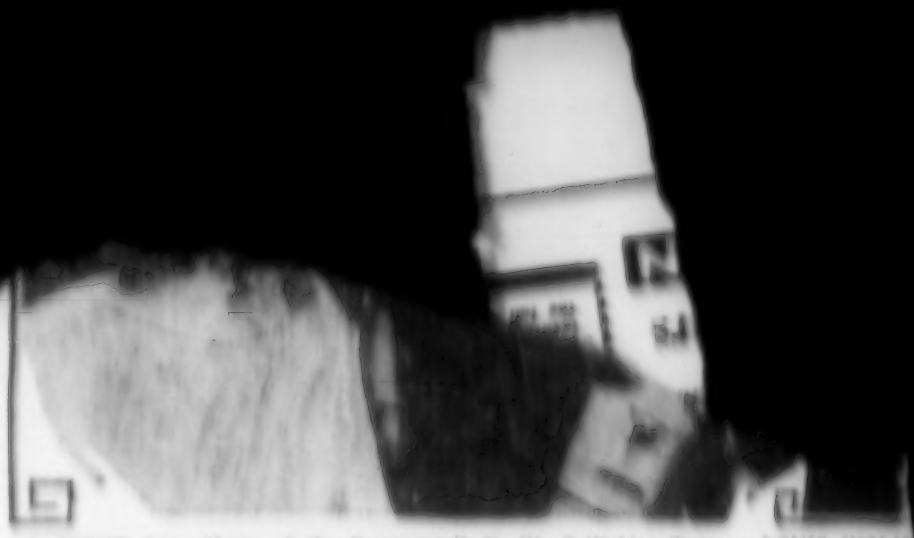
On Friday, when the picture opened, D. W. Griffith, who put the budding star through her paces in "The Lady of the Pavements," took a bow on the stage himself, and said words to the effect that if the customers didn't like Lupe, they were a bunch of chumpsies; that he had seen a lot of movie folks in his day, but none that seemed to have the possibilities of this one.

Lupe ran off the stage tossing kisses with abandon, but reappeared a minute later in her pictured form, as a dancing girl in a tough Paris cabaret called "Le Chien Qui Fume"—otherwise "The Smoking Dog"—of two generations ago.

Lupe is sought out by Baron Finol, a deputy of the unscrupulous Countess Diana, to become an unwitting partner to a dirty plot. The lover of the countess, Earl von Armin, has found her in another's arms almost on their wedding eve, and walks out. To get even, Diana frames a situation whereby Karl will fall in love with a girl from the gutter.

The plot worked. It was practically love at first sight, and Karl comes around very soon with offers of marriage. But Lupe's conscience begins to bother her and she says "No." But the crafty countess says "Go ahead. Tell him nothing. Marry the man you love. And let me give your wedding party."

Reassured, Lupe returns the right answer and they are wedded. But the blowoff comes when she's at her happiest. The countess has hired the entertainers from "The Smoking Dog" to play that evening and asks Lupe to sing her song. She can't. The coun-



A SCENE from "Lady of the Pavements," D. W. Griffith's all-star production, now showing at the United Artists theater. Lupe Velez, Mexican beauty, is looking up into the eyes of William Boyd.

Griffith Sees Good Movie in Chicago Gangland Killings

By KATE SUSMAN

CHICAGO GANGLAND would be a great idea for a movie.

So thinks David Wark Griffith, called the dean of all motion picture directors, not so handsome as some of the stars he has created, but he has a husky handshake, a real smile and personality plus. He is passing several days in this city before continuing his trip to the west coast, where he is to resume his directorial work at the United Artists studio. (How about it, Mr. Spike O'Donnell?)

"Yes, we certainly do hear a lot about the Chicago gangsters," Griffith commented.

"But it seems to me your gunmen attract people instead of frighten them away." (Now you tell one, Mr. Joseph Saltis.)

"Why," asks the producer of the immortal film, "The Birth of a Nation," calm, masterful, and hard muscled, who resembles the finest type of the educated Englishman, "do people go to a fire?" (Maybe you can answer that, Mr. Al Capone?)

"Sure thing. Chicago gangland would be a great idea for a movie."



DAVID WARK GRIFFITH

* * *

Add more sayings of David Wark Griffith.

"Happy endings," said he, have always been popular in films and will always be.

"The machine, as it is used in European movies, has never interested me.

"All the actors on the stage who are thrown out of work by talking pictures can go back to washing dishes . . ."

* * *

Lupe Velez, who won a place among the thirteen Wampus Baby stars of 1928, is the peppy little Mexican beauty bubbling over with action, in Griffith's latest production, "Lady of the Pavement," which is now appearing at the United Artists theater. Lupe, I think everybody knows by now, is here in person; and she pronounces her name, Lupe, like whoopee, Valess.

She and I and a party of others, guests of the United Artists theater, ate bacon and eggs for breakfast together over red checkered Mexican tablecloths on The Chief, Santa Fe train, which brought Lupe and the party into Chicago. Action keeps Lupe thin. Without fear of putting on some excess avoirdupois, she hotly demanded more eggs and potatoes.

Her real name is Gaudalupe, which means the "virgin" in the Mexican language. Her real last name, if I can read Lupe's writing correctly, because she insisted on writing it out for me, is Villalobus, pronounced Viegalobus.

Before we boarded The Chief at Streator, W. H. Rudolph, manager of the United Artists theater, had in hand a telegram from the black-eyed fiery little star, in which much of her personality was mirrored. It read:

"I understand okey everything. Very happy to meet every newspaper critic in Chicago. I try my best to show them all a good time. My love to all Chicago. Whoopee. Lupe."



LUPE VELEZ

Lupe was born on [illegible]

Lupe.

Lupe was born on July 18, 1908, in San Luis Potosi, capital of Mexico city, and is the daughter of a colonel in the Mexican army, and Dorothea Villalobos, an opera singer. At about 12 she fell in love. She was sent to the convent of the Lady of the Lake in San Antonio, Texas, to change her ways and to remember that she was still a child. She came back changed all right, but not as the party expected. For Lupe had learned the "glissing" and liked it. She sang her first American song, "Charlie, My Boy."

"Oh, was my father angry!" Lupe told the story. "He say, 'Lupe, this you shommy just use the leg shommy when to use.'"

At 13 Lupe had another crush—this of romance. She hitched up the family horses and was just about to run away with the object of her love, when she was caught by her mother.

Richard Dix first discovered Lupe. She had won a popularity contest in Mexico.

"When I come to Hollywood I ride in with one dollar," Lupe said. "I first with a good-looking fellow on the train, and when he leave, I look in my purse and all my money is missing.

Lupe soon danced, talked and raised some more. About her temperament, Arthur Gary Cooper, famous like him, if Lupe gnomes [illegible], again, and everything else that caught her youthful eye and eye.

She said she was honestly in love with Gary. She wore an engagement ring (a sterling emerald diamond). And a marriage ring on the fourth finger of her left hand, but said she wore them only as jewels.

"We are sweethearts," she said of her reported engagement to Mr. Cooper. "But that do not mean we marry. Maybe I marry in a year, maybe ten years. I don't know who I marry. When I do marry I go on top a high building and shout to the whole world: 'Whoopee! Lupe's getting married today!'"

* * *

Lupe said she loved blue eyes.

She said she loved blond hair. She wanted to have her hair bleached, but somebody told her she might lose her job, if she did.

Later she explained that Dolores Del Rio opened the way to fame for Mexican women.

Likewise she said she was unhappy if she couldn't lose everybody, and took extra time of ordering Frank Yacunelli, the accordian player who accompanies her, both in the pictures and in personal appearance, to play some hot music, while she swung on the seats in the dining car.

She wanted to buy "one of those galoshes" when she reached Chicago, and laughed loudly when a photographer suggested that she better buy two. She said she wanted to buy a mink coat, too.

Lupe was most attractively dressed. She wore a transparent velvet ensemble trimmed in ermine, and over it, for Chicago's cold weather, a squirrel coat. Her hat was of gray felt.

Short-Shots and Close-Ups

Frank E. Emerson, governor of Wyoming, and Will Rogers, famous comedian, were interested and helpful bystanders during the filming of "Cheyenne," Ken Maynard's latest starring picture showing at the Madison Square theater Sunday. "Cheyenne" was made in Cheyenne, Wyo., during the annual roundup and rodeo.

It took 10,000 cans of salmon and an equal number of loaves of bread every month to keep "White Shadows in the South Seas," which comes to the Biograph, Knickerbocker and Michigan theaters Sunday, in production. Canned salmon and bakery bread are the two favorite luxuries of the south sea natives and were paid them in place of money for their services.

Nancy Carroll is making the round of the handsomest leading men in Hollywood! Charles (Buddy) Rogers, Richard Dix, Jack Holt, Richard Arlen and Gary Cooper have made love to her in turn. The flashing red-haired star is appearing with Gary Cooper in "The Shopworn Angel" at the Varsity theater starting Monday.

Cecil B. DeMille has announced two more additions to the cast of his first Metro - Goldwyn - Mayer production, "Dynamite." In addition to Charles Bickford, Conrad Nagel, Kay Johnson and Casson Ferguson, the cast of the new film, which will be a dialogue picture, will include Leslie Fenton and Barton Hepburn. The latter is the grandson of the late A. Barton Hepburn, New York financier. Fenton appeared on the stage in "An American Tragedy" and "The Goose Hangs High."

An entire Irish village, a personation of the original in Galway, was built by John Ford, maker of "The Iron Horse," and "Three Bad Men," for "Mother Machree" which will be shown at the Lakeside, Pershing, and Windsor theaters Sunday, and at the Oak Park theater Monday.

SCREEN "MEAN MAN" AT TOWER

Erich von Stroheim, that much-liked-much-hated "mean man" of the screen, comes to the Tower theater for the new week in his triumphant spectacle "The Wedding March."

In this picture the man you love to hate finds a background with which he is familiar—old Vienna before the war, with its pomp and pageantry, its amorous officers and fun-loving peasant maids.

The stage program offered by the Tower theater will be Lou Kosloff's "Revue du Rouge."

Clippings
English press
on "Lady of the
Pavement"

What We Think

Our Censorious World

There is something inherently funny about censorship, and, as everyone knows, funny things may become exasperating when taken seriously. The past week has provided some illuminating examples. A film was submitted to our own Board of Censors under the title of "Lady of the Pavements." This title was objected to as conveying "a meaning which is banned on the screen," and was therefore changed to "Lady of the Night." The heroine is a perfectly innocent girl, but in any case why hope or desire to ban this particular "meaning" from the screen? Are we to have no "Pretty Ladies," no "Dame aux Camellias," no exponents of the mysteries of unvirtue? Has morality really so weak a case as all this suggests?

The second episode was the discovery that the police had confiscated in the post the MS. of D. H. Lawrence's new book, on the grounds of indecency. Things have evidently changed since Fawcett's proud defence of the inviolability of the English Post Office. It can be imagined how the cost of our services would grow if each postman, for instance, not merely thought of delivering his post, but of censoring its contents. Perhaps, even now, some young husband who has indited an amorous letter to his wife is entered on the Post Office black list. Is this why mails go wrong?

So far as films are concerned, we are not so badly treated as we should be by an autocratic State Censor, but that is poor satisfaction to those who want to see a screen that is virile and healthy and fundamentally sound. The whole principle of censorship is faulty, for it often lets the frivolous and pernicious through, while stopping the serious and stimulating.

When Colman, the Censor, forbade dramatists to use the word, "thigh," he served no purpose of morality, for specific rules of this kind, which still govern the Censor's Office, merely reveal the futility of censorship. Walter Marks, M.P., the Australian Film Commissioner, who has been "seeing stars" at Hollywood, says this week that the ideal censorship would be supervision in the studios. We shudder to think of what would happen on the studio floor if films in process of manufacture were subject to the interventions of an official with a reforming complex.

But in the suggestion is an idea for our own police force. Why not have censorship at the reporters' table and in the author's workroom? Or, better still, as most creative workers would ultimately say in disgust, "Why not let these parasitic carpers turn the stuff out themselves?"

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FILM

PICTURES ON VIEW THIS WEEK



Lupe Velez in "Lady of the Night" at the Tivoli



... Rhapsody Parlo and Pritsch.

A graceful curtsy by Lupe Velez in "Lady of the Night."



Lupe Velez, the new screen star, in a scene from D. W. Griffith's latest production "Lady of the Night," which opens in London to-morrow.

D. W. GRIFFITH COLLECTION
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PLAYS IN PICTURES.

FILM TITLE CHANGED BY CENSOR.

London theatres offer a long and varied list of new pictures this week. There are changes, in fact, at all of them except the New Gallery, where Ronald Colman and Lily Damita continue in "The Rescue," and at the Avenue Pavilion, where Tom Tunney, in "The Last Laugh," is still filling the house of the moneyed and better class films.

"The Lady of the Night," which goes to the Tivoli, is a story of the Court of Napoleon III. at the time of the Franco-Prussian War, and has been directed and produced by D. W. Griffith. The original title, "Lady of the Pavements," was banned by the censor. It is a romance of the highborn and the lowborn, in which a beautiful woman of the lower classes, selected by her nobleman lover, revenges herself by training a girl of her own world in the ways of an adventuress, and contriving to get her married to him.

The strong cast includes that great artist in vamp parts, the beautiful Jetta Goudal, as the other woman, William Boyd as the nobleman, and the lovely little Mexican, Lupe Velez, as the girl. Lupe Velez is only 15 but she has arrived at the top of the firmament of stars. And her possessions, besides a large house near Los Angeles, two cars, and numbers of beautiful clothes, include a chauffeur named Narcisse, a cat called Clara, and a Mexican hairless dog who rejoices in the name of Hot Stuff.

delighted to have an opportunity of renewing their memories of his very first feature film, "Tillie's Punctured Romance."

So popular is the Herbert Brenon screen version of Joseph Conrad's "The Rescue" that it is starting its third week at the New Gallery to-morrow, Monday. It stars Ronald Colman, and is an unusually picturesque and original creation.

SELECTIONS FROM THE NEW FILMS.

THE CASE OF LENA SMITH (Plaza).—A good and unusual picture of a young mother and her son, and the coming of war to Hungary, directed by Josef von Sternberg with simplicity and dignity of style.

THE NOOSE (Capitol).—Another picture of mother and son, this time with the weight of sacrifice on the man's side. Richard Barthelmess in a story of rum-running and cabaret.

LIFE (Astoria).—Adelqui Millar's production of the Spanish novel, "Juan Jose," made largely in Madrid. A good story, with a tragic ending, rather loosely directed.

WHILE THE CITY SLEEPS (Empire).—A detective film, with Lon Chaney in a double bill, with the Dane and Arthur comedy, "Circus Rookies."

LADY OF THE NIGHT (Tivoli).—The newest D. W. Griffith film, a story of old Paris, with William Boyd, Lupe Velez, and Jetta Goudal in the cast.

WHITE SHADOWS IN THE SOUTH SEAS (Regal).—A picture which really does know how to please and excite the eye.

Q. SHIPS and THE WARE CASE (British), THE DIVINE WOMAN (Swedish-American), and VIRTUE (Viennese) are among the best of the general releases.

D. W. GRIFFITH COLLECTION
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Daily News
26 st Feb 1929

LADY OF THE NIGHT.

FILM WHOSE FIRST TITLE WAS HANDED.

By Our Film Critic.

The title of "Lady of the Pavements," to which the Board of Film Censors objected, was evidently intended to lure the gourmet into cinemas.

It does not in any way describe the heroine of D. W. Griffith's latest film, which is now being exhibited at the Tivoli as "The Lady of the Night."

Neither does that title accurately describe Nanon del Barron, a little cabaret artist who consents to make a man fall in love with her as a joke.

She enjoys the joke as it means wearing beautiful dresses and flirting with the handsome Count Karl von Arnhim. Only when she has fallen in love and married him does she discover at the wedding breakfast that it was not a joke at all but a plot by which the wicked but very handsome Countess des Granges intended to be avenged for Karl von Arnhim's insulting behaviour when her faithlessness (apparently with Napoleon III.) was patent.

This improbable tale of Paris before the Franco-German war has been splendidly produced, and the central figure of Nanon, a Mademoiselle Sans Gêne, has been expressly acted by Lupe Velez.

The Countess of Jetta Goudal is a handsome and graceful figure. The film makes a good entertainment, but it is not a great picture.

E. A. BAUGHAN.

Daily Telegraph
26 st Feb. 1929.

TIVOLI.

Few directors could have made such a success out of a rather unpromising plot as D. W. Griffith has done in "The Lady of the Night." Lupe Velez gives a really remarkable performance as a little Spanish cabaret dancer, a real child of the people, who, after being put through an intensive course of deportment, is used by a revengeful woman to inveigh a handsome young diplomat into a proposal of marriage. It is a hackneyed enough situation, and the denouement is the usual one also. The decoy and her victim fall in love, and all ends happily.

The action is supposed to take place in Paris towards the end of the Empire, and full advantage has been taken of this to provide most sumptuous settings. The photography is beyond reproach, and every member of the cast, which includes such well-tried players as William Boyd, George Fawcett, and Jetta Goudal, gives a first-rate performance.

Morning Post
26 st Feb 1929

NEW GRIFFITH FILM

Lupe Velez in "Lady of the Night"

(By our Film Correspondent)

One can prophesy without much hesitation that Lupe Velez's acting in "Lady of the Night," the new Second Empire film which D. W. Griffith has directed, and which was presented at the Tivoli yesterday, together with "The Song of Songs for Me," the loving-Berlin melody which she is supposed to sing, and which permeates the orchestral accompaniment, will between them with almost no effort on her part evoke from cinema-goers here as they have already in America

As a film treatment of the Second Empire in its larger aspects, the English version misses out a good deal. We have no more than a side-glimpse of Napoleon III. himself—indeed, we are only allowed to guess that it is he from mysterious references to "the Emperor." He is at the moment bidding an affectionate goodbye to Miss Jetta Goudal as Countess Diane des Granges, an all-powerful demi-mondaine of his court.

The "shots" of the Franco-Prussian war are not shown on this side of the Atlantic. Also we do not hear Lupe Velez actually singing either "The Song of Songs" or its companion tunes as Nanon, the little cabaret-girl, trained to be a court-lady so that she can marry a young German officer who had rejected the Countess, and so satisfy that glamourous "vamp's" revenge.

None the less there is enough left to make one recognise much of the fine quality that Griffith has discovered in the dashing young Mexican hoyden of "The Gaucho." Lupe Velez is a wholly captivating vision from start to finish.

Daily Sketch
26 st Feb 1929.

"LADY OF THE NIGHT"

Latest D. W. Griffith Picture at Tivoli a Distinct Triumph

A woman whose diplomat fiancé breaks his betrothal because of her unfaithfulness schemes to marry him unknowingly to a cabaret girl, with the idea of revealing the girl's past at the wedding feast.

This is the theme of "Lady of the Night," the latest D. W. Griffith picture, which began a season at the Tivoli last night. The setting is the French Court before the Franco-Prussian war. The story has the usual faults of popular pictures, but the master hand of Griffith unfolds the drama without the slightest hindrance.

Griffith scores a distinct triumph with this film, which is both popular and artistic. It deserves a long run.

K. A.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TO-DAY'S CINEMA,
69/93, Wardour Street, W.1

Date 26 FEB 1929

"THE LADY OF THE NIGHT."

Artists: Lupe Velez, Ralph Forbes, Carol Dempster, Albert Conti, Jetta Goudal, William Boyd, Lupe Velez.
Direction: D. W. Griffith. Length (Feet): 7,400. Release: November 4, 1928.

Romantic drama. Familiar story based on slighted woman's fantastic quest for vengeance. Development extravagant and very sentimental at times; sentimental climax. Clever direction pictorially, but aiming for emotional effect occasionally outlines it. Broad comedy and romantic exaggerates the main angles. Ordinary popular entertainment.

The main theme here deals with the adventures of a vulgar little cabaret girl trained to become a social light and vamp a Prussian officer. As one might expect from the combination of such a story with the interpretive skill of David Wark Griffith, the resultant entertainment is extravagantly romantic, sentimentally mechanic, and boyishly humorous in turn.

It seems that the girl Nanon is procured from her cabaret in order to satisfy the cheap vengeance of a Countess. The latter's lover had informed her that he would rather marry a woman from the gutter than somebody else's mistress, so the Countess determines that he shall so marry.

Nanon reaps the whirlwind on her wedding night, when various members of her old cabaret appear at the invitation of the Countess. There is a good old "woman to woman" brawl, and Nanon returns to the cabaret, only to be found out and forgiven by her loving husband.

The humours of Nanon's initiation into social scintillation—often a matter of hunting up her petticoats and chasing somebody round the room—her romantic reaction for her Prussian lover, and the emotionalism of her looming loss of him are obviously angles of entertainment with a definitely popular appeal. Griffith has invested them with considerable pictorial beauty, notably in his presentation of a lavishly graceful State ball and of a characteristically romantic atmosphere when Nanon realises her love, but too often he loses in effect by an insistent sentimentality.

William Boyd makes a handsome and manly figure as the Prussian officer, but had few acting opportunities. These latter go almost exclusively to Lupe Velez in the title-rôle, who uses them to great personal advantage, and registers an attractive performance individually. The remainder of the cast are uniformly good, notably Albert Conti as the particular friend of the Countess and Jetta Goudal as this imperiously vindictive lady herself.

C. A. W.

DAILY FILM RENTER,
26, Gt. Marlborough Street, W.1

Date 26 FEB 1929

Lady of the Night

Allied Artists. Cert. "A." 8,230 feet. Nov. 4, 1928. Stars, Lupe Velez, Wm. Boyd, and Jetta Goudal.

Romantic Drama: Deceived by the Countess Diane, to whom he is engaged, Karl Von Armin spurns her and says he would sooner marry a woman of the streets. Enraged by this insult, the Countess plots to make him carry out his threat. A beautiful young girl, Nanon, who sings at a cabaret, is cajoled to allow herself to be instructed in the arts of society. She appears at court, and Karl loses his heart to her and begs her to marry him. She declines at first, but accepts on the Countess swearing that she will not divulge her past. At the wedding dinner the Countess introduces Nanon's cabaret colleagues, who recognise her. Karl is aghast, and Nanon runs off in shame. Later Karl seeks her out at the cafe, and claims her as his wife.

Summary: A lavish production, done in D. W. Griffith's best style, with sentimental highlights, an absorbing plot and first-class acting. The picture is really for three principals, William Boyd, Jetta Goudal, and a newcomer, Lupe Velez. The last-named makes a big triumph in the part of Nanon, rising from pathetic and almost inarticulate innocence, to altitudes of eloquence and passion. The scene between her and Jetta Goudal, when Diane's true character is revealed to the girl, provides a wonderful opportunity for both actresses, and they rise to great heights in their final encounter. The film is packed with subtle touches, revealing a master hand, but it is the performances of Lupe Velez and Jetta Goudal that stand out. "Lady of the Night" has, as will be inferred, a strong feminine interest, and should win a wide welcome.

Date 16.2.29

The Old, Old Story

"LADY of the Pavements" is the Lya Lys Lloyd's newest attraction. I have not yet seen this latest D. W. Griffith production; but its story is the sort that means financial success for its sponsors, and tears in the eyes of the art lovers. It is set in the period of Napoleon III., and endeavours to reproduce the magnificence of his Court.

A Count and his lover quarrel; and he rashly tells her that he would rather marry a "woman of the streets." He could not say what he really meant or the Censor wouldn't have passed it, but we have no illusions. The lover sets about making his words truth by securing such a woman, and passing her off as a fine lady.

Lupe Velez plays the part of the street girl, William Boyd is the Count, and Jetta Goudal the angry lover. The film is likely to be elaborate spectacle and a success with "popular" audiences.

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Liverpool Daily
23 FEB. 1929

14

On the Screen. By Trevor Henley.

CONSCIENCE AS GHOST.

Scared him stiff and chased him off his love affair.

"THEY believed in me as they believed in God—and I failed them."

When a man says that he must be enduring the bitterest moment of his life.

In brief, that quotation is the story of "The Rescue," the film based on the novel by Joseph Conrad, which is now showing at the New Gallery Kinema.

Yet it was not wholly Tom Lingard's fault. Fate used him, as she uses so many others, just as one of her puppets, that's all.

He had pledged himself to recover for a Borneo Rajah and his sister the kingdom that had been lost in saving Tom's life.

Far From Civilisation.

THEN Fate stepped in with a grounded yacht and a beautiful woman. She was married, but she and Tom fell in love, his duty was forgotten, partly through a misunderstanding, and the Rajah and Tom's best friends perished in consequence.

After that the love of these two could not go on always (he told her)—those dead bodies and his lost honour would come between them. And so they sailed away from each other.

"The Rescue" is a fine picture. It tells its story sincerely and well—a story that will appeal to every adventure-loving Englishman.

Ronald Colman is excellent as Tom Lingard, a romantic figure in a white shirt and captain's cap. Lili Damita as the woman is not, I fear, another Vilma Banky, but her part in "The Rescue" is rather a thankless one which does not give her much scope—and so it would not be fair to judge her by this film.

It is rather interesting that there is not one civilised building in the whole picture. The nearest we get to civilisation is the steam yacht.

D. W. GRIFFITH COLLECTION
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GLASGOW HERALD
97, Hope Street, Glasgow.

Date 25 FEB 1929



Ronald Colman and Lily Damita in "The Rescue," now showing in London.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Chicago Goes to House Record with "Canary" and $6,600 Band—$71,300

Loop Ascends—"Children," Flop Film, $42,000, Oriental, Fine—State-Lake, $22,000, Good

Chevrolet Preparing

Chevrolet has bought 100 motion picture machines for their branch sales offices.

A two-year program of weekly releases is being made for salesmen instruction.

Mainstreet With $17,500, Vaudfilm, Leads K. C.

Kansas City, Feb. 26.
(Drawing Population, 400,000)
Weather: Cold and Snow

Loop opening along all middle-world stuff last week. Best thing was talk. [illegible] Power of Silence" [illegible] This house runs [illegible] it can find room. Hasn't quite [illegible] the idea of showing the [illegible] and now going into the Newman and also [illegible] the final s[illegible] for [illegible] public [illegible] with houses [illegible] ing to.

Mainstreet has Pantages both [illegible] ing on [illegible] shows, and it looks [illegible] Loew's Midland will be [illegible] but on 4-a-t[illegible] long. [illegible] season straight [illegible] turns have failed to show results in this house with its 4,000 seats. Hard pulled will not surprise. Newman is running an 11:30 show every [illegible] ucsday evening.

Estimates for Last Week

Loew's Midland — "Lady of the Pavements," sound (UA) (4,000; 25-35-50-60). Had trouble with synchronization, and some shows given with feature silent, score being played by orchestra and organ; part of talking shorts and M-G-M news completed screen show; $17,100.

Mainstreet — "Shady Lady" (Pathe) (2,200; 25-35-50-60). Judging from applause for picture and vaude, [illegible]oked; Sunday opening a turnaway and kept coming all week; $17,500.

Pantages — "The Faker" (2,200; 25-35-50-60). Given extra publicity; stage show, back to five acts, above average; $9,200.

Newman—"Redeeming Sin," dialog (WB) (1,980; 25-40-60). Nothing outstanding; Vita shorts included Gene Morgan's band and Irene Franklin; latter quite a local favorite and deemed one of best shows seen here; $16,000.

Royal—"Nite Club" (Par) (920; 25-40). "The Bishop's Candlesticks" and "Pusher-in-the-Face," with Estelle Taylor and Raymond Hitchcock also shown; many well-known vaude names attracted; $3,300.

Globe, after two weeks with "Lucky Boy," shut off the canned opera and offered "The Power of Silence," with the Melody Lane Players presenting "Other People's Business."

SAENGER HITS $28,200; STATE IN 20'S AGAIN

New Orleans, Feb. 26.
(Drawing Pop., 475,000)

Public made whoopee at the picture temples last week, advent of Lent not deterring patronage. Saenger, with "Weary River," played to its second best business since opening week, when Barthelmess topped $28,000 with rows of standees at nearly every performance. Current week is last for Ben Black as m. c. here, Ray Teal succeeds Saturday.

Loew's State had another corking total, going above $20,000 for third successive week. Magnet was "Canary Murder Case," which showed real boxoffice strength. "Man, Woman and Wife" sent the Orpheum close to $11,000. This house will be wired shortly.

Strand went past $4,000 with "Marquis Preferred," Menjou pictures being liked by this clientele. "Romance of Underworld" rang up a neat total at the Tudor.

(Estimates for Last Week)

Saenger (3,568; 65) "Weary River," dialog (FN). Barthelmess picture close to record of house with $28,200.

Loew's State (3,218; 50) "Canary Murder Case," dialog (Par). Generally praised and got $20,800.

Orpheum (2,400; 50) "Man, Woman and Wife" (U), proved corking card by getting $10,700.

Strand (2,200; 30) "Marquis Preferred," (Par). House made some money when Menjou feature did $4,200.

Tudor (800; 50) 'Romance of Underworld" (Fox. Old thriller still there at the wicket; just nosed over $4,000.

Coston's Wired 12

Chicago, Feb. 26.

James Coston, operator of the defunct National Playhouses and head of the Coston Booking Circuit, announces he has completed negotiations to wire about 12 houses on his circuit.

Coston controls a group of small picture houses in town besides operating the National Playhouse theatres. Of the latter the Stratford, de luxe house, is to be wired within the next month. It is understood that Coston has contracted for the Pacent machine for his own houses.

"Valiant" Cut Down

Los Angeles, Feb. 26.

During the recent visit of William Fox to the West Coast studios, he saw rushes on "The Valiant." Considering the theme so gruesome Fox wanted to scrap the production at once. William K. Howard, the director, argued Fox out of the scrapping idea by undertaking to rewrite the script.

Howard will be permitted to make a talking short out of it. Paul Muni and Margaret Churchill will be featured.

THE GARBO HANGS HIGH; $24,200, PALACE, WASH.

New House Top, '98,' Low at $10,300, But 2d Wk.; Fay, $26,500, With Strong Bill

Washington, Feb. 26.
(Estimated Drawing Population 475,000)
Weather: Cold and Snow

Some business, one hears in previous high mark and the others [illegible] Quite much food for thought last week. The point will [illegible] child. Largest its previous high by nearly $10. That of '98, at the other Loew house, didn't reach $10,000 and that means dope is this usually sure money point, [illegible] troubled with Arctic [illegible] Met did exceedingly well with "Mr. Moto," while the Fox got a good [illegible] a three-way bill, Isabelle Lee, "Belle of Broadway" musical comedy short), and a stage show.

High [illegible] are [illegible] Friday holiday and [illegible] boost in prices.

Estimates for Last Week

Palace (Loew) — "Wild Orchids" (M-G) and stage show (3,372; 35-50-75). Business [illegible] by hitting [illegible]

Met (Stanley-Crandall) — "My Man," dialog (WB) (2,200; 35-50). Reported $13,500, phenomenal.

Palace (Loew) — "Wild Orchids" (M-G) and stage show (3,372; 35-50-75). Business [illegible] by hitting [illegible]

'Rio' Hurts Atlanta B. O.'s; Georgia Does $13,600

Atlanta, Feb. 26.
(Drawing Population 350,000)
Weather: Bad and Good

Terrible weather the first part of last week cut into receipts in all houses. Holiday helped, but not enough.

"Rio Rita," Wints road show, got most of the money, as it's the only musical of its type playing here this season. Hefty girls with strong chests and weak brassieres aroused riotous enthusiasm among Georgia Tech students in gallery throughout week.

"The Barker," at the Howard, disappointed on its draw, as did "The Rescue," at the Georgia. Greta Garbo and "Wild Orchids" got only a fair break at the Capitol, repeating too fast on "Woman of Affairs." "Greyhound Limited" at the Rialto scored weakly.

Estimates for Last Week

Howard (Pub) "The Barker" dialog (FN). Didn't click as expected; nothing special; about $13,200.

Georgia (Pub) "The Rescue" sound (UA). Had to fight weather and not overly strong; $13,600.

Rialto (Pub) "Greyhound Limited" dialog (WB). This talker credited with most of $3,200 that came in; not good here.

Capitol (Loew) "Wild Orchids" (M-G). Garbo picture too close behind Greta's "Woman of Affairs"; early follow-up hurt.

'Wolf' Hops to $69,900 In B'klyn; Fox $42,100

Brooklyn, Feb. 26.

Paramount did all right last week with "Wolf of Wall Street," and Paul Ash for $69,900. Strand also did exceptionally well with "The Barker," at $35,150 and is holding it over for another week. Fox got a good hand with "Captain Lash" and elaborate stage presentation for around $42,000.

"Trail of '98," at Loew's Met, got all the school kids and mommers, and did well with $28,900. The Albee was rather quiet with "Red Hot Speed," and calm vaude, despite the holiday.

Estimates for Last Week

Albee—"Red Hot Speed," sound (O) (3,248; 35-50-60-75). Light week, $24,000.

Fox — "Captain Lash" sound (Fox), (4,000; 35-40-50-60-75). Stage show drew over film; $42,100.

Metropolitan—"Trail of '98," sound (M-G), (3,567; 35-40-50-75). Got the children and brought the family; did nicely at $28,900.

Paramount — "Wolf of Wall Street," dialog (Par), (4,000; 35-50-75). Came here and conquered; Ash still strong; exploitation still big; $69,900 strong.

Strand — "Barker," dialog (FN), (2,900; 25-35-50-60-75). Lined them up all week and stays another seven days; $35,150.

DES MOINES FLAT

"Redskin," Par, Leads, 7th, But Pace Is Worst This Year

Des Moines, Feb. 26.
(Drawing Population, 210,000)
Weather: Zero here

Not another [illegible] brilliant but nothing but week like Mother and the only touch to relieve the [illegible] the storm. Even the rain didn't [illegible] about [illegible] like the day of the Forest Ranger's home [illegible] but a following here but be modest! Only [illegible]

Estimates for Last Week

Capitol (Publix) (2,500; 25-50) "Redskin" sound (Par). Color photography made hit; nifty stage show and many kids in audiences; $19,000.

Fifth Avenue (WC) (2,500; 25-60) "Flying Fleet" sound (M-G). Nice stage show with Charlotte Greenwood; Carl Horn okay as emergency m.c.; $22,000. Very big.

Coliseum (WC) (1,800; 25) "Captain Lash" sound (Fox). Heavily advertised and good biz; $5,800.

Columbia (U) (1,000; 25-35) "State Street Sadie" dialog (WB). Okay at $3,600.

Blue Mouse (Hamrick) (950; 50-75) "Lucky Boy" dialog (T-S). Not so hot on second week; $6,000.

Music Box (Hamrick) (1,000; 50-75) "Stark Mad" dialog (WB). Not overly strong entire second week; $5,000.

Winter Garden (U Chain) (650; 25) "Water Hole" (Par). Jack Holt helped in draw; also girl revue on stage; $3,300.

Pantages [illegible] "Hit of Show" (Radio). Vaude. Joe Brown good and $6,500.

Orpheum (2,700; 25-$1) "Shady Lady" (Pathe). Good vaude bolstered for $12,000.

'Pavements,' $10,000, Ptld. 'Redskin,' $17,400, N.S.G.

Portland, Ore., Feb. 26.
(Drawing Population, 350,000)

Heavy snows have passed leaving show hungry throngs besieging most of the theatres.

Estimates for Last Week

Portland (Publix) (3,500; 35-60) "Redskin" sound (Par) and Publix unit; $17,400 not so good.

Broadway (WC) (2,000; 35-60) "Ghost Talks" dialog (Fox) and Mildred Harris in person. Very big at $15,000.

United Artists (Parker-WC) (1,200; 35-50) "Lady of the Pavements" sound (UA). Big box office attraction; $10,000.

Music Box (Hamrick) (1,850; 35-50) "Lucky Boy" dialog (T-S). Running "Singing Fool" a close race for popularity; $9,600.

Blue Mouse (Hamrick) (750; 25-35) "Fancy Baggage" dialog (WB). Average, wth $5,300.

Oriental (Tebbett) (2,700; 25-35) "Waterfront" (FN) and Frazier Players on stage; $6,500.

Pantages (2,000; 35-50) "Hit of the Show" (Radio) and vaude. Usual good business; $12,000.

Hippodrome (local) (2,000; 10-20-30) "Hey, Rube" (Radio) (silent) and vaude. Fair; $4,800.

Dufwin (Henry Duffy) (1,400; 25-$1.25) "Baby Cyclone." Another sellout; $6,100.

'LUCKY BOY' $25,000 IN PITT; 'LADY,' $36,500

Issue: Film Forced From Aldine; Stanley, $26,500; Grand's Top Scale

[illegible] Population, 1,000,000)
Weather: Zero here

[illegible] Boy" [illegible] Aldine [illegible] Stanley, [illegible] Grand's Top Scale

Estimates for Last Week

Aldine (Loew's) (2,000; 35-50)—"Lucky Boy," dialog (T-S). House claimed over $25,000; exceptional trade here, being above big opens of "Old Arizona"; Jewish trade flocked due to big advertising splurge in those districts; wanted to keep it another week but previous bookings couldn't be switched.

Stanley (Stanley-W. B.) (3,200; 35-50-60)—"Naughty Baby," sound (FN); stage revue, consisting mostly of local talent, didn't help; around $26,500 the result; names on stage from now on.

Penn (Loew's-UA) (3,500; 35-50-60)—"Lady of Chance," sound (M-G), and Publix unit. Fairly diverting fare; about $36,500 all right; they're flocking to stage here, picture generally being secondary consideration; town likes these units.

Grand (Stanley-W. B.) (2,000; 50-75)—"Weary River," dialog (FN). Opened Thursday nite to inaugurate new policy of special first run pictures; highest movie scale around; mobs over opening weekend. May stick three weeks.

"Fleet" Best in Seattle; Very Big at $22,000

[illegible] Population, 365,000)
Weather: Fair and Cold

[illegible] on for the [illegible] has been the Fifth [illegible] with Charlotte Greenwood on the stage. Orpheum fell down but offered a good show and biz was fair at that. Hamrick is exploiting heavily for "The Iron Mask" next week.

Charley Thall has booked two picture stars for the Fifth, this being the first time known in this region that a double film star personal appearance has been offered locally. Mildred Harris comes in with a F and M unit, while "The Cheerless Girl" and Lina Basquette, starring in that feature, will also appear. To meet the competition the Seattle cancelled "Night Club" and is ballyhooing for "The Dummy."

Estimates for Last Week

Seattle (Pub) (3,106; 25-60) "Redskin" sound (Par). Color photography made hit; nifty stage show and many kids in audiences; $19,000.

Fifth Avenue (WC) (2,500; 25-60) "Flying Fleet" sound (M-G). Nice stage show with Charlotte Greenwood; Carl Horn okay as emergency m.c.; $22,000. Very big.

Coliseum (WC) (1,800; 25) "Captain Lash" sound (Fox). Heavily advertised and good biz; $5,800.

Columbia (U) (1,000; 25-35) "State Street Sadie" dialog (WB). Okay at $3,600.

Blue Mouse (Hamrick) (950; 50-75) "Lucky Boy" dialog (T-S). Not so hot on second week; $6,000.

Music Box (Hamrick) (1,000; 50-75) "Stark Mad" dialog (WB). Not overly strong entire second week; $5,000.

Winter Garden (U Chain) (650; 25) "Water Hole" (Par). Jack Holt helped in draw; also girl revue on stage; $3,300.

Pantages [illegible] "Hit of Show" (Radio). Vaude. Joe Brown good and $6,500.

Orpheum (2,700; 25-$1) "Shady Lady" (Pathe). Good vaude bolstered for $12,000.

Memorial Tops Boston Met, $34,900; Vaude $40,000

Boston, Feb. 26.
(Drawing Population, 850,000)
Weather: Fair and Snow

Despite that one day last week the worst snow storm in three years raged, business at the picture houses was the best in many weeks. Holiday on Friday, and the fact that all the schools in this district were closed, is believed to have been responsible for the big draw.

One exception to the general rule and strange to say that was the Metropolitan, which under ordinary conditions can be banked on to do the biggest business in town. Last week the Keith-Memorial took the lead over this house by about $8,000 margin, for the first time since the vaude theatre opened. Keith Memorial was close to $40,0[illegible] for the week. Doesn't seem a[illegible] doubt that the vaude lineup, w[illegible] Van and Schenck leading, [illegible] responsible. Loew's State also [illegible] a big week's gross running to $24[illegible] better than this site has done [illegible] weeks. Best the Met could do [illegible] $34,900, second week in succe[illegible] that the house has been off.

Estimates for Last Week

Metropolitan (Pub) (4,00[illegible] 65-75)—"Redskin," sound [illegible] Considering holiday 'way [illegible] $34,900.

Keith-Memorial (3,000; $1 [illegible] Sister" (Fox). Just under [illegible] beats previous high; vaude d[illegible]

Keith-Albee (vaudfilm) [illegible] 50-60)—"Love in the Deser[illegible] dio). Did $24,600.

State (vaudfilm) (3,500; [illegible] "Flying Fleet," sound (M-G) [illegible] at $24,850.

Upstate $1,500 De[illegible]

Rochester, N. Y., F[illegible]

Fennyvessy brothers ar[illegible] out a $1,500 theatre sour[illegible] called Metotone, at the St[illegible] several neighborhood hous[illegible]

System is based entirel[illegible] mechanical principles of [illegible] table for disks. Man[illegible] company is the local W[illegible] chine Corp.

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SCREEN STORIES.

"The Lady of the Night"—Paris of the Second Empire.

By S. R. LITTLEWOOD

IT is strange, with the intense dramatic interest that centres round Napoleon III., the Paris of the Second Empire, and the feverish dream that ended at Sedan, that their story should have been treated so seldom on the stage, and practically not at all upon the screen. Mr. Philip Guedalla may well remain aloof in pretending that the matchlock snipers who charcoaled his eyebrows to look in presence even approached his uncle in greatness. As a psychological study, however, Louis is almost more worth while.

So there is every reason to look forward to D. W. Griffith's much-heralded Second-Empire film, which is to be presented at the Tivoli this week. At the last moment the title has been changed from "The Lady of the Pavement" to "The Lady of the Night," to meet the wishes of the British Board of Censors. This, however, matters no more than do most present-day film-titles.

The great point is that the redoubtable "D. W." has made a genuine effort to reflect the life of Napoleon III.'s immediate entourage upon the screen, alike in its broader and more intimate aspects, with all its follies, its splendours, its hopes, and its disillusionments. These last will be suggested by some carefully-reconstructed battle-scenes from the Franco-Prussian war.

In his pioneer-task Griffith has been considerably helped by his French leading-lady—Jetta Goudal—who has made much personal research in the costumes and manners of Empress Eugénie's court.

The story, which has been written by Karl Volmoeller, author of the scenario of Max Reinhardt's "The Miracle," is one that gives plenty of opportunities both to Mlle Goudal's "exotic" temperament and to D. W. Griffith's familiar emotional trend. Mlle. Goudal plays a court favourite, who is rejected by William Boyd as a young officer of noble birth.

Her revenge is to arrange that he shall marry unknowingly a cabaret-girl from the Parisian underworld. When it is said that this young person is played by Lupe Velez, the bewitching little Mexican who leapt into fame as Douglas Fairbanks's charmer and mascot in "The Gaucho," it may be taken for granted that the pavement-bride does not give her rival much cause for an enduring triumph.

She had been carefully tutored in palace-manners so as to pass for a court-lady, but in a great scene at the wedding-feast comes the hour and the woman for a scathing denunciation.

One of the special attractions of the new Tivoli film is that it is synchronised all through with a mysterious "atmosphere accompaniment" which Irving Berlin has arranged.

Incidentally, there are three songs for Lupe Velez, all by Irving Berlin—"Where is the Song of Songs for Me?" "Sona," and "At the Dance." She proves to have a delightful singing voice, and although Jetta Goudal is the titular chief-of-cast, it is Lupe Velez who really "runs away with the picture"—a delicious blend of the gamin and the ingénue, with something of Bajazzo and something of the languorous enchantress, at once haunting and sympathetic.



JETTA GOUDAL,
who featured in "The Lady of the Night," the new film which will be shown at the Tivoli this week.

By SPOTLIGHT

THERE would appear to be something supremely stupid in the constitution of a censorship which gives rise to such an episode as the changing of the title of the new D. W. Griffith picture from "Lady of the Pavements" to "Lady of the Night." The merits or demerits of the titles are of small moment. The meaning which may or may not be conveyed by the first of these titles is of secondary consideration. To my mind whatever may be conveyed by the first is also conveyed by the second. What is important is the fact that a title judged by the censors to be undesirable is publicised in advance of the censors' judgment. The time to censor a title is before it is publicised, since, clearly, any later censorship merely gives the censored title undue prominence and makes censorship look ridiculous.

D. W. GRIFFITH COLLECTION
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Lupe Velez in a scene from D. W. Griffith's latest film, "Lady of the Night," to be shown at the London Tivoli to-morrow.

Sunday News 24 Feb 1929

Censor Alters Title.

At the Tivoli to-morrow there is D. W Griffiths latest production, "Lady of the Night," with Lupe Velez, who starred with Douglas Fairbanks in "The Gaucho," William Boyd, and Jetta Goudal.

This is a romance of the low-born and the high-born set in spectacular places.

The scenes alternate between the gilded palaces of the Third Empire of France and the cabarets of the Parisian underworld.

The story tells how, rejected by her nobleman lover a mistress of Napoleon III. lays plans for a disgraceful revenge. She has a cabaret girl schooled in the ways of society and contrives that the nobleman marries this low-born maiden. At the wedding feast the lowly origin of the newly-married girl is disclosed. Lupe Velez is the cabaret girl; Jetta Goudal the designing other woman. Boyd is the nobleman.

Karl Volmoeller, who wrote "The Miracle," Max Reinhardt's internationally famous stage play, is the author.

"Lady of the Night" was originally titled "Lady of the Pavements," but the Censor took objection, and so the name was changed.

The second feature will be "Circumstantial Evidence," with Helen Foster and Cornelius Keefe, and British Talking Pictures will also be showing.

"Hungari... D...

Sunday News 24 Feb 1929

D'Artagnan Again.

The screen version of the Joseph Conrad novel, "The Rescue," with Ronald Colman and Lili Damita, to-morrow starts the third week of a successful run at the New Gallery Cinema.

It is possible that even at the end of this week it may be kept on, but it is also possible that it will have to be withdrawn to allow for the screening of the newest Douglas Fairbanks picture, "The Iron Mask."

In "The Iron Mask," from the Dumas novel, Fairbanks once more assumes the most popular role he has ever essayed—that of D'Artagnan.

The story of "The Iron Mask" begins some years after the close of "The Three Musketeers," and with the rollicking adventurers there also returns to the screen the crafty Richelieu.

The role of Milady de Winter, made famous by the late Barbara La Marr, will be taken by Dorothy Revier, and among other well-known stars in the cast will be Nigel de Brulier, Marguerite de la Motte, Belle Bennett and Vera Lewis.

D. W. GRIFFITH COLLECTION
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For Your Diary.

It is promising to be the most interesting week of the year in the West End.

The Marble Arch Pavilion has an extraordinary talented programme. Basil Loring Rhapsody," with Willy Kellock [illegible] the most accomplished of all [illegible]

"A Ship" —the film that can really be called an epic—is at the Stoll.

D. W. Griffith's "Lady of the Night" may be seen at the Tivoli.

"The Wave Cage" is generally released, and may be seen in the early part of the week at the Kensington and Tivoli's.

Look out, too, for Miss Greta Garbo's exciting excursion into eroticism in "The Divine Woman."

And, of course, Al Jolson is still in "The Singing Fool" at the Piccadilly and "The Jazz Singer" at the Rialto, and Ronald Colman remains at the New Gallery in "The Rescue."



LUPE VELEZ starring in "Lady of the Night," a story of the underworld of Paris, this week at the Tivoli.

D. W. GRIFFITH COLLECTION
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GOSSIP OF THE MOVIES

By the LOOKER-ON

THIS WEEK'S NEW FILMS

"HUNGARIAN RHAPSODY," [illegible] at the Tivoli and Lil Dagover at the Marble Arch.

"LADY OF THE NIGHT," D. W. Griffith's latest film, at the Tivoli.

"THE HORSE," starring Richard Barthelmess, at the Capitol.

"LIFE," featuring Dolphe Miller, at the Victoria.

"THREE WEEK ENDS," Clara Bow's latest story at the Plaza.

"ON TRIAL," the talking picture, with Pauline Frederick, at the Rialto.

"WHILE THE CITY SLEEPS," starring Lon Chaney, at the Empire.

PRINCIPAL RELEASES.

"HONEYMOON FLATS," a Bryant Washburn comedy.

"Q SHIPS," the great British naval film.

"A BUTTERFLY ON THE WHEEL," starring Lili Damita.

"THE WARE CASE," featuring Stewart Rome.

"VIRTUE," with Dina Gralla.

"THE DIVINE WOMAN," starring Greta Garbo.

"PAYING THE PENALTY," featuring George Bancroft.

I CAN remember the time when any film story that was not of a milk-and-water kind of purity was not considered by the movie magnates to have any chance commercially, even if it could get by the numerous and exacting State censorships that an American film had to satisfy. It was only quite recently that Patsy Ruth Miller told me that in one State they banned so much as a baby's slipper appearing before the baby proper. But this sort of treatment bars the screen from using some of the finest of the world's stories, or else you get them so watered down and changed that you hardly know them.

* * * *

It seems a hopeful sign that D. W. Griffith has been able to use as daring a plot for his new film as the story of "The Lady of the Night," which Londoners are now able to see at the Tivoli. I hear, however, that the Censor would only pass the title for England when it was changed from "The Lady of the Pavement." To some of us the night sounds just as bad as the pavement, but censors have views all their own about "What's in a name."

* * * *

Lupe Velez, the nineteen-years-old star who made her name as Douglas Fairbanks's leading lady, has the part of a cabaret girl who is married to a French nobleman through the schemes of his discarded mistress, who plans in this way to secure her revenge. At the wedding feast the girl is denounced for the street arab that she is, and an unexpected denouement follows.

* * * *

The story is set in the Paris of Napoleon the Third, and D. W. Griffith has given some fine pictures of the luxurious Imperial Court, and some battle scenes which have both a Movietone and Vitaphone accompaniment arranged by Irving Berlin. Jetta Goudal takes the part of the angry woman who plans the strange vengeance, and though the character is distinctly theatrical, her brilliant acting gives it life.

* * * *

A FILM HEROINE.



A cabaret girl from the Paris underworld marries a nobleman in "Lady of the Pavements," the latest D. W. Griffiths production.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

CINEMA,
59/62, Wardour Street, W.1

Date 27 FEB 1929

"THE LADY OF THE NIGHT."

Artists: Among us. 5,440 Feet. Cert. "A." Release: September 9, 1929.
Director: D. W. Griffith. Leading Players: William Boyd, Lupe Velez.

Romantic drama. Fanciful story based on slighted woman's fantastic quest for vengeance. Development extravagant and often sentimental at times; conventional always. Clever direction pictorially, but striving for emotional effect occasionally mulfings it. Broad comedy and romantic atmospheres its main angles. Ordinary popular entertainment.

The main theme here deals with the adventures of a vulgar little cabaret girl trained to become a social light and vamp a Prussian officer. As one might expect from the combination of such a story with the interpretive skill of David Wark Griffith, the resultant entertainment is extravagantly romantic, sentimentally saccharine, and hopelessly humorous in turn.

It seems that the girl Nanon is procured from her cabaret in order to satisfy the cheap vengeance of a Countess. The latter's lover had informed her that he would rather marry a woman from the gutter than somebody else's mistress, so the Countess determines that he shall so marry.

Nanon reaps the whirlwind on her wedding night, when various members of her old cabaret appear at the invitation of the Countess. There is a good old "woman to woman" brawl, and Nanon returns to her cabaret, only to be hooted out and forgiven by her loving husband.

The humours of Nanon's initiation into social sophistication often a matter of hoisting up her petticoats and chasing somebody round the room—her romantic reaction for her Prussian lover, and the emotionalism of her looming loss of him are obviously angles of entertainment with a definitely popular appeal. Griffith has invested them with considerable pictorial beauty, notably in his presentation of a lavishly graceful State ball and of a characteristically romantic atmosphere when Nanon realises her love, but too often he loses an effect by an insistent sentimentality.

William Boyd makes a handsome and manly figure as the Prussian officer, but had few acting opportunities. These latter go almost exclusively to Lupe Velez in the title-rôle, who uses them to great personal advantage, and registers an attractive performance individually. The remainder of the cast are uniformly good, notably Albert Conti as the particular friend of the Countess and Jetta Goudal as this imperiously vindictive lady herself.

C. A. W.

D. W. GRIFFITH COLLECTION
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D. W. GRIFFITH COLLECTION
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GRIFFITH'S LATEST

D. W. Griffith's latest production, "Lady of the Pavements," retitled "Lady of the Night" to suit the Censor, is a lavish spectacle with strong love interest. It is pre-released at the Tivoli by Allied Artists this week. The cast includes Wm. Boyd, Jetta Goudal and Lupe Velez. The story is by the author of Max Reinhardt's "The Miracle"

DAILY FILM RENTER,
18, Gt. Marlborough Street, W.1
Date 20 FEB 1929

A NEW GRIFFITH FILM

"Lady of the Pavements"

A romance of the low-born and the high-born, is the theme of D. W. Griffith's latest production, "Lady of the Pavements," which receives its first English presentation at the Tivoli on Monday next, February 25.

The settings of this spectacular picture, alternate between the gilded palaces of the Third Empire, and the cabarets of the notorious underworld of Paris, and the story tells how rejected by her nobleman lover, a mistress of Napoleon lays plans for a disgraceful revenge. A cabaret girl is schooled in the ways of her set, and it is contrived that she marries the nobleman.

At the wedding feast a scathing denunciation follows.

The Leading Roles.

The leading parts are in the hands of Lupe Velez, so captivating as the heroine of Douglas Fairbanks as "The Gaucho," who enacts the cabaret girl; William Boyd, of "Two Arabian Knights'" fame, is the man, while Jetta Goudal, long established as a character star, portrays the other woman.

Karl Volmoeller, who wrote "The Miracle," Max Reinhardt's internationally known stage play, is the author, and the picture is presented by Joseph M. Schenck under the United Artists' banner.

BIOSCOPE,
4, Charing Cross Road, W.C.2
20 FEB

Griffith's Latest for U.A.

For the Tivoli Next Week

A romance of the low-born and the high-born is the theme of D. W. Griffith's latest production, "Lady of the Pavements," which receives its first English presentation at the Tivoli on Monday next, February 25th.

The settings of this spectacular picture alternate between the gilded palaces of the Third Empire and the cabarets of the notorious underworld of Paris, and the story tells how, rejected by a nobleman lover, a mistress of Napoleon lays plans for a disgraceful revenge. A cabaret girl is schooled in the ways of her set, and it is contrived that she marries the nobleman.

At the wedding feast a scathing denouncement follows. The leading parts are in the hands of Lupe Velez, the herione of Douglas Fairbanks' "The Gaucho," who enacts the cabaret girl; William Boyd, of "Two Arabian Knights" fame, is the man, while Jetta Goudal, long established as a character star, portrays the other woman.

Karl Volmoeller, who wrote "The Miracle," Max Reinhardt's internationally known stage play, is the author, and the picture is presented by Joseph M. Schenck under the United Artists banner.

D. W. GRIFFITH COLLECTION
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Kinematograph Times

Date 23 FEB 1929

Monday

"Lady of the Night" (Allied Artists). Tivoli. All the week. Leading players, Jetta Goudal, Lupe Velez. A romance of a low-born girl and her development American

Kinematograph Times

28 FEB 1929

Date

ONE FROM GRIFFITH

A romance of the low-born and the high-born is the theme of D. W. Griffith's latest production, "Lady of the Pavements," which receives its first English presentation at the Tivoli on Monday next, February 25. The leading parts are in the hands of Lupe Velez, William Boyd, and Jetta Goudal. Karl Volmoeller, who wrote "The Miracle," is the author, and the picture is presented by Joseph M. Schenck under the United Artists banner.

Winston Evg Advtsr

25 FEB 1929

German Film Technique.

Of the new films shown privately in London German productions stand out prominently, but one British picture I have seen shows the general photographic excellence of its Teutonic competitors. It is called "Master and Man," a somewhat melodramatic picture which does not help the cause of peace in industry.

There comparison with the German films must end, for it is woefully lacking in technique, which our producers do not yet realise covers a multitude of weaknesses. Curt Curant, the German camera operator, supported by fine technique, sustains an unconvincing story in "The Burning Heart," and "Youth," another German picture of that particular brand of "the bright young people," is redeemed by sparkling acting.

By the way the latest cinema comedy in London concerns the title of the film to be shown at the Tivoli this week. The British Board of Film Censors disapproves the title of D. W. Griffith's new production "Lady of the Pavements"; so after all the bills have been printed and the light signs fixed in position, it has had to be called "Lady of the Night." The plot is the same, of course. What a narrow escape Mr. Shaw has had!

GLASGOW RECORD,
7, Hope Street, Glasgow.

25 FEB. 1929

Censorship.

The British Board of Film Censors having objected to the title of D. W. Griffith's latest production, "Lady of the Pavements," it has been altered to "Lady of the Night."

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Wickham Eng Chron
Date 26/2/29

FILMLAND GOSSIP

Lupe Velez has the title role of David Wark Griffith's "Lady of the Pavements," the director's latest film, soon to be seen at the Tivoli, London. The young lady is Mexican, 19, and unmarried; and she has a coloured chauffeur named Sambo, a cat named Clara, and a Mexican hairless dog named Hot Stuff. She owns also a 13-roomed house in Laurel Canyon, a stinky town car, and an undertaking undertaker. Richard Bennett was playing in the Los Angeles stage hit "The Dove" when Lupe Villalobos arrived from Mexico City. The young lady was under consideration for the role that Norma Talmadge played in the film, but delay was fatal and Mr. Bennett had cast another. Then work was secured for the young lady in a picture theatre's prologue. After that Miss Fannie Brice and the Music Box Revue came along, and there was a £40 a week job for Lupe Velez, the Villalobos. Miss Brice would bring the Mexican girl out by the hand, and tell the audience, "Watch this little girl. She's a comer."

Harry Rapf, motion picture executive, was responsible for the first screen test given Lupe Velez. It was highly successful, and so was her performance at a benefit for Los Angeles traffic policemen. Hal Roach, picture comedy producer, put her in a short subject picture. Then Douglas Fairbanks cast her as his leading lady in "The Gaucho." After "The Gaucho" the young lady acted opposite Rod La Rocque in "Stand and Deliver," a De Mille picture, and then in "La Paiva," an original tale of the Paris of Napoleon III.

Restless, Pipuant Figure

The "Los Angeles Herald" describes her as "a restless, piquant figure on the screen" who has "retained all her spontaneity," and for whom a "career of promise looms." The "Record" sees her as "a dynamic, forceful screen personality, with the fire of a Dolores del Rio, the wistfulness of a Mary Pickford, the ability to wear clothes of a Swanson, and youth." The "Los Angeles Times" calls her "Whoopee Lupe," "a twinkling star," and adds that "she does a Madame Sans Gene with Camille embellishments."

Following "Lady of the Pavements," she will be seen in "Wolf Song" with Gary Cooper, with Paramount. That film is completed already. Then the combined talents of Louis Wolheim, William Boyd, Lupe Velez, and director Lewis Milestone will be fused in the production of "Take it Easy," a soldier comedy along the line of "Two Arabian Knights," and an all-talking picture, in which Mr. Wolheim, the stage star of "What Price Glory" and "The Hairy Ape," will employ his voice on the talking screen. Miss Velez will be acting in her sixth motion picture to "Take it Easy," and already her salary is in four figures, her name in marquee lights, and her wardrobe in 13 trunks in a great big house under the shadow of Lookout Mountain, near Los Angeles. "I like these country," Lupe Velez cheerfully asked a "Los Angeles Record" interviewer two weeks ago. "Sure, I love these United States!"

When It's Tea-Time

The world over knows that an Englishman must have his tea. Lloyd George has been known to give up and leave an important conference for a cup of tea, and tea was even served in the trenches, but Louis Mercanton, the producer of "Venus," with Constance Talmadge, found that the English are not the only ones to knock off for that half hour. The Arabs also have their "tea hour," but instead they have "tame," which is a sort of cous-cous.

While on location one has to make the most of the sun, but an Arab simply won't go without his "tame." It is a sort of thick soup, and served in a huge wooden bowl! They all sit round and the poorest dip in with their fingers. During the making of "Venus" attention had to be taken to have the work finished before four o'clock, because Jerusalem might have been blown up, or four yachts sank for all the Arabs would have cared, because it was time for 'tame" and nothing in the world would have kept them from it.

Norma Talmadge Will Talk

Norman Talmadge will talk throughout her next film. This all-talking picture will be based on a Broadway stage play, as yet unselected. It will be a modern story. Miss Talmadge will play a role that will exhibit her fashionably gowned, and the star's voice will be heard for the first time. The play that will be brought to films by Miss Talmadge is to be picked from several, including two current Broadway productions, now under consideration. George Fitzmaurice will direct, and C. Gardner Sullivan will write the scenario.

Back in Hollywood after a short stay in New York, Miss Talmadge awaits telegrayhic advice from the east before beginning rehearsals. The talking picture version will be made before the silent version. Laura Hope Crewes, prominent stage actress is in Hollywood: she will rehearse Miss Talmadge's lines with the star. Norma Talmadge thus joins the ranks of Mary Pickford, Gloria Swanson, Vilma Banky, Douglas Fairbanks, Ronald Colman, Harry Richman, Lupe Velez, Walter Byron, Eleanor Griffith, Joan Bennett, and Johnny Mack Brown, all of whom will be heard in United Artists' talking pictures in 1929.

Evening News

Date 23/2/29

LADY OF THE NIGHT.

A CHANGE in the title of a film is amusing London cinema fans. The title was "Lady of the Pavements," but, in consequence of the objection of the London Board of Film Censors, it has been changed to "Lady of the Night." Many people cannot see that the second, and perhaps more romantic appellation, is any improvement on the first. In the view of the film censor, "Lady of the Pavements" has a meaning which is [illegible] on the screen.

AMUSING.

AN amusing feature of the story is that the character in question is a perfectly innocent girl, who has been found in a cabaret, and who is therefore thought to be a woman of doubtful character. An official of the United Artists Corporation, the film renters, said he was at a loss to understand the objection. I fail to see why the censor should pass "Easy Virtue" and ban "Lady of the Pavements," he remarked. Actually the film contains a very fine moral lesson. If people go to see it expecting a salacious entertainment they deserve the disappointment they will get.

Kent Fig Tree

Date 25 FEB. 1929

A New Mexican Star.

Lupe Velez has the title rôle of David Wark Griffith's "Lady of the Night (formerly Pavements) but erstwhile the director's latest film, to be seen at The Tivoli this week. The young lady is Mexican, is and unmarried; and she has a coloured chauffeur named Narcisse, a cat named Clara, and a Mexican hairless dog named Hot Stuff. She owns, also a 10-room house in Laurel Canyon, a clunky town car, and an underslung roadster. All these things I am told by Miss Velez's publicity agent.

Fatal Delay.

Richard Bennett was playing on the Los Angeles stage in "The Dove" when Lupe Villalabos arrived from Mexico City. The young lady was under consideration for the rôle that Norma Talmadge played in the film, but delay was fatal and Mr. Bennett has cast another. Then work was secured for the young lady in a picture theatre's prologue. After that Miss Fannie Brice and the Music Box Revue came along, and there was a £40 a week job for Lupe Velez (nee Villalabos). Miss Brice would bring the Mexican girl out by the hand, and tell the audience, "Watch this little girl. She's a comer."

Her Mother and Father.

In Mexico City they knew about the girl, for she has been prominent in the cast of "Ra-Ta-Plan," a musical comedy. Her English had been acquired at the convent of Our Lady of the Lake, San Antonio, Texas. Her mother, Josephine Villalabos, was an opera singer; her father, a Colonel in the regular army of Mexico. The young lady herself was born July 18, 1909, in San Luis, Potosi, suburb of Mexico City.

Her First Screen Test.

My informant goes on: Harry Rapf, motion picture executive, was responsible for the first screen test given Lupe Velez. It was highly successful, and so was her performance at a benefit for Los Angeles traffic policemen. Hal Roach, picture comedy producer, pnt her in a short subject picture. Then Douglas Fairbanks cast her as his leading lady in "The Gaucho." The brothers and sisters in Mexico—Emigdlio, Queenie and Josephine—celebrated. When "The Gaucho" had its premiere at the United Artists Theatre in Los Angeles Lupe Velez appeared on the stage, sang Raquel Meler's "La Violetera," and danced all over the stage. That year she became a Wampas Baby Star and a United Artists contract player. This was quite a rise from the motion picture prologue work with Fanchon and Marco on the West Coast Theatres circuit at £15 a week. After "The Gaucho," the young lady acted opposite Rod La Rocque in "Stand and Deliver," a De Mille picture.

C. C. C.

D. W. GRIFFITH COLLECTION
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EVENING NEWS,
Carmelite House, E.C.4
25 FEB. 1929
Date



Above, Lupe Velez in "Lady of the Night"

EVENING NEWS,
Carmelite House, E.C.4
25 FEB. 1929
Date

Clara Bow Again.

"Lady of the Night," at the Tivoli, is D. W. Griffith's newest work with Lupe Velez, Jetta Goudal and William Boyd in a Third Empire setting. A cabaret girl and the Emperor's mistress.

D. W. GRIFFITH COLLECTION
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STAR,
19, Bouverie Street, E.C.4

27 FEB 1928

...ups Velez (Tivoli).

From her debut with Fairbanks in "The Gaucho" Lupe Velez passed to D. W. Griffith for "Lady of the Night," the new title of "Lady of the Pavements," (neither name, by the way, suits the film as shown here).

Miss Velez is one of the band of Mexican "discoveries" made after the success of Dolores del Rio. Well, under Mr. Griffith you like the girl. She has fire, tenderness, and all the rest of the emotions required of an all-round film actress.

Her cabaret girl employed to vamp the late lover of a faithless countess at the Court of the last Emperor of France, is a live, human little creature. There is a miracle of transformation from the tinsel-eyed singer to the fine lady, but it is useless now to shy at these incredible happenings on the screen. And when the love story ends, as expected, so very, very slowly, objections are still unrated because Mr. Griffith makes a real appeal to the soft side of human nature.

"Lady of the Night" may not be a best-seller, but it is a seller. It was made as a sound film, and in all-silent form is rather bare of detail. The broad humour and the close-ups are held too long. But it has a sumptuous setting, the love affair has a democratic flavour—and there is Lupe Velez.

* * *

Miss Lupe Velez.

Mr. Ronald Colman's "The Rescue" remains at the New Gallery, while at the Tivoli comes a new D. W. Griffith picture "Lady of the Night." Pioneer craftsman and director though he once was, to me Mr. D. W. Griffith's pictures go stumbling and creaking along, as a rule, by comparison with the pictures of young men who were in the cradle when Mr. Griffith was first famous. However, his heroine is Miss Lupe Velez, the enchanting dark-eyed morsel who appeared in "The Gaucho" and in a Bud in Russia extravaganza, while Mr. William Boyd and Mr. George Fawcett make up a promising cast.

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D. W. GRIFFITH COLLECTION
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DAILY SKETCH,
200, Gray's Inn Road, W.C.
Date 25 FEB. 1929

"The Rescue" (Ronald Colman at the New Gallery) and "The Last Laugh" (Emil Jannings at Avenue Pavilion) continue.

MORNING ADVERTISER,
121, Fleet Street, E.C.4
25 FEB. 1929

New Gallery. "The Rescue." Conrad's romance as Hollywood sees it. Ronald Colman as the beachcomber, Tom Lingard. L. W.

Sunday Times
24 FEB. 1929

So popular is the Herbert Brenon screen version of Joseph Conrad's "The Rescue" that it is starting its third week at the New Gallery to-morrow. Monday. It stars Ronald Colman, and is an unusually picturesque and original creation.

DAILY NEWS,
19, Bouverie Street, E.C.4
Date 25 FEB. 1929

"The Rescue" remains at the New Gallery, and when its run is over it will be followed by Douglas Fairbanks's "The Iron Mask."

Northcliffe House, E.C.4
Date 25 FEB. 1929

Miss Lupe Velez.

Mr. Ronald Colman's "The Rescue" remains at the New Gallery, while at the Tivoli comes a new D. W. Griffith picture "Lady of the Night." Pioneer craftsman and director though he once was, to-day Mr. D. W. Griffith's pictures go stumbling and creaking along, as a rule, by comparison with the pictures of young men who were in the cradle when Mr. Griffith was first famous. However, his heroine is Miss Lupe Velez the enchanting dark-eyed morsel who appeared in "The Gaucho" and in a Rod la Rocque extravaganza, while Mr. William Boyd and Mr. George Fawcett make up a promising cast.

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D. W. GRIFFITH COLLECTION
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Glasgow Evg Pic

Date 20/1/19

EVENING NEWS: GLASGOW, WEDNESDA

Conrad's story, "The Rescue," forms the basis of AUNALIA SULMAN'S new role starring romance. LILY DAMITA is seen with the popular Londoner in one of the "close-ups" of the story, which is directed by Herbert Brenon.



D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Northern Echo
19 FEB 1929

ON STAGE & SCREEN

THIS WEEK'S FEATURES AT DARLINGTON AND STOCKTON.



Bessie Love believes in giving the plants plenty of water.





Making a talkie of the famous Metro Goldwyn Mayer lion. Ronald Colman in a scene from his new film, The Rescue.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

Modern Life in Books

Mr. Wells Shows How a Film Should be Written—More Portraits of Good Women

I am a convert. I have seen the error of my ways, and as by next week I fully expect to be a backslider again I might as well make the most of repentance at once and bear public testimony to my conversion.

I was (and shall be again) one of the Great Unintelligent Public that liked its films back. When I went to the pictures I didn't want Shakespeare, and I didn't want education, and I didn't want culture. I didn't care a hoot whether the film I was seeing "marked a decided advance in the art and technique of the cinema" or "was a momentous experiment, fraught with interest for all those who care for the future of the screen."

I did like a pretty heroine; and for the rest, rich American interiors, hairbreadth motor-chases, an intelligent dog or perhaps a funny man were more to me than art or progress. Also I liked an audience that clapped the hero and hissed the villain; but that, I think, is not to be found within thirty miles of London.

And then I read Mr. Wells's preface to *The King Who Was a King*, and repented. He is a persuasive man. His immense confidence in the possibilities of the cinema as a medium of great art and fine art in the future, convicted me of blindness, as though I had mistaken Wallace thrillers and Comic Cuts for all literature. He stresses the wide scope and reach of a film, for which "no limitations remain, of scene, stage or arena. It may be the convolutions of a tendril which fill the picture, or the bird's-eye view of a mountain chain or a great city. We can pass in an instant from the infinitely great to the infinitely little . . ."

This freedom, by the way, from the shackles that bind the stage is a probable gain, not a certain one. The discipline of limitation is sometimes so useful to an artist that he invents boundaries to his powers; as, for instance, the Greek dramatists invented the Unities; and as poets, who, if liberty were all, might have rejoiced in the spaciousness of prose, enclose their thoughts sometimes in the little room of a sonnet.

Mr. Wells shows how colour and sound—necessities and sometimes distractions on the stage—become luxuries on the screen. Colour "can be introduced into the spectacle for effect, slowly flushing the normal black-and-white with glows of significant hue—chilling, intensifying, gladdening. It can be used to pick out and intensify small forms. It can play gaily or grotesquely over the scene with or without reference to the black-and-white forms. Sound, too, has become detached for the artist to use as he will. . . . The spectacle will march to music, sink to silence or rise to thunder as its effects require."

The farther he goes in his analysis of film resources, the clearer the vision grows. "It may need generations of experience to work out that great possibility; but there it is, challenging creative effort." And Mr. Wells was never the man to refuse a challenge or leave it to his grandsons; so he has gone pioneering into the future, has set himself to write the scenario of a film which shall herald masterpieces to come.

First, he describes the conception of his film—shows you over the factor of his mind. Then (as though he were seeing it on the screen) he describes its execution. And from every point of view—highbrow, lowbrow, broadbrow, child—it is an exciting thing to watch. It has a good plot, a provocative subject, some pageantry, and a thousand imaginative uses of the technical resources of the new craft. Even though I should relapse again to the level of *The Hooded Terror, or the House of Hate*, I shall not miss seeing the production of *The King Who Was a King*.

* * *

MR. MELNE'S play—*The Ivory Door*—is about a King who wasn't a King, but only a myth. His people built up such legends about him—his beauty, his prowess at arms, his romantic courtship, and so forth—that when he came to them in ragged clothes, knocking at the wrong side of the Palace gate, they saw at a glance that this ordinary man must be an impostor, and not their Royal and gracious sovereign.

So the King and the Princess take in this exploded fairy tale of a play (it is not even beautiful) and turned away from the Palace, and went off like a cheerful pair of truant school-children to seek their fortunes, leaving their unbelieving subjects to hang legends round another man's neck. Mr. Milne, who is as tired as one might expect of the epithet "whimsical," writes a plaintive little preface pointing out that the scenes of this play are commonplace, not fantasy.

And so they are; it is a regular tract against all pretty lies of legend and romance, and against myths and hunches and all quaint and picturesque superstitions. He also says—and this is more questionable—that it is the best play he has written.



"STRANGE TALES ARE TOLD OF VOODOO"

One of the many striking drawings by Alexander King, in *Magic Island*, wherein Mr. Seabrook tells of his fantastic adventures in the negro republic of Haiti, and the mysterious cult in which the Virgin and the Cross are worshipped with a host of African gods

The World (Mr. Tarkington says) *Does Move*, and he illustrates his axiom most charmingly, by remembering how different things were in his not very remote young days. When he was a thin young man exploring hungrily the possibilities of New York it seemed that the world could move no farther, for was it not the *fin de siècle*, "last word in scientific achievement, in modern inventions, in literature and the fine arts, in good taste, in luxury, in elegance, in extravagance, in dress, in cleverness and in the art of being blasé"?

But blasé though this thin young man and his friends tried to be, they were still not immune from surprise at each new marvel that was produced for them to gape at. And can you wonder? One day it was the X-ray:—

"There's been a machine invented that will let people see spang through solid matter. Why, this invention is going to lead to more operations"—the medical student's eyes brightened with his enthusiasm—"than all the accidents and diseases people have ever had in the whole history of the world. Because now a surgeon can show his patient an actual photograph of what's the matter with him.

"Look here, he'll say, here's a picture of what you look like inside. Heavens and earth! You don't want to go on looking like that, do you?"

Another day it would be electric lighting; the next, bloomers for bicycling women; soon after, all the little children would be shouting "Tiff a hoss! Tiff a hoss!" at "a jarred and vibrated man," who wobbled slowly along the uneven road in the first of all possible motors.

To read Mr. Tarkington's book is to see the life we take for granted to-day as a procession of more or less incredible marvels and conjuring tricks. I like him better on the past than on the present, because as he approaches the age of shingles and sex-plays he has to put the main of his energy into concealing the fact that he feels like Christian in *Vanity Fair*.

* * *

TO convince his readers that the heroine of his story is *very* beautiful or *very* attractive is a moderately difficult task for a novelist. To convince them that she is very good is a great deal harder; and Mr. Bolitho in *Judith Silver* has partially failed to do it. That is to say, he sees Judith as a living saint; we see her as a plaster figure.

She is an opera singer, and young Simon falls in love with her almost simultaneously off the stage and on it. Simon is normality personified; but the shadow of madness lies on his father, and when, at the climax of this uneven but partly beautiful book, his father commits first murder and then suicide, it is only the presence of Judith, standing by him like a saving Grace, that makes the thought of young Simon's grief endurable.

* * *

THERE is a better portrait of a good woman in Julia Peterkin's excellent and delightful *Scarlet Sister Mary*. Mary, born in the negro aristocracy of Blue Brook Plantation, grew up loving July with a single-heartedness that drove her almost to despair when he left her within a year of her marriage. But Mary was not born for tears, and to the consternation of her devouter friends she abandoned her grass widowhood and became a kind of *mère de joie* to all the village, bringing pleasure to men, and children to the earth, with a lovely and shameless generosity.

She was, of course, in danger of hell fire; four times she repented and was received back in the little chapel, and four times she slipped again into cheerful, scarlet sin. There is no argument or moralising in the book: it is not Mary's apology. It is Mary's story, coloured as bright as the Blue Brook flowers, moving with the rhythm and music of a Blue Brook song.

You would need to be a deserted wife or an Elder at Heaven's Gate Church to condemn her (with that preposterous love charm hanging round her neck) for the exercise of her gentle arts.

* * *

ONE OF THOSE WAYS is not only the best thriller Mrs. Belloc Lowndes has written since *The Chink in the Armour*; it is also the most thrilling thriller of the past six months or so. The story takes hold of you and whirls you along, from London to the Riviera, from casino to casino, from danger to all but destruction. And, as I said before, I do like a pretty heroine. OLIVER WAY

The King Who Was a King, by H. G. Wells. (Benn, 7s. 6d.)

The Ivory Door, by A. A. Milne. (Chatto and Windus, 5s.)

The World Does Move, by Booth Tarkington. (Heinemann, 7s. 6d.)

Judith Silver, by Hector Bolitho. (Knopf, 7s. 6d.)

Scarlet Sister Mary, by Julia Peterkin. (Gollancz, 7s. 6d.)

One of Those Ways, by Mrs. Belloc Lowndes. (Heinemann, 7s. 6d.)



BESIDE A VOODOO ALTAR

Mr. W. B. Seabrook beside a Voodoo altar. In his book, *The Magic Island* (Harrap, 12s. 6d.), he tells the story of his investigations into weird religious rites of Haiti

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AMERICANA

Hollywood Tales as Told by the Press Agents



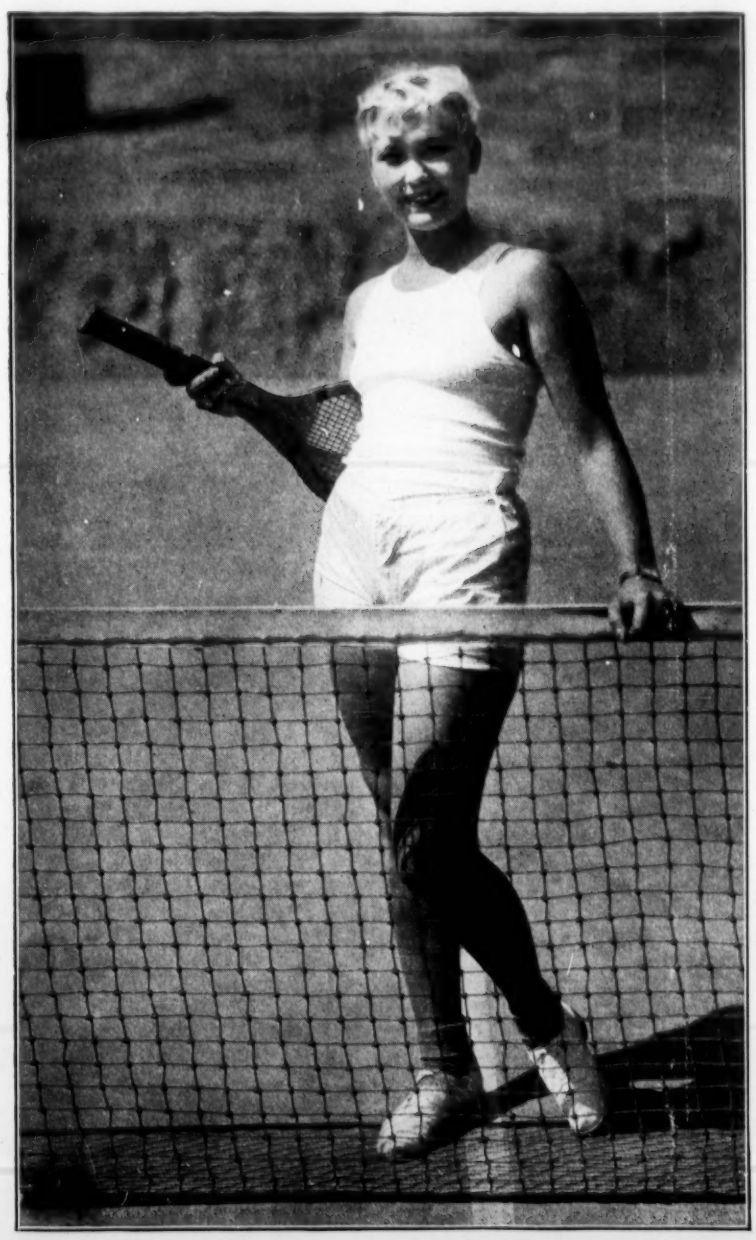
"OH, MAY I JOIN THE CHOIR INVISIBLE!" (George Eliot)
An attractive stained-glass picture, prematurely released before Easter, featuring Miss Norma Shearer singing between the lilies in the choir of her parish church, which she recently joined, "in order to practise Easter Ballads"



PUBLICITY BALL-ROLLING
Miss Lilian Gilmore keeps her eye on the net as she practises basket-ball before the eye of her press-agent's camera in the running vest and shorts that are such a help to athletics before the camera in Hollywood



YOUTH IN QUEST OF HER CONRAD
Miss Lily Damita, the French movie star, who went to America to play in the film version of Conrad's novel *The Rescue*. It was suggested by a blonde rival that when in New York she wanted to meet this Conrad, looked for him in a telephone directory, and discovered a Joseph Conrad—but he turned out to be a man in the cloak and suit trade. Nevertheless she gave an excellent performance in this notable film, as London readers are now discovering at the Tivoli



GOOD NET WORK
(*Left*) Still more freedom. Miss Colette Merton shows the world the Hollywood ideal of what the lawn-tennis expert should wear. Cochet and Borotra please copy



ON PARADE
(*Right*) Miss Lorayne du Val decides that a rowing-machine is the most effective way of showing off Hollywood's latest sports costume. The illusion would have been complete if she had only remembered to take off her high heels

Spokesman Review

16 FEB 1929

Talkies' Future.

I have received an interesting communication from an American journalist, in which is given Ronald Colman's opinion of talking pictures:—

"I am inclined to think that the final result of talking pictures will be their use as an incidental dramatic device in films, the major portion of which will be made according to silent drama technique. At the moment the public is interested in the novelty of all-talking pictures, but whether they will enjoy them so much when the novelty is worn off is a question which certainly I don't feel I can decide.

"So many wonderful things have happened in this century that it is quite possible the complete talkies may some day dominate the field. My present opinion is that they will not.

Adaptable Stories.

"We will have a certain proportion of all talking pictures made from stories peculiarly adapted to the all-talked form, but I think they will remain a comparatively small fraction of the whole film output.

"The question of musical accompaniment and sound effects is another matter. I think this phase has been developed to perfection, and the development will help materially every picture being made. Perhaps my views on this whole subject are best illustrated in my present picture for Mr. Goldwyn, 'The Rescue.' The symphony setting to score and the sound effects will give an important new dramatic values. It is in the kind of use of sound devices that I think the interesting changes will reach its greatest achievements.

Will they Dominate?

I think I must agree with Mr. Colman in expressing the opinion that they will not dominate the field.

After all, motion pictures secured their initial popularity through becoming a complete amusement for the several thousands who cannot enjoy a stage play, either through deafness or some defect which prevents them from keeping quiet. (I know quite a number of the latter kind.) However, if the talking picture *does* ever dominate, it will be some considerable time hence. And then shall we see a number of our popular foreign stars out of work?

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Herts & Beds

Date 15 FEB 1929

Filmgoers' Guide

Features of next week's Programmes

ASTORIA. *The King of Kings.* The Lenten revival of Cecil De Mille's modern Miracle provides by no means Lenten entertainment. It is worth seeing, whether it attracts or repels. H. B. Warner as Christ, a Christ, not the Christ.

AVENUE PAVILION. *The Last Laugh.* Revival of the Jannings picture which can be truly described as a landmark in screen history.

CAPITOL. Red Le Rouge in *Captain Swagger*, a comedy with good situations of which better use might have been made. Gene Morgan in *Runaway Bus.* Adapted from a famous old English melodrama.

CAMEO. Ramon Novarro in *The Student Prince*, an adaptation of "Old Heidelberg," directed by Lubitsch. Technically brilliant.

EMPIRE. Norma Shearer in *The Latest From Paris*, described as a "snappy light entertainment." All about a saleswoman in a cloak and suit store. Harry Morton in *Fluttering.*

MARBLE ARCH PAVILION. Lilian Hall-Davis and Sharle Gardiner in English spectacular melodrama, *Tommy Atkins.* Detachments from many famous regiments take part in it.

NEW GALLERY. Ronald Colman in *The Rescue* and Billie Dove in *Adoration* which has the merit of a logical story supplied by Lajos Biro author of *The Last Command.* Begins in Russia during the revolution and ends in post-war Paris. Billie Dove makes a beautiful and enchanting figure of a Russian princess.

PLAZA. Clara Bow in *Three Week Ends.*

RIALTO. Still *The Jazz Singer.*

STOLL. Feb. 18, 19 and 20. *Wild Geese.* Remarkable study of a domestic bully. The scene is laid in Minnesota. Belle Bennett's downtrodden wife, and Russell Simpson's tyrannical husband are fine. *Flying Romeos.* George Sidney and Charlie Murray as farcical aviators. Feb. 21, 22 and 23. Florence Vidor in *The Magnificent Flirt* and Lew Cody and Aileen Pringle in *Wickedness Preferred.*

TIVOLI. Rex Ingram's *The Three Passions* continues.

Catholic Herald

Date 16 FEB. 1929

The New Gallery Kinema has a change of programme this week. Now showing is Ronald Colman's first individual starring picture, "**The Rescue.**" a screen version of Joseph Conrad's novel.

This is an adventure story and was made by Herbert Brenon. The plot is rather unbelievable, it never gets anywhere, there is too much unbroken action; but the whole thing is well set and acted, and should please Colman's admirers. Lili Damita plays opposite.

The accompanying picture is Billie Dove in "**Adoration.**"

Notts Wkly Guardian

Date 16/2/29

(4) Ronald Colman, the London Scot, who went to Hollywood, is seen in "The Rescue," his first individual starring picture this week. It is a United Artists' production.



D. W. GRIFFITH COLLECTION
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Yorkshire Evening Post

168 1 24 24 24

FILMS OF THE WEEK.

A Screen Version of Conrad's "The Rescue."

LONDON, Saturday.

RONALD COLMAN appears at the New Gallery this week in his first individual starring picture, a screen version of Joseph Conrad's famous novel, "The Rescue," which has been directed by Herbert Brenon, of "Sorrell and Son" fame.

To make this picture of a romance of the Java sea, regarded as Conrad's masterpiece, Samuel Goldwyn, the producer, had the story filmed on Santa Cruz Island, the least inhabited of the Catalina group, off the California coast, and although the setting of the original story is in Java,

NEXT WEEK AT LEEDS CINEMAS.

MAJESTIC.—Leon Errol and Jane Winton in "The Last Waltz"; last days of Colleen Moore and Neil Hamilton in "A Man Must Work."

REALS.—Janet Gaynor and John Gilbert in "Man, Woman and Sin"; last days of Richard Dix and Mary Astor in "Wild Fire."

REALTO.—Mary Philbin and Conrad Veidt in "The Man Who Laughs."

REGENT.—Marie Corda and Lewis Stone in "Heirs to Fame"; Thursday, Vivian Gibson in "Morals and Mothers."

ASSEMBLY ROOMS.—Lon Chaney, Aileen Pringle and Owen Moore in "Tell It to the Marines"; Thursday, Ray Milland and Helen Gilroy in "A Gun Definite."

COLISEUM.—Carl Brisson in "The Ring" all the week.

THEATRE DE LUXE.—"Under the Greatest Sun"; Thursday, George Walsh in "Hitting the Trail"; all the week, talking picture variety act.

CAPITOL.—Lon Chaney in "London After Midnight"; Thursday, Dorothy Sebastian and Tim McCoy in "The Adventurer," and Our Gang in "Come Tuesday."

HILLHEAD.—Liane Haid in "The Gipsy Princess"; Thursday, Matheson Lang in "The Triumph of the Scarlet Pimpernel."

THE LOUNGE.—Gilda Gray and Clive Brook in "The Devil Dancer"; Thursday, Camilla Horn and John Barrymore in "The Tempest."

HEADINGLEY.—Anny Ondra in "A Chorus Girl's Romance"; Tuesday, Wallace Beery and Raymond Hatton in "Now We're in the Air" and Paul Richter in "The Centre Forward."

CARLTON.—Matheson Lang in "The King's Highway"; Thursday, Mabel Poulton in "Wild Cat Betty."

CRESCENT.—Gloria Swanson and Lionel Barrymore in "Sadie Thompson"; Thursday, Jackie Coogan and Beatrice Dunsted in "Buttons."

LYRIC.—John Barrymore in "The Tempest"; Thursday, Jackie Coogan in "Buttons"; and Liane Haid in "Right to Love."

I doubt if that will interfere with anyone's enjoyment of the picture.

"King Tom," Tom Lingard, is, of course, played by Ronald Colman, and there is no doubt about the rightness of the choice, for Colman makes the biggest use of a big chance.

The film brings up once again the question of whether the average novel is a good foundation for the average film. Conrad has far fewer readers than he is generally supposed to have, but this picture should increase that number.

It catches the Conrad flavour in a way one hardly suspected it possibly could do, and although the vivid story of the man who forgot his faith is so delicate in texture that it would have been in danger in many hands, Goldwyn and Colman have handled it with great delicacy.

While making a picture which will appeal to circles wider than Conrad will ordinarily reach, they have not, I think, violated the feelings of any Conrad lover.

Glasgow Sunday Mail

Date 17.4.29



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Eltham News

13/2/29

CONRAD ON THE SCREEN.

AN APPRECIATION OF THE GREAT POLISH WRITER.

(By William McFee, the Novelist).

One of the most notable features of modern literary discussion seems to be the sharp and irreconcilable division of readers for and against the late Joseph Conrad. Only those who have laboured to persuade some anti-Christian into a semblance of charity for the great Polish writer, can appreciate the depth of the antagonism which Conrad is able to inspire in the minds and hearts of many persons of indisputable taste and culture. The task, however, is not merely thankless. It is fruitless. The cleavage is fundamental. You either admire Conrad as one of the world's great writers, or you cannot endure him at all. There seems to be no mystical ground whereon we may douse our differences.

* * * *

And even among the whole-hearted adherents of the Conrad art-form there is a schism. The peculiar quality of the Conrad themes, their obvious dramatic values, their fantastic settings in the dark places of the earth, their scenes of dark horror and violence, lure some of us with irresistible magic to see in Conrad an authentic mine of raw material and characters before our mental vision convinces us that only the crassest ineptitude can fail to create strong and moving cinema-versions of the various tales.

* * * *

TRAVESTIES?

On the other hand, many lovers of Conrad view such invasions of their territory with resentment and dismay. They have seen how the requirements of the camera have forced directors to butcher many a cherished classic of literature, and they proclaim loudly that the essential quality of a Conrad novel is un-translatable into the terms of the screen. They may even point to the books which have been already, in their view, maltreated in this way; "Romance" for example, and "Nostromo" - and they will demand that no further travesties be perpetrated

* * * *

Such advocates, however, fail to take into consideration several important points in favour of the motion picture based on a Conrad novel. Apart from the inevitable glamour which Conrad is bound to exert upon any director with brains in his head, the public taste has changed. The happy ending is no longer automatically forced upon the director. Camera work has advanced in technique to an unbelieveable degree. In no way has the advance been so marked as in the method of telling a story. And it is no longer possible to fling the taunt at the motion picture producer, that when he buys the picture rights of a novel he changes everything in the story except the title and often changes that into the bargain. There are now on view a number of distinguished pictures in which fidelity to the spirit of an author is admirably achieved.

* * * *

Nevertheless, when I was told that Conrad's novel, "The Rescue" had been made into a film, and that I was invited to see it in the projection room of the New York producer, Samuel Goldwyn, I wondered whether I was not in for another disappointment. I remembered all too bitterly that appalling disintegration which overtook "Romance" when it appeared on the screen. And even the measured declaration of Conrad's publishers, that "The Rescue" film adhered to the story as well as the spirit of the author, did not entirely reassure me.

* * * *

The pleasure of discovering that my fears were groundless augmented a memorable experience. In addition to translating to the screen a tale of unusual psychological complexity, the director, Herbert Brenon, has given the picture a rare and delicate beauty all its own. The fidelity to the novel is complete. Indeed, anyone who has made a study of the requirements of the screen might wonder whether some minor developments independent of the text might not have been permitted. The intentions of the director, however, are unmistakable. He has taken Conrad's intricate story of the eastern seas and photographed it with a beauty and dramatic power unsullied by any touch of either pathos or vulgarity. He has presented the whole story without a single concession either to sentimentalism or to sex appeal.

* * * *

MR. RONALD COLMAN'S HELP.

In this he has been magnificently assisted by Mr. Ronald Colman, who has the difficult part of Captain Tom Lingard, the Rajah Laut of many of Conrad's Pantai novels, and Miss Lily Damita, who presents an interpretation of Edith Travers which signally heightens the reader's interest on re-reading the book.

* * * *

One can imagine even Conrad, who detested the motion pictures of his day, gazing with relenting eyes upon Miss Damita's superb rendering of Mrs. Travers as she creates an atmosphere of occidental passion against a background of oriental savagery and elementary conceptions of honour. It is almost as though Miss Damita knew more about Edith Travers than did her creator.

* * * *

The makers of this picture have sought to evade nothing in their attempt to render a Conrad story intelligible to the intelligent. The very nature of this tale of the Orient makes the temptation to simplify all the stronger. And at the last, when the tragedy has been worked out to its grim finale, when Tom Lingard has absolved Edith Travers ("even if you had given me that ring it would have been the same") and sends her away to her duty, the high note of this remarkable picture is maintained. As long as he lives she will never die. She returns to the yacht, and as that symbol of western modernity steams away south, the last of the great English adventurers in the Java Sea steers north in the brig.

* * * *

"The Rescue" is a picture of arresting beauty and truly Conradian quality.

COLLECTION FILM LIBRARY

Times
20 FEB 1920

Several interesting films are to be seen in London this week. White Shadows in the South Seas, in which the cast consists chiefly of Polynesian natives, is being shown at the Regal. The screen version of Conrad's novel, "The Rescue," with Mr. Ronald Colman as Tom Lingard, and Mr. Erich von Stroheim's film, The Wedding March, remain at the New Gallery and the Plaza respectively. Three interesting films have also been revived. They are King of Kings, at the Astoria; The Last Laugh, directed by Mr. F. W. Murnau, with Mr. Emil Jannings in the principal part, at the Avenue Pavilion; and Chang, which is to be seen at the Polytechnic Theatre.

LONDON PICTURE THEATRES.

Astoria—King of Kings.
Avenue Pavilion—The Last Laugh and Fools for Love.
Capitol—Charlie Chaplin and Jackie Coogan.
Carlton—Circuits.
Empire—The Ladies from Paris and Flirtation.
Gaumont—Lillian Gish and Ronald Colman.
Marble Arch—Tommy Atkins and Sky Martial.
New Gallery—The Rescue and Lucrezia.
Piccadilly—The Singing Fool.
Plaza—The Wedding March and Only Me.
Polytechnic—Chang and Rolo.
Regal—White Shadows in the South Seas.
Rialto—The Jazz Singer.
Stoll—The Foreign Legion and Flying Romance.
Tivoli—Outcast and Adam's Apple.
Tussaud's—The Student Prince and Flying Romance.

Primaby Lily Telegraph
Date 14/2/24

The film version of Conrad's novel, "The Rescue," with Mr. Ronald Colman as Tom Lingard, has been completed by Mr. Herbert Brenon for the United Artists Corporation. At least two other novels of Conrad's have been filmed. They include "Victory" and "Lord Jim." "Romance" and "Victory" was produced in 1919 by the Famous Players-Lasky organisation.

MOVIEMAN.

18 FEB. 192

...AOT FROM
EVENING NEWS,
Carmelite House, E.C.4

"The Rescue," at the New Gallery, is good Conrad stuff about Java and the sea. Ronald Colman is excellent, but his new leading lady, Lily Damita, is not so good.

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B'gham Wkly Post
Date 16 FEB 1929

"THE RESCUE."



Scene from Ronald Colman's first starring picture, "The Rescue," a screen version of Joseph Conrad's famous romance, produced by Samuel Goldwyn, in which Lily Damita makes her first appearance in a United Artists picture, presented for a short season at The New Gallery, London, last Monday.

Birmingham Wkly Post
16 FEB. 1929
Date

COMEDY OF A CANOE RACE.

A marine traffic block which would have baffled the traffic police was what resulted when Director Herbert Brenon despatched a fleet of 400 native canoes in a mile race for scenes in Ronald Colman's "The Rescue," to be seen at the New Gallery, London, shortly. The canoes were of the type used by the primitive Javanese natives of Joseph Conrad's story, and were especially built for the occasion. They were piloted by nearly a thousand Hawaiians, Philippines, Hindus and other dark-skinned races who were recruited for the scene. The sequence was one where the native tribesmen attack Ronald Colman's brig, which is later blown up to keep the war ammunitions from falling into their hands. Brenon, to spur on the canoeists, offered a £5 prize to the man who first brought his craft across the mile of water to the side of the brig. Brenon fired his pistol and the race was on. Everything went nicely until one enthusiastic racer side-swiped one of his rivals with a paddle and knocked him into the water. The accident gave another the bright idea that the easiest way to win was to eliminate his close rivals by the same procedure. Then the fun began. Brenon finally was forced to stop the race and tell them they were supposed to be uniting in an attack on the brig, not waging an individual battle among themselves.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

Bioscope

Date 14 FEB. 1929



Ronald Colman, formerly of Metro-Goldwyn-Mayer, in Conrad's "The Rescue." (See paragraph on this page.

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Film Weekly

Date 18 FEB. 1929

Conrad Filmed

"THE RESCUE," which began at the New Gallery last week, will continue at that cinema.

One would have expected an American firm to turn Conrad into either rather sticky romance or mere action drama. Herbert Brenon, however, has dealt with "The Rescue" in a somewhat reserved way, and produced a good film.

If some of the innumerable close-ups had been shortened the pace and interest of the film would have been keener. The atmosphere, the sunlight, the pictorial beauty of the coast scenes (Californian, obviously, but quite forgivable), and the clever interaction of at least a dozen distinctive characters, make a total impression of solidity and worth.

The acting is generally good, Ronald Colman and Lili Damita giving an exceptionally powerful partnership, the chief merit of which is its restraint.

SAGAS OF THE SEA

As Seen on the Screen

By AUBERON



One of the many spectacular scenes in the film version of Joseph Conrad's famous romance, "The Rescue," which is now playing at the New Gallery in Regent Street The stars in this film are Ronald Colman and Lili Damita

"The Rescue"

FROM time immemorial all sorts and conditions of men have forsaken honour for the sake of the light in a woman's eyes, and Captain Lingard (Ronald Colman) in the film "The Rescue," adapted from Joseph Conrad's famous novel is no exception.

HE cruises in the Java seas, obtaining guns and powder, contrary to law, in order to help reinstate a Rajah who lost his kingdom through saving him, Lingard, from death at the hands of savage natives. But alas, when all the plans are arranged, and everything is in order, a woman appears on the scene, and then chaos reigns.

RONALD COLMAN is his usual charming self, and makes his part entirely sympathetic. One feels with him all the time, and can almost experience the fights he has with himself when passion seems as if it must conquer honour. When it does eventually, who can blame him, for if I were asked to title this film I should call it "The Man Tempted" without hesitation. Possessing such strong powers of acting, and a lovable personality, it is no wonder that Ronald Colman appeals to so many movie fans.

THERE were good all-round performances from most of the cast, but I am afraid Lili Damita, the Continental actress who has succeeded beautiful Vilma Banky, disappointed me. She tries to be alluring, and I must confess, in my opinion, fails—whereas Miss Banky was alluring with no effort, but the New Gallery Cinema has a winner in this production.

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Norwood News

48 15/2/29

COLMAN IN CONRAD NOVEL.

The hero worshippers of Ronald Colman will welcome the noted actor in his new film, "The Rescue," a screen version of Joseph Conrad's novel, which has been directed by Herbert Brenon, of "Beau Geste" fame. The story was filmed on Santa Cruz Island, the least inhabited of the Catalina group off the California coast. An entire fleet of yachts, sailing vessels and other craft was gathered together. The climax came when a 250 foot schooner filled with dynamite was exploded off the island. That epic figure, Tom Lingard, trader and freebooter, is played by Ronald Colman and Lily Damita is the mysterious Mrs Travers. Other members of the cast include Philip Strange, John Davidson, Duke Kahanamoku the Hawaiian, Solin the Japanese, Lassa Winters and Harry Cording.

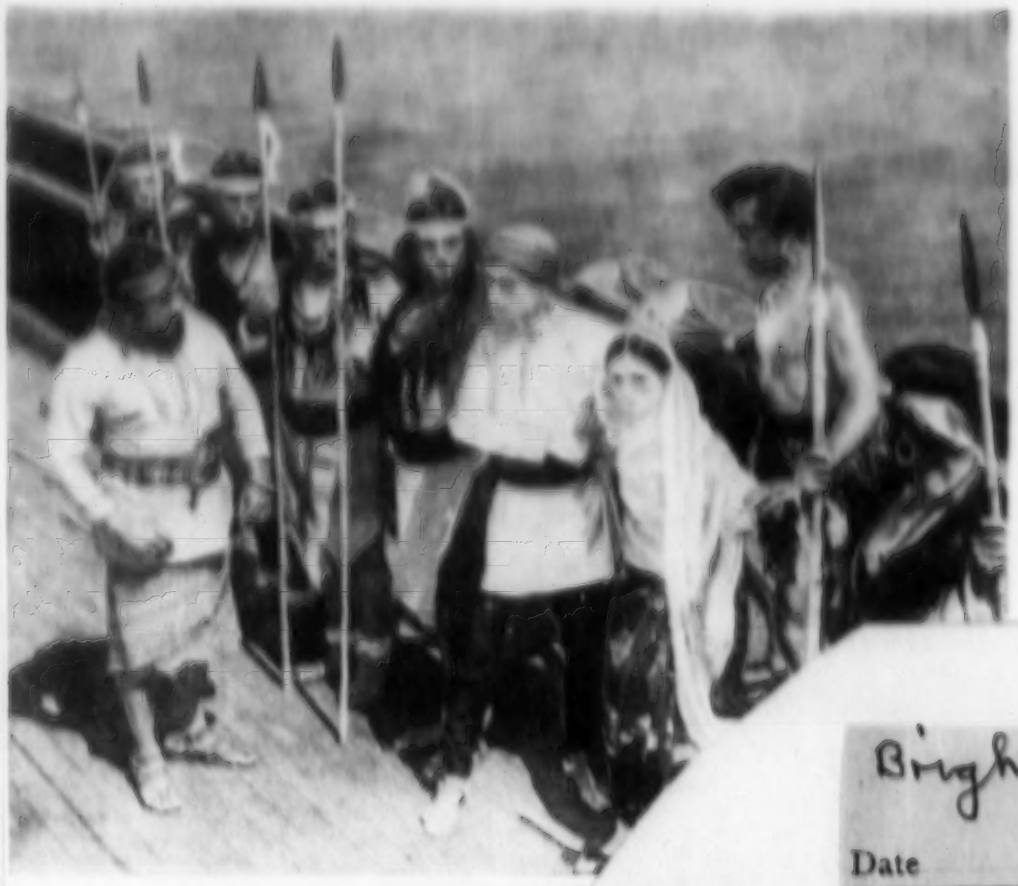
The makers of this picture have sought to evade nothing in their attempt to render a Conrad story intelligible to the intelligent. The very nature of this tale of the Orient makes the temptation to simplify all the stronger. And at the last, when the tragedy has been worked out to its grim finale, when Tom Lingard has absolved Edith Travers ("Even if you had given me that ring it would have been the same"), and sends her away to her duty, the high note of this remarkable picture is maintained.

NOVELS AS FILMS.

The film adaptation of Conrad's novel reminds me that at least five of this author's novels have been filmed. They are "The Rescue," "Victory," "Lord Jim," "Nostromo," and "Romance." The first three came to the screen with their original titles. "Nostromo" was offered in films as "The Silver Treasure" and "Romance" as "The Road to Romance." It was in December of 1919, when Conrad still lived, that "Victory" was offered by Famous Players Lasky. The cast was a notable one. Jack Holt had the chief role, that of Axel Heyst; Wallace Beery was Shomberg, Lon Chaney played Ricardo, Bull Montana was Pedro, and Seena Owen was Alma, the girl. Maurice Tourneur directed. Then in 1925 came "Lord Jim.", with Percy Marmont in the title role. Noah Beery was the Captain Brown of the story, and Shirley Mason was the girl, Jewel. Raymond Hatton acted the part of Cornelius. Victor Fleming directed, from the adaptation of John Russell. The following year brought "The Silver Treasure."

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Films of the Week.



THE RESCUE.

Now Showing at the New Gallery.

Ronald Colman is the "rescuer" in this film version of Conrad's novel, a scene from which is on the left. As Tom Lingard, captain of the brig "Lightning," he is a mixture of Don Quixote and Captain Kettle, but younger. He is out to put a deposed Eastern monarch on his throne, and enlists the aid of a rajah and a pirate chief. Incidentally, he meets a white woman (Lily Damita), falls in love and forgets his comrades. He makes the big gesture, a real Don Quixote one, and sacrifices his love as a tribute to the men he forgot.

A sound film and one that will be remembered in cinema history as the first one in which Ronald Colman gave a screen divorce to Vilma Banky and played the hero to the heroine of Lily Damita.

Liverpool Courier

21 FEB. 1929

Will the Novelty Pass?

RONALD Colman, the star of "The Rescue," expressed himself thus on the "Talkies":—"I am inclined to think that the final result of talking pictures will be their use as an incidental dramatic device in films, the major portion of which will be made according to silent drama technique.

"At the moment the public is interested in the novelty of all-talking pictures, but whether they will enjoy them so much when the novelty is worn off is a question I do not feel I can decide.

"I think complete 'Talkies' will remain a comparatively small fraction of the whole film output."

Brighton Standard

Date 19/2/29

"I am inclined to think," says Ronald Colman, "that the final result of talking pictures will be their use as an incidental dramatic device in films the major portion of which will be made according to silent drama technique. At the moment the public is interested in the novelty of all-talking pictures, but whether they will enjoy them so much when the novelty is worn off is a question which certainly I don't feel I can decide. So many wonderful things have happened in this century that it is quite possible the complete talkies may some day dominate the field. My present opinion is that they will not. We will have a certain proportion of all-talking pictures made from stories peculiarly adapted to the all-talked form, but I think they will remain a comparatively small fraction of the whole film output. The question of musical accompaniment and sound effects is another matter. I think this phase has been developed to perfection and the development will help materially every picture being made. Perhaps my views on this whole subject are best illustrated by my present picture for Mr Goldwyn, *The Rescue*. The symphony orchestra score and the sound effects will give us important new dramatic values. It is in this kind of use of sound devices that I think this interesting change will reach its greatest achievements."

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E.V.E.
6, Gt. New Street, E.C.4
Date 20 FEB. 1929



Right: A scene from "The Rescue," the screen version of Joseph Conrad's romance, which is having a short season at the New Gallery

Ronald Colman and Lily Damita

St Pancras Chron

Date 15/2/29

There is a fleet of 400 canoes in one of the scenes in Ronald Colman's "The Rescue." They are of the type used by the primitive Javanese natives of Joseph Conrad's story, and were piloted by nearly a thousand Hawaiians and Philippines, specially recruited for the scene.

D. W. GRIFFITH COLLECTION
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REVIEWS

"Lady of The

quite a different pres-
tembre Senorita of "Wo
comes to the Rialto in G
Griffith's presentation of a new
drama that is a cross between
"The Lady of Lyons" and "Mme.
Sans Gene," the heads being Paris
of the Empire.

Count Arnim, of the Prussian
legation, is to look after a French
Countess, who feels that her fiance
is a bit unreasonable in objecting
to a liason with the Emperor. But
young Arnim tells her that he
would rather wed a woman of the
streets.

With Baron Finot she plans to
accommodate the impatient youth.
The Baron locates a girl in a
cabaret and is Senor del Rayo,
a Spanish protege of the Countess,
she is introduced to high society
and of course Arnim falls in love
with her. Finot wrangles and
engineers Nanon to drop the game,
but she sincerely loves Arnim and
is readily persuaded by the
Countess to follow the dictates of
her heart. The Countess gives the
wedding breakfast and her enter-
tainers are the musicians from the
cabaret. When they leave, Nanon
goes with them, and half heartedly
resumes her drab affairs, but
Arnim comes to claim her as the
picture fades.

The first half of the picture is
a tornado of action, unhampered
by the fettering dialogue. There
is a brisk episode between Arnim
and the Countess to prepare the
plot and the scene shifts to the
cafe where Lupe reigns supreme.
She is not a cyclone, as advertised,
but rather a Mexican revolution all
by herself. Of course she is a
"good girl." She lets the preferred
patrons drop coins in the top of
her stocking, though the stocking
reaches to the hip, but that is
purely a matter of cold business
and she is more liberal with her
kicks than her caresses.

Finot explains that he is looking
for someone to make a man fall
in love with her as a joke, and
Lupe sounds the keynote when she
declared that to fall in love with
her is no joke.

Franklin Pangborn is told off to
educate her in the airs and graces
of the haute monde, and they stage
an elegant rough and tumble all
over the apartment when he essays
to make love to her. There is a
clever bit when she makes her
debut in society and there the
comedy ends. The story becomes
sloppy sentimentality with a few
hectic love scenes until the one

"Pavements"

s from the
Song"
W.

dramatic moment at the
wedding breakfast when the girl
is shamed before her new friends
and sadly gives away with the old
crowd. This strikes a high note
of sincerity that is not carried
through the falling action in the
cafe.

Miss Velez is tempestuously ac-
tive in her early scenes, and carries
everything before her, but in her
more quiet moments she does not
rise to her full opportunities.
Sometimes power will come with
the episode of experience. She
can become a strongly emotional
actress if overstress in her burden-
someness does not carry her to
excess in this role which will bring
praise. A gorgeous gown blows it-
self out.

William Boyd, looking more than
ever like a social advertisement,
gives sincerity to a mawkish role.
He is handicapped by the character,
but does the best he can with it,
which is not a very great deal.

Julia Gerdal as the woman
scorned, is more at home in her
role and is as vindictive as the
most hardened moviegoer might
desire. The costuming suits her
exotic personality, and she comes
through nicely. George Fawcett
has a few good openings as the
Russian Minister and Albert Conti
is suave and effective as the
promoter of the hoax. There are
some excellent types in the cafe
sequences.

NOTTS JOURNAL,
ount Street, Nottingham.

27 FEB 1929

Lois Wilson has realised the ambition of her career—a chance to act for D. W. Griffith. The star was placed under contract by Griffith for the third most important role in "Lady of the Pavements," which he is making for United Artists, with William Boyd and Lupe Velez in the leading parts. Ever since "The Birth of a Nation," which she saw in France, Miss Wilson has wanted to play in a Griffith romance, but not until the present time did the famous director have a characterisation suitable to her specific personality. In "Lady of the Pavements," the French star will create one of the most vivid and colourful roles of her varied career on the screen—a fascinating demi-mondaine of the Napoleonic court of 1870. The star, who is somewhat of an amateur authority on bodies and customs of the period before and during the Franco-Prussian war which is the background of the picture, will be of considerable aid to Griffith in working out many technical details of the production. The decadence of Napo-



ANNA MAY WONG, who plays in "The Crimson City," a new Warner Brothers' production, though a full-blooded Chinese, was born in Los Angeles, and is the daughter of a laundryman. She will be remembered as the slave in "The Thief of Bagdad," and she will shortly make her debut on the London stage.

leon III.'s riotous court, the affairs of nobles, the intrigues of the diplomatic corps and several battle sequences of the early stages of the war with Prussia will be synchronised with Movietone and Vitaphone atmospheric accompaniment arranged by Irving Berlin.

Ipswich Evg Star

Date 27/2/29

[illegible] of Mexican actress, Lupe Velez, has the title role of D. W. Griffith's "Lady of the Pavements," the director's latest film, soon to be seen at The Picoli. The young lady is Mexican, of course, and unmarried. She has a coloured chauffeur, named Sarapiqua, a pet named Clara, and a Mexican bulldog named Hot Shot. She owns also a 12-room house in Laurel Canyon, a Ford car, and an understudy named Richard Bennett was starring in the Los Angeles stage in "The Barker when Lupe Villalobos arrived from Mexico City. The young lady was under consideration for the role that Norma Talmadge played in the film, but delay was fatal, and Mr. Bennett had cast another. Then work was secured for the young lady in a picture theatre's prologue. After that, Miss Vannie Brice and the Music Box revue came along, and there was a job a week for Lupe Velez, nee Villalobos. Her English had been acquired at the Convent of the Lady of the Lake, San Antonio, Texas. Her mother, Evangelina Villalobos, was an opera singer; her father, a Colonel in the Regular Army of Mexico. The young lady herself was born July 18th, 1909, in San Luis Potosi, suburb of Mexico City.

GRETA GARBO

Greta Garbo was trained in the art of acting in the Academy of Dramatic Art at Stockholm, and first made her appearances in pictures of Swedish origin, being selected by Maurice Stiller for his production "The Atonement of Gosta Berling." Her work in this film attracted the attention of the Metro-Goldwyn-Mayer organisation. She went to America and appeared in "The Torrent" and "The Temptress." Later she was seen in "Love" and "The Divine Woman."

Glasgow Evg News

Date 27/2/29

* * *

"CENSORED!!!"

The Tivoli, showing the film "Lady of the Night," has turned to prompt and effective publicity account the intervention in regard to the name of the picture. Originally styled "Lady of the Pavements," it was advertised as such in advance outside the cinema. The elaborate advertisements remain, but across them to-day there is this notice, "Censored!!!" The title of the production, by order of the Board of Censors, has been altered to "Lady of the Night."

D. W. GRIFFITH COLLECTION
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HAND OF THE MASTER

Glimpses of the Real D. W. Griffith in "Lady of the Night"

It is fashionable for those very young critics to whom "The Birth of a Nation" and "Intolerance" are merely names, and to whom "Way Down East" and "Orphans of the Storm" are prehistoric pictures, to belittle the work of the greatest director the film world has yet discovered. Nevertheless, it is a plain historical fact that D. W. Griffith was the creator of motion pictures.

Rules of Drama.—Years ago D. W. Griffith laid down as the three essential principles of film drama, "Make them laugh. Make them cry. Make them wait." No other film director has improved on these rules. It is therefore something more than a source of sentimental satisfaction to see glimpses of the real D. W. Griffith in "Lady of the Night."

Comic Censorship.—This picture, when it arrived from America, was called "Lady of the Pavements." Everyone in and around the film world knew that this title had been used, but it was not censored until it had been widely publicised, so that, if there is anything undesirable about such a title, belated censorship has more than defeated its own ends.

Both Wrong.—As a matter of fact, both titles are wrong. The story of "Lady of the Night" is sheer musical comedy romance, and contains nothing to justify anything other than a simple romantic title. The hero says, in a fit of temper, that he would rather marry a girl of the streets than the very sophisticated and quite unfaithful aristocrat to whom he has been engaged. And that is all there is to it.

All for the Best.—Out of revenge the sophisticated lady plots to marry her ex-sweetheart to a slut. Naturally, as in all good musical comedy, the supposed slut turns out to be an angel, which is correct, since, according to the Cinderella formula, whatever a villain may do from the basest motives must turn out to be all for the best.

Delicate Direction.—With four brilliant players, in Lupe Velez, Jetta Goudal, William Boyd and George Fawcett, in his cast, D. W. Griffith has told this story delightfully, and, in the moment in which the hero and heroine learn that they have been tricked into marriage, delicacy and directness of dramatic narrative lift this picture to the highest emotional plane.



Marion Davies and Conrad Nagel in "Quality Street."

Worthy of the Best.—"Lady of the Night," in many other passages, shows that D. W. Griffith is again completely master of his art, which is an event of great importance in the history of motion pictures. Joseph Schenck who gave D. W. Griffith an opportunity to come back, might now place us further in his debt by inviting D. W. Griffith [illegible] a really interesting story.

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Lupe Velez Makes "Hit."

Lupe Velez, the Mexican girl star of "Lady of the Night," which continues its run at the Tivoli this week, gets the most opportunity to display acting ability in this film—and takes it.

William Boyd and Jetta Goudal have less opportunity, but give fine performances.

The story deals with the adventures of a common little London girl, who is trained in the ways of society so that she may wed and marry a fine young officer.

There is the somewhat ... scene ... arranged by a countess whom the officer has ... and the wedding night the countess dies ... the bridal party begin, and there is a ... scandal. In the end, however, Richard and Rita are reconciled.

The film was produced by the famous D. W. Griffith, who has put in some clever pictorial direction, but is inclined to over-stress the emotions.

He has mixed comedy and sentiment successfully, however, to make good entertainment.

FILM NOTES.

INVASION OF THE "TALKIES."

By SYDNEY W. CARROLL.

Tivoli:

"LADY OF THE NIGHT."

It is a little difficult to understand what the precise ethical difference can be between such a title as "Lady of the Evening" and "Lady of the Night," and I cannot help thinking that the British Board of Film Censors, in objecting to the original title of this new D. W. Griffith production, has given the picture a somewhat objectionable form of advertisement. The picture itself is scarcely worthy of so much bother. It has the advantage of some admirable lighting, some excellent photography, and some very interesting character studies, but as a story it will not bear analysis.

We are told how a court favourite plans, in jealousy, to make the man she loves marry a girl of the Parisian underworld whilst ignorant of her origin. This is a similar idea to that contained in the German play recently performed at the Strand Theatre called "La Marquise D'Arcy." The most interesting feature of this particular picture is the comparison we are able to make between the methods of two extremely fascinating and interesting actresses, Jetta Goudal and Lupe Velez.

MORE STARS FROM MEXICO.

Mexico seems to be a great place for stars just now. After Raquel Torres, Lupe Velez, and Dolores del Rio, the latest comer is Mona Rico, a nineteen-year-old Mexican girl. She is to have an important part in John Barrymore's new picture, "Eternal Love." Ernst Lubitsch chose her after she had worked for about eight days in the studio, and decided that she was "a great natural actress." There must be something in that lively land of revolutions that makes their people so attractive. But I suppose their most famous representative is still a man, Ramon Novarro.

THE LOOKER-ON.

SHOWING IN LONDON.

LADY OF THE NIGHT (Tivoli).—Retained from last week.

DR. MABUSE (Avenue Pavilion).—Reissue of Fritz Lang's great picture.

AFTER THE VERDICT (New Gallery).—Strong drama, starring Olga Tschechowa and Warwick Ward.

SIN (Capitol).—Strong drama of modern life, starring Gina Manes and Lars Hanson. Also Reginald Denny in "Clear the Decks."

ORPHANS OF THE STORM (Astoria).—Reissue of the famous D. W. Griffith's production, starring Lillian and Dorothy Gish. Also Elinor Fair in "Sin Town."

LIGHTS OF NEW YORK (Rialto).—Helen Costello is the star in a powerful "talkie" drama of New York's underworld. Vitaphone Varieties, etc.

IN OLD ARIZONA (Empire).—Warner Baxter and Dorothy Burgess are the stars in the first out-of-doors all-talking picture, which is all that the title suggests.

NEWS OF THE WORLD No 3

SUNDAY HERALD No 3

"The Lady of the Night." Whether it will be possible to give so sound without

PICK OF THE PICTURES

sacrificing movement is doubtful. In D. W. Griffith's "Lady of the Night" three or four scenes slow down while the heroine sings. As the management of the Tivoli dispenses with the song, spectators are left wondering why Griffith "doesn't get on with it." The period is the Second Empire. The mistress of Napoleon III., in order to injure a young Prussian Count, lures him into marriage with a girl belonging to what she calls a "low dive." He is satisfied with his bride, and there the film ends.

Victorious "Vamp."—If Griffith had been up to his old form the "Lady of the Night" would have been saved from an anti-climax by scenes from the Franco-Prussian War. All that holds us in his picture is the victorious "vamp," whom Jetta Goudal most alluringly plays. She suggests passion, arrogance, malice and pride.

M. WILLSON DISHER.

"The Lady of the Night." The Russian Empress ... Willy Fritsch, an Imperial aide, Doris Kenyon, a Paris ... Lupe Velez, ... Monte Blue, ... Raquel Torres, ... Tivoli ... Griffith's ... Lupe Velez ... Monte Blue and Raquel Torres, of the gazelle eyes and gleaming teeth.

At the Tivoli also, thanks to the instant success of D. W. Griffith's "Lady of the Night" and the genius of that superb little hoyden, Lupe Velez, there is not likely to be any need of change for a long while yet. Although it is not actually a "talkie" the exploiting of Irving Berlin's melody "The Song of Songs for Me" is so cleverly done by the orchestra that it only needs a touch of imagination to hear Lupe singing it.

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LATEST FROM FILMLAND

The MAN WHO 'MADE' MARY PICKFORD.

By KEITH AYLING

A MAN who a few years ago was working on a farm is to-day known as the "King of Cameramen." He is Charles Rosher, and is the photographer whose pictures made Mary Pickford world famous.

Rosher, who is an Englishman, has had an extraordinary career.

Eight years before the war he was assistant to a famous London photographer. His days were spent in trying to make the sitters appear natural.

Work on a Farm.

One morning he felt a pain in his chest and went to the doctor, who told him he would not live very long unless he went abroad. Rosher immediately went to Canada. Near Ontario he found a job on a farm. The man who knew the secrets of a hundred noble families occupied his attention in trying to plough a straight furrow, but as he plodded along after a team of horses memories of his old days haunted him.

With a friend he boarded a train crossing the American frontier, and eventually arrived at Detroit. In the window of a local photographer he saw some portraits that made their owners look like the sitters in the Chamber of Horrors, so he asked for a job. Within a fortnight that local photographer was the busiest man in Detroit, and Rosher became a partner.

"Gee! It's Like Her."

A film magnate whose wife was making a one-reel comedy in the town called at the studio and asked him to take a picture of his wife for the local papers. "Gee! It is like her!" was the magnate's criticism, and promptly asked the young man if he would go to California.

In those days it was an insult to ask anybody to be associated with the motion picture industry, but Rosher saw his opportunity, and a month later was turning on the first two-reel comedy ever made.

There the Englishman found his early portrait experiences invaluable. He began to make artistic pictures of the stars, both in still and motion, and then became Mary Pickford's cameraman.

"Stars'" Secrets.

To-day he is one of the wealthiest men in the business. He has come to Elstree to do pictures, bringing with him thousands of pounds' worth of valuable photographic apparatus. He can tell hundreds of secrets of famous stars. His job has been to hide their defects from the public.

I met him at Elstree just looking round. He was wondering what he was going to do. Nobody had yet told him, but I believe one of the first things to occupy his mind will be the production of first-class still photographs. British studios do not seem to be able to do justice to their artists. I believe this is because the "still" man, a most important individual in America, is merely an "extra" at our studios.

Dyes Her Hair.

Lya de Putti told me that she dyed her hair red because red films better than black. It costs her quite a lot of money every week to keep it in trim.

She has the figure of a girl of 16. When I met her she was walking about in an orange frock and a red scarf, both colours contrasting with her hair. She is to be filmed in "The Informer." The producer is Dr. Robeson, a German doctor of medicine, who began making films as a hobby.

Pictures to See.

"Lady of The Night," with Jetta Goudal and Lupe Velez (Tivoli).

"The Orphans of the Storm," revival of D. W. Griffith's best film (Astoria).

"Dr. Mabuse."

"Red Dancer of Moscow," with Dolores Del Rio.

"The Farmer's Wife," with Jameson Thomas and Lillian Hall-Davies.

"Quality Street," Marion Davies.

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Southwark Records

Date 1 MAR 1929

TIVOLI.

"The Lady of the Night," which comes to the Tivoli, is a story of the Court of Napoleon III at the time of the Franco-Prussian War, and has been directed and produced by D. W. Griffith. It is a romance of the highborn and the low-born, in which a beautiful woman of the demi-monde, rejected by her nobleman lover, revenges herself by training a girl of her own world in the ways of society, and contriving to get her married to him.

The strong cast includes the beautiful Jetta Goudal as the older woman, William Boyd as the nobleman, and the lovely little Mexican, Lupe Velez, as the girl. Lupe Velez is only 19, but she has arrived at the top of the firmament of stars.

Every member of the cast gives a first-rate performance.

Time & Tide

Date 1 MAR 1929

TIVOLI. *The Lady of the Night* (the title given in England to *The Lady of the Pavements*). D. W. Griffith gets a great deal out of an old story. The remarkable acting of Lupe Velez as a Spanish cabaret dancer who inveigles a diplomat into a proposal of marriage, and the sumptuous Empire settings are the chief attractions. Not an important film, however.

North London Record

Date 8 MAR 1929

THE CENSOR AGAIN.

THE British Board of Film Censors have been at it again. They didn't like the title of "Lady of the Pavements," which is being shown at the Tivoli Cinema, Strand, so the new title of the film is "Lady of the Night." Now, in these matters I say, of two things, one. Either the film is suitable for exhibition or it isn't. If it is, the exact wording of the title is a minor matter. If it isn't, then the whole lot should be scrapped. All the Censor has done in this case is to give a fresh impetus to what would otherwise have been an ordinary feature presentation. As a matter of fact, the name of the Tivoli is itself a guarantee of unobjectionable photo-plays. What the Censor should ban is the brutality shown in many pictures as well as the pictorial details so often given in films about crime. Many a wrongdoer has been given a send-off by some smart piece of crime made morally right by the trend of a film story. I shall review "Lady of the Pavements"—beg pardon, "Lady of the Night" next week.

HIS NAME.

I REFERRED last week to the excellent playing of the Wurlitzer organist at the Tivoli. The management were very appreciative of my notice, and so was the organist, whose name is Mr. Terance Casey. Mr. Casey, who is recognised as one of the leading organists of the day, continues to enchant the Tivoli patrons with his apt musical illustrations to the films. He has a keen sense of humour, and is at his very best when playing to comedies. I happen to know that his work is highly thought of by the Provincial Cinematograph Theatres people, the owners of the Tivoli.

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Manchester Evening News

Date 1 MAR 1929

D. W. Griffith's latest film, "Lady of the Night," is what they call wonderful box office stuff. It concerns a French countess who, discovered in the arms of Napoleon III. by her fiancé, avenges his insults by training a beautiful sister girl to pose as a lady and lure him into marriage. The young couple fall genuinely in love and the big moment comes when the countess exposes the imposture. Love conquers in the end, of course.

Mexican Beauty.

As the culmination of D. W. Griffith's twenty odd years of film direction, "Lady of the Night" is a pity. As a vehicle for the new spitfire Mexican beauty, Lupe Velez, the film is all anyone could ask.

There is some confusion—which ought to be dispelled—as to whether the Christian name of Miss Velez should be pronounced "Loop" or "Loopy."

I want to tell you about two new Paramount films. Each in its way is superlative.

Clara Bow—they call her Clahra in America—has not merely got "It." She's got this and that and these and those—everything but the canary's cage.

Any man who does not feel a sneaking desire to run his hands through her curly red hair and give her a severe kiss on her Cupid's bow of a mouth is not human.

In "Three Week Ends" she is as merry, as cuddlesome, as skittish, and as "Ittish" as she has ever been before.

Zukor and Lasky acquired Clara by accident. They took over B. P. Schulberg from de Mille. He brought with him his desk and his chair and Clara Bow—and Schulberg's secretary became more valuable than Schulberg.

Josef von Sternberg they acquired in quite another way. He made "The Salvation Hunters" on a shoe string, which is the Hollywood way of saying that he had no money when he began and still less when he had finished. The film flopped, but it revealed technical genius.

Sob Stuff.

Zukor and Lasky promptly signed up Sternberg, and he made "The Last Command" for them. Now he has made "The Case of Lena Smith," and it is going to wring the hearts of all the picturegoers in the world.

Liverpool Post

Date 2 MAR 1929

Stendhal On The Screen

FROM OUR CINEMA CORRESPONDENT

London, Friday.—Why does the cinema keep its occasional intelligence so painfully dark? I was invited early in the week to see a film called "The Lady of the Pavements," which had had its name translated by order of the censor to "The Lady of the Night," and found it, so far from justifying its title, a charming comedy of manners. To-day I accepted with deep foreboding an invitation to a film called "The Secret Courier" and found after a few minutes of puzzlement that it was really Stendhal's "Le Rouge et le Noir."

It is perfectly true that the name of Stendhal means very little to the widest class of cinemagoers, but if the name of Dumas and Victor Hugo is allowed to bulk large in their "picturisations" on the screen, it is surely permissible to spread the fact that this film, full as it is of action and passion of a thoroughly film-worthy kind, follows with faithfulness, except for a quite permissible happy ending, one of those "highbrow" authors who is only just beginning to creep back into fashion. The film was made in Berlin with the Russian actor Mosjoukine, his wife, the Danish star Agnes Petersen, and the German actress Lil Dagover in the principal parts.

D. W. GRIFFITH COLLECTION
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Glasgow Evening Times
25/2/29

During the first few days of this week there have been three shown in Glasgow two outstanding productions. I use the word "outstanding," but it can only be applied to the case of one of the films. The other is termed that for the sole reason that it was a "talkie."

The first film I have to mention is one of the finest ever seen in this country. Directed by V. Tourjanskie, "Volga Volga" is, by present-day standards, a perfect film. One criticism I have to offer, and that is there are several portions of the film where the action is slow, and these could be cut with advantage to the production as a whole.

"Volga Volga" is one of those works of art which make one long for the birth of the Film society in Glasgow. The censor has nearly made a sorry mess of it, and it is only by the aid of a society, which it is proposed to form, that the original, unmutilated copy can be seen and fully appreciated.

The Censor's Taste

The censor, let me add, is not always right. If I may be allowed to interpolate a recent instance of his taste, let me draw attention to the new Griffiths film, "The Lady of the Pavements." In this case he objected to the

WHO IS THIS?



Yes, it's Al. Jolson, who will be seen in "The Jazz Singer" at the Coliseum and the La Scala next week.

title, and another one, "The Lady of the Night," was substituted—and passed! Consider for a moment which is the more suggestive! But the cream of the joke is that the "Lady" is an entirely innocent and pure girl.

By the nature of the story the film is admirably suited to all tastes. I understand that practically all the scenes were taken inside a studio, and the sets designed by Max Heilbronner are nothing short of wonderful. The photography is exquisite.

D. W. GRIFFITH COLLECTION
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berdeen Evg Express

1 MAR. 1929

Censor Changes Title.

"Lady of the Pavements," the title of the new D. W. Griffith production, which commences its season at The Tivoli on Monday, having been objected to by the British Board of Film Censors, the production name will now be altered to "Lady of the Night," a title which now has been agreed to by the Censor. The story tells how, rejected by her nobleman lover, a court favourite plans a revenge to make the officer marry unknowingly a cabaret girl from the Parisian underworld. It is written by Karl Volmoeller, who wrote Max Reinhardt's spectacular play, "The Miracle." William Boyd, Jetta Goudal, and Lupe Velez appear in the principal roles.

EVENING NEWS,
Carmelite House, Tallis Street, E.C.

Date 25 FEB. 1929

The following shows, previously reviewed, are highly recommended: "White Shadows in the South Sea" (Regal); "On Trial" (Rialto), sound dialogue, and "The Rescue" (New Gallery), "The Singing Fool" (Piccadilly), sound and dialogue.

Times

1785

27 FEB. 1929

[illegible] pictures are to be seen in Central London this week. *White Shadows in the South Seas*, with Mr. Monte Blue and Miss Raquel Torres in the cast, is being shown at the Regal. The screen version of Conrad's novel, "The Rescue," in which Mr. Harold Colman as Tom Lingard, and Mr. Basil Rathbone as Tom Lingard's son, Mr. Wyndham Brandt, in *The Last Laugh* remain at the New Gallery and Avenue Pavilion respectively. The Ufa film *Hungarian Rhapsody*, directed by Mr. Erich Pommer, with Mr. Willy Fritsch, Miss Lil Dagover, and Miss Jutta Jachs in the principal parts, and Mr. Will Hay's collection of early films under the title of *Royal Command* bioscope, are to be seen at the Marble Arch Pavilion. Two "talkies" films are also being shown—*The Singing Fool*, with Mr. Al Jolson in the principal part, at the Piccadilly, and *On Trial* at the Rialto.

LONDON PICTURE THEATRES.

ADMIRAL.—*Life and Lights Have been Kelly.*
ALHAMBRA PAVILION.—*The Last Laugh* and *Paying the Penalty.*
CAPITOL.—*The Nurse and Tillie's Punctured Romance.*
EMPIRE.—*While the City Sleeps* and *Three Sinners.*
FAMOUS.—*The Wire Cage* and *Cowboy Have Been Kelly.*
MARBLE ARCH.—*Hungarian Rhapsody* and *Royal Remembrances.*
NEW GALLERY.—*The Rescue* and *Abortion.*
PLAZA.—*Three Week Ends* and *The Case of Lena Smith.*
PICCADILLY.—*The Singing Fool.*
POLYTECHNIC.—*Chang* and *Rain.*
REGAL.—*White Shadows in the South Seas.*
RIALTO.—*On Trial.*
STOLL.—*Q Ships* and *Paying the Penalty.*
TIVOLI.—*Lady of the Night* and *Circumstantial Evidence.*
TUSSAUD'S.—*Honeymoon Flats* and *The Wire Cage.*

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Northampton Evg Telegr

Date 21/2/29

An Unrehearsed Battle.

A marine traffic book which would have baffled the traffic police was that credited when Director Herbert Brenon dispatched a fleet of 100 native craft to a lonely reef for a scene in Ronald Colman's "The Rescue."

The canoes were of the type used by the primitive fishermen natives of Borneo, Conrad's story, and were especially built for the occasion. They were piloted by nearly a thousand Javanese, Philippines, Hindus, and other Eastern races, who were engaged for the scene.

The only spot was one where the native tribesmen attack Ronald Colman's brig which is later blown up to keep the war ammunitions from falling into their hands.

Brenon, to spur on the competitors, offered a £5 prize to the man who first brought his craft across the mile of water to the side of the brig.

Brenon fired his pistol, and the race was

(Continued in next column).

on. Everything went nicely until one enthusiastic racer side-swiped one of his rivals with a cudgel and knocked him into the water. The accident gave another the bright idea that the easiest way to win was to eliminate his close rivals by the same procedure.

Then the fun began. Brenon finally was forced to stop the race and tell them they were supposed to be uniting in an attack on the brig, not waging an individual battle among themselves.

A Cinema Adventure.

It was strange to leave the icy rigours of London streets and be swept in an instant to the hanging warmth of the South Seas. Yet such was my experience on Friday night, when I went to a certain large cinema in the West-end to see the film of Conrad's "The Rescue."

Going to these West-end cinemas is always rather an adventure. Thanks to the folly of thousands who crowd to see films there that they could see at a quarter the price in their suburban theatres a few months later, these cinemas are always crowded. The result is that no one, in the eyes of the management, is worth a moment's consideration who is not prepared to pay 8s 6d or half-a-guinea for a seat. To impress you with a sense of your unimportance, the managements have all

Greenock Telegr

21/2/29

TALK O' THE CAPITAL (Continued)

secured from some mysterious quarter a squad of attractive maidens who make up in looks for their deficiencies in manners. They are more haughty than the most sought-after mannequin. If I wished to humble mine enemy, I should persuade him to ask for a shilling seat at one of these "palatial" cinemas in the West-end.

The "Terrific Virtues."

However, to come back to the film. What had evidently drawn the crowds was the prospect of seeing Ronald Colman with his new "leading lady." I was glad to see that Mr Colman behaved far more like an actor and far less like a matinee idol than I could have expected. His playing of Captain Lingard was perfect.

There is, as every Conrad lover knows, tremendous power in this story of a man who lost his soul in one fatal moment—even as Lord Jim did. But Jim had a chance to retrieve himself, a chance that did not come to Tom Lingard, except perhaps that it came when he sent away the woman who had lost him his honour, even though he still loved her.

What an amazing thing is genius, this quality that makes such a film stand out among the thousands of sex-ridden futilities that haunt the screen. And how like the refreshing touch of a sea wind it is to find an author who scorns petty passions and "love affairs," and who deals with the big things of a man's life—honour, duty, friendship, and the other "terrific virtues."

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

NATION,
[illegible] St. James Street, W.C.1

Date 23 FEB 1929

The film version of Conrad's "The Rescue" (at the New Gallery Cinema) is at least an honest attempt to tell the story of the book without much film embroidery or perversion, without even, as one would have expected, the introduction of a "happy ending." Certainly the producer was not able to resist adding a good deal of quite unskilled-for "oriental glamour" to the scenes at the headquarters of the Rajah Belarab, or emphasizing considerably the love scenes between Lingard and Mrs. Travers. But on the whole it is a restrained and sensible production, and the story is well related and well photographed. Its worst fault is in the acting; Mr. Ronald Colman does not come within miles of a satisfactory or convincing portrayal of that remarkable and fascinating character Tom Lingard, and Miss Lili Damita, with none of the dignity of Mrs. Travers, turns her into a very ordinary Hollywood "vamp," which she by no means is. The smaller, and no doubt much easier, parts are well acted, and all the details of crowds and of settings are excellently contrived. The producer's greatest achievement is that he has managed to get into the film a certain amount of the atmosphere of mystery and space of Conrad's story; this is partly due to the sensible practice he has followed of taking many of the titles direct from the book.

Western Weekly News

Date 23 FEB 1929

Conrad's "Rescue."—William McFee, the well-known novelist and close friend of Joseph Conrad, has seen the film version of Conrad's story "The Rescue" and says it is a picture of attractive beauty and quality that has brought the essentials of the novel to the screen in a way that satisfies him and he thinks would have pleased the famous Polish author himself.

North London Recorde

te 22/2/29

New Gallery (Regent Street): "The Rescue," with Ronald Colman as the chivalrous sailor-man.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SUNDAY NEWS

(KNOWN AS LLOYD'S SUNDAY NEWS.)

24 FEB. 1929

D'Artagnan Again.

The screen version of the Joseph Conrad novel, "The Rescue," with Ronald Colman and Lili Damita, to-morrow starts the third week of a successful run at the New Gallery Cinema.

It is possible that even at the end of this week it may be kept on, but it is also possible that it will have to be withdrawn to allow for the screening of the newest Douglas Fairbanks picture, "The Iron Mask."

In "The Iron Mask," from the Dumas novel, Fairbanks once more assumes the most popular role he has ever essayed—that of D'Artagnan.

The story of "The Iron Mask" begins some years after the close of "The Three Musketeers," and with the rollicking adventurers there also returns to the screen the crafty Richelieu.

The rôle of Milady de Winter, made famous by the late Barbara La Marr, will be taken by Dorothy Revier, and among other well-known stars in the cast will be Nigel de Brulier, Marguerite de la Motte, Belle Bennett and Vera Lewis.

P.T

NEWS OF THE WORLD,
30, Bouverie Street, E.C.4

Date 24 FEB. 1929

"The Rescue," the screen adaptation of Conrad's great novel, in which Ronald Colman is seen for the first time with his new partner, Lily Damita, has been on now at the New Gallery for a week, and will probably remain for several more until it is replaced by the new Douglas Fairbanks picture, "The Iron Mask."

Lovers of Colman and his former partner, lovely Vilma Banky, must be as they have been to see in the love between these two come into its own at last, may be sentimentally disappointed. Lily Damita, as Mrs. Travers, is the femme fatale. Through her he loses friendship, love and honour, and when, almost at his bidding, she finally sails off southwards, he deliberately takes a northerly course.

Admirers of Conrad, however, will find little to complain of in the handling of his story of Captain Lingard, the gun-runner and adventurer, who finds his existing responsibilities so very much complicated by the arrival of a small party of white people when their yacht runs aground on an island in the Java seas. Loyalty to his own race makes him protect them and save them against his own interests. And through the white woman he loses all. As a film it is a very fine production, and Colman is extremely good in this more serious part of a man torn between love and duty. Lily Damit makes a most alluring siren.

REFEREE,
17, Tudor Street, E.C.4

Date 24 FEB. 1929

At the New Gallery Ronald Colman and Lila Damita in "The Rescue" still prove far too popular to call for any change.

Star

Date 24 FEB. 1929

SHOWING IN LONDON.

THE RESCUE (New Gallery).—Ronald Colman is the star. Retained from last week.
ON TRIAL (Rialto).—Pauline Frederick in a strong all-talkie drama. Vitaphone Varieties. etc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

"THE REFEREE" Feb. 14th, 1919

"THE REFEREE" would appear to be something supremely stupid in the constitution of a censorship which gives rise to such an episode as the changing of the title of the new D. W. Griffith picture from "Lady of the Pavements" to "Lady of the Night." The merits or demerits of the titles are of small moment. The meaning which may or may not be conveyed by the first of these titles is of secondary consideration. To my mind whatever may be conveyed by the first is also conveyed by the second. What is important is the fact that a title judged by the censors to be undesirable is published in advance of the censors' judgment. The time to censor a title is before it is published, once, clearly, any later censorship merely gives the correct title undue prominence and makes censorship look ridiculous.

* * *

910 E. 23d St.,
Austin, Texas.
Feb. 24, 1939.

Mr. D. W. Griffith,
United Artists Film Corporation,
Hollywood,
Los Angeles, Cal.

My dear Mr. Griffith:

My little sister, Fannie Lee Hinter, barely 16, was kidnapped on Jan. 29 from Austin by a 30-yr-old man who called himself Jack Freith, though his real name is Griffith.

Fannie Lee was going through a psychological crisis because of schoolwork, finances, and other things, and wanted desperately to get a "job." Freith had been dismissed from his job, made debts, married poorly, swindled, and stolen, and had to leave town. Fannie Lee's crisis and car afforded him an opportunity for escape.

Freith, we have just learned, claimed to be

<u>your son</u>,

promising Fannie Lee (who has some stage ability) a good job on the stage or in the movies. We are wondering if this man really is any kin to you?

If not, can you secure the aid of the "movies" to help us in our search?

We shall all deeply appreciate any effort you may make to help locate this little girl. She has been sheltered all of her life, being the baby of the family. She had had no experience whatsoever; Freith had experienced everything. Freith was her swimming instructor.

Sincerely yours,
Bess Hinter
910 E. 23d St.,
Austin, Texas.

A CALL TO MY LITTLE ONE
(by Mrs. J.L.Hunter, whose little daughter was kidnaped from Austin, Texas, on January 29.

Funnie Lee, it was all our mistake, dear,
'T was just that we never knew.
You may plan your life as you choose, dear,
But please let us hear from you.

Our Hearts cry out for "Paquita"
All day and the whole night through.
Nothing on this earth matters,
Nothing on earth but you.

Your loved ones are all standing by you,
We'll try to atone for the past.
No gross word shall ever come near you,
As long as your life shall last.

We're just groping blindly along, dear,
Through days that are lonely and blue,
'T will be Heaven again on earth, dear,
Whenever we hear from you.

("Paquita", the Spanish word for "Little Fannie" was the pet name the family used for Fannie Lee.)

The nights are long
And there's no dawn,
Neither is there light
Through all the day or night.

Do you ask why, my love?

My own heart's blood,
You are the dawn,
The sunlight and the starlight,
And you are gone.

Flung by cruel Fate
Into the hungry world
Alone, a fragile bit
Of precious beauty, rose-lit,
With infinite trust.

All thought you didn't mind
Life's blundering thrusts
(For you tweaked his nose and smiled),
But they drew warm red blood.

And with all of this
You were a baby still,
A soft-eyed loving child,
Too tender and gentle and kind.

Could we who love you
But have known the truth,
We'd have grappled with burly Life,
And pinned him fast,
Until he promised at last
To give you a respite from strife
For a while, till, old wounds healing,
You could bear his pricks, unfeeling.

Form 1228A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 25, 1929.

DAY LETTER

Mr.G. J. Lloyd,
c/o Lady of the Pavements Company,
United Artists Theatre
Chicago, Ill.

For Gods sake send us wire regarding Pavements that I can use to good advantage upstairs without getting information in roundabout manner Also for Lindeman Chicago campaign and notices please send airmail Regards

R. A. Klune

Form 1228A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
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NIGHT MESSAGE		CABLE LETTER	
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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 25, 1929

Mr. Willard C. Griffith
Congress Hotel
Chicago, Ill

Please advise me immediately when Mr Griffith returns to Newyork Regards

R. A. Klune

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 25th 1926

D. W. Griffith, Inc.
729 Seventh Avenue
New York City

Gentlemen:

Our French Office entered into a contract with the Gil-Films for DREAM STREET at a sale price of $500.00 for the Balkan States.

This contract was dated October 13th, 1925, and was for a total of fifteen pictures. Gil-Films paid a deposit of $2,000.00. This amount had been retained by our French Office for the reason that no print had been delivered and the price for no single film had been received in full.

Gil-Films brought a case for the recovery of this amount in the French Courts. This case has now been decided in their favour so that our French Office will have to repay them the deposit of $2,000.00 as soon as they receive Court order to do so.

This contract must therefore be considered as cancelled inasmuch as the terms are no longer enforceable.

Very truly yours,

UNITED ARTISTS CORPORATION

H J Muller

COMPTROLLER
H.J. Muller

DLK:AS

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

February 25, 1929

Mr.D.W.Griffith,
729 Seventh Avenue,
New York City,

Dear Mr.Griffith:-

We are in receipt of the following cable communication from the Hays Organization with reference to new French Regulations governing the importation of foreign films.

For the present the attitude of the Hays Organization will be a Waiting Policy

At the present time these new regulations are only proposed, and have not become Law.

The Hays Organization will take the matter up at the right time with the United States State Department.

Yours very truly,

UNITED ARTISTS CORPORATION

Vice President -Treasurer
Arthur W. Kelly

AWK:BA:S

February 23, 1929

NEW FRENCH REGULATIONS ON IMPORTATION OF FOREIGN FILMS

"HAD FINAL TALK WITH DELAC TODAY. THERE IS NO CHANGE AND HE WON'T DELAY AND WON'T CONSIDER CONTINUATION OF THE PRESENT REGIME. A FINAL MEETING OF THE CHAMBRE SYNDICALE WILL BE HELD ON TUESDAY. DELAC WILL PRESENT REPORT, WILL DECLARE WE HAVEN'T TAKEN FRENCH PICTURES AND WILL SAY THAT THERE ARE TOO MANY FILMS IN FRANCE. HE WILL INCLUDE THE RECOMMENDATIONS OF FRENCH PRODUCERS AND DISTRIBUTORS SECTIONS. FRENCH DISTRIBUTORS HAVE RECOMMENDED THAT FOR THE YEAR BEGINNING MARCH 1ST THE NUMBER OF FRENCH AND FOREIGN FILMS TO BE VISAED BE LIMITED TO 500, BASED ON EXPECTED FRENCH PRODUCTION OF 100 FILMS PLUS 400 FOREIGN AND THAT EVERY DISTRIBUTOR REGISTERED WITH THE CHAMBRE SYNDICALE BEFORE THE HERRIOT DECREE WILL BE PERMITTED TO RELEASE FIVE FOREIGN FILMS ABOVE THE NUMBER WITHOUT LICENSES. THE PRODUCERS SECTION RECOMMENDED THE LIMITATION OF IMPORTS OF FOREIGN FILMS DURING THE COMING YEAR TO 350, THE RETENTION OF THE PRESENT SYSTEM OF SEVEN LICENSES FOR EACH FRENCH PRODUCTION, BUT THE REQUIREMENT OF FIVE LICENSES INSTEAD OF ONE AS AT PRESENT FOR THE RELEASE OF A FOREIGN FILM, AND THE IMMEDIATE SUSPENSION OF THE ISSUANCE OF VISAS UNTIL THE NEW REGULATIONS ARE

DECIDED UPON. THEY CLAIM THAT 747 VISAS HAVE BEEN ISSUED TODAY AND ARE UNUSED. OUR PEOPLE FEEL THAT ONE OF THESE PROPOSITIONS IS CERTAIN TO BE ADOPTED AND THAT IN THAT EVENT IT WILL BE IMPOSSIBLE TO CONTINUE TO DO BUSINESS IN FRANCE. DELAC AGAIN MENTIONED HIS IDEA OF COLLABORATION, WHICH IS THE RELEASE OF FRENCH FILMS IN THE UNITED STATES OR THE ADVANCEMENT OF HALF A MILLION OR A MILLION DOLLARS FOR PRODUCTION IN FRANCE. "

SHEET 1 — Made in U. S. A. — Form A. F. 100-1064-10-48

United Artists Corporation

INTER OFFICE LETTER — Date Feb.26th 19[illegible]

FROM: (Office) TORONTO (Dept.) SALES (Name) H.M. MASTERS

TO (Office) NEW YORK (Dept.) FILM SERVICE & MAINTENANCE (Name) E.J. [illegible]

Mr. Jeffery advises me today that he would like to have a 75-foot substitution in the way of scenes or titles for Reel 4, Scenes Nos. 88,94,96, - LADY OF THE PAVEMENTS.

These are the scenes where Lupe Velez and Albert Conti roll on the floor. Is there anything you can recommend here.

There will be some other eliminations and change of title, but we can fix them up here.

Please advise.

H:M:L

Little

REPLY FROM (Name)..... (Dept.)..... (Date)..... 192.....

INSTRUCTIONS: Originating office will type sheets 1, 2, & 3, sending sheets 1 & 2 to addressee, retaining sheet 3 until reply is received when it may be destroyed. Receiving office will reply directly beneath originating office letter beginning with the word "REPLY" in center of line on sheets 1 & 2;—date and sign with name and department at bottom of page and retain sheet 2. BE BRIEF WITHOUT SACRIFICING CLARITY and the use of more than one set of sheets will be unnecessary in most instances. TO SAVE SPACE, SINGLE SPACE YOUR LETTERS INVARIABLY.

Made in U. S. A. Form 64 RR 10-29

OFFICE RUSHGRAM

To MR. LIEBMAN

From MR. HILL **Date** FEBRUARY 25, 1929

Referring to the contract I sent you for PAVEMENTS for the Baldwin Theatre, Royal Oak, Mich., which contract has the recommendation of Mr. Lichtman for approval, please be advised that the Baldwin Theatre is opposition to the Royal Theatre, which is operated by Kunsky, who refuses to buy this production. Mr. Kunsky has installed Vitaphone in his theatre and will not buy anything but all-talking pictures. If he does make an exception he will not pay a fair rental for a picture.

MAH:FH

Hoskie



HOLLYWOOD STORAGE COMPANY

Fireproof Depository

1440 NORTH HIGHLAND AVENUE

Hollywood, California

February 26, 1929.

Our Lot #9304

Mr. Raymond A. Klune,
%D. W. Griffith Inc.,
Rm. 501 - 729 - 7th Ave.,
New York City, New York.

Dear Mr. Klune:

If you desire Greer-Robbins & Company to remove your Crysler from storage, it will be necessary for you to send us a letter authorizing us to deliver the car to that Company.

It will also be necessary for you to instruct them to pay any charges that you owe at that time.

Very truly yours,

HOLLYWOOD STORAGE COMPANY

Myda L. Shattuck

MLS:B

Myda L. Shattuck, Manager.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

THE ALLIED ARTISTS CORPORATION LTD.
FILM HOUSE
WARDOUR STREET, LONDON, W.1.

February 26, 1929

A.W.Kelly Esq., President,
The Allied Artists Corporation, Ltd.,
729 Seventh Avenue,
NEW YORK CITY.

Dear Arthur:

I attach herewith a copy of a cable which has just been sent to you with regard to the sound situation existing here at the moment.

As I have pointed out, the reason for the delay in answering your cable and letter was owing to the fact that the change over of control from P.C.T. to Gaumaint-British was not quite complete and it was an impossibility to get from anyone what the policy of the group would be in respect of almost anything. I spoke to Mr.Evans and his assistant Mr.Jarratt, who practically run the P.C.T. circuit, but neither knew anything whatever as to what was going to happen. It seemed definite to me that the Bromheads were in complete control of the combined circuit and both Mr. Evans and Mr.Jarratt practically admitted it was so. In fact they seemed both to be very "fed up" with the entire situation on account of their inability to get the Bromheads to make a decision on any point. I kept after Mr.Bromhead to get his views and finally yesterday had a long conversation with him in which he informed me in the strictest confidence that he had been negotiating with the various equipment companies with a view to coming to some understanding with them as to putting installations into his houses and also on the subject of interchangeability. At this point I would like to state that Western Electric have made a determined stand not to interchange at all in this country and this has caused a storm of protest, in fact a great agitation has been going on for the Government to intervene and so prevent what is termed "the Western Electric stranglehold on British exhibitors".

Mr.Bromhead says now quite definitely that he feels sure he is going to have no difficulty at all with regard to interchangeability and that he intends to wire the whole of his houses with some form of sound equipment. Some houses will probably have Western Electric, others R.C.A., others British Acoustics (which is his own company's product), others Phototone, etc. etc. depending upon the cost of the installation and importance of the theatre.

This, of course, is one of the best things that could possibly happen from our point of view because it immediately gives interchangeability all over the country and helps us very considerably in our marketing of sound and talking pictures. Up to the moment all houses that have been wired or are under contract to be wired with Western Electric equipment are about 49 in number and none of them are Gaumont-British P.C.T. houses, except the New Gallery where the equipment is on loan from Western Electric. In 20 towns they are being installed in theatres against Gaumont-British P.C.T. houses and in the balance of the towns Gaumont-British P.C.T. have no theatre at all.

However, if we were to book the opposition houses to Gaumont-P.C.T. any of our talking films, it would probably mean we would be cut out of the entire circuit. As explained in my cable, the Gaumont group represents 30% of our gross rentals, and of course we cannot afford to look upon these as being negligible as in many instances their theatres are easily the finest in the towns in question and have not worthwhile opposition. Owing to the fact that it is not quite settled as to what sound equipments will be put in in the West End, Mr.Bromhead was unable to make anything other than tentative arrangements with regard to pre-release in London. He assured me that there would be no difficulty whatever in us continuing as we have done heretofore. He particularly asked us to hold these talking pictures for him and not to book them against him, and indeed there would be no advantage in our doing otherwise. The Films Act as you know, does not allow us to book a film before a copy is in the country and the film has been registered except in the case of one pre-release. If therefore we rush in now and book a pre-release in London to an opposition Gaumont-British theatre we get no advantage of being able to take subsequent runs, but run a very serious risk of not booking the Gaumont circuit and that of course we wish to avoid at all costs especially having in view the fact that Bromhead says he intends to install sound equipment 100%.

We are all delighted that Miss Pickford has made a marvellous picture and we share your view that it is going to do terrific business. We are all highly enthusiastic and you can be assured that nothing will be left undone to make it the most outstanding success of any picture of Miss Pickfords that we have been fortunate enough to distribute. I presume that you will let me know as soon as you possibly can as to whether the silent copy will be available in April, as naturally if we want to carry out your idea we must have both versions and not start the engagement until they actually are here.

It will no doubt interest you to know the progress talking and sound pictures are making in this country. "THE SINGING FOOL" has been a great success wherever played. Up to February 14th, it has played to the following business according to all reports:

Theatre	No.of weeks	Attendance.
London, Regal.....	8½ weeks.....	275,630
London, Piccadilly	2½ weeks.....	46,364
Glasgow, Coliseum.....	5 weeks.....	429,516
Manchester, New Oxford....	5½ weeks.....	120,667
Southsea,Plaza.....	2 weeks	69,065
Croyden, Hippodrome.....	1½ weeks.....	31,841
Upton Park, Carlton.....	1½ weeks.....	81,122
Liverpool, Olympia	4 days	16,864
Total up to February 14th.....		1,074,091

As to dialogue pictures, "OL' TRIAL" was a fair success at the Piccadilly in London, but I understand it is a big success at the Coliseum, Glasgow which is the only theatre outside of London where it has been shown to date. "INTERFERENCE" at the Plaza, London, did very well on its first two weeks but no so good on the third week, but has not yet been shown elsewhere in England. The balance of the dialogue pictures shown to date have hardly done ordinary business and in a number of cases have been unsuccessful.

"IN OLD ARIZONA" was trade shown, but did not create the slightest ripple of enthusiasm. However, it will be shown at the Empire Theatre commencing next Saturday. I will then be in a position to advise you as to how it is received by the Public.

The companies that have come out with British equipment such as British Phototone Ltd. and British Talking Pictures Ltd. are having a pretty rough time and are doing very little installing. British Phototone which is a system by means of sound on a disc, have only been installed in eight houses, only one of them being a first run house. They contend that they have orders for 27 more houses, all of which are very small theatres and of no consequence whatever. British Talking Pictures have installed their equipment in their own houses controlled by Schlesinger of South Africa, but I do not think they have put their equipment in very many houses other than their own. I can emphatically say that their results are terrible. It is now being shown at the Tivoli on short subjects only, and as I told Mr.Bromhead yesterday, it was very poor and he ought to take it out at once. While

Bromhead did not say anything I feel sure that he agrees with me, and I hope before long they will take out British Talking Pictures (which I believe they had had installed without charge) and put in a real first class system.

I think I have covered all the points regarding the sound situation here as it affects our own pictures, and I will keep in close touch with you regarding any developments as no doubt you are anxious to know at once just what is taking place.

With kindest regards,

Yours sincerely,

M.Silverstone

COPY

COPY

MOTION PICTURES PRODUCERS & DISTRIBUTORS OF AMERICA,INC.
469 FIFTH AVENUE,
NEW YORK CITY.

FEBRUARY 26, 1929.

Mr.Arthur W.Kelly,
Vice President,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr.Kelly:-

I just have the following cable in code from Mr.Smith:

"Telephoned Koretz. He had final conference with Hungarians Friday. Lasted five hours. Says Hungarians had resolved to rush new contingent decree account newspaper article announcing our organization had given instructions for withdrawal. Asked me to advise you as follows:

"'First- Issuance of decree instituting a contingent similar to the Austrian system with compulsory production suspended until further notice;

"'Second- Principle compulsory production to be reconsidered;

" 'Third - Definite understanding that Koretz is to be invited to conference before anything definite decided upon;

"'Fourth- Government wishes to consider certain suggestions made by Koretz and to consider allowing members our organization to import films without being subject to compulsory production either by Americans or by local interests. Government will also give argument that present burden is already too heavy utmost consideration;

"'Fifth- It is the desire of responsible authorities that nervousness created through awkward threats and interference by incompetent people shall cease and they urgently request that no publicity be given to favorable declarations to Koretz, because it would immediately be considered a sign of weakness and result in strongest reaction on the part of those elements unfavorably inclined toward us, who would consider the battle lost;

"'Sixth- In the future the Government wishes to negotiate with one person only and would be pleased to recognize Koretz as representative of the American industry. They will appoint one person to negotiate with Koretz".

"Koretz asks special vigilance to keep news of the Hungarian situation from the newspapers and advising our Berlin representatives. Koretz wants you to instruct him directly if he can continue negotiations on the above basis. Thinks Hungarian representatives will visit Vienna within two weeks to resume negotiations apparently now getting down to close bargaining."

I send you this that you may be advised of the situation and also to emphasize the importance of preventing our European representatives from issuing statements that could be construed as threats to Hungary or any other country. You will remember how earnestly certain of our European representatives cabled and wrote insisting that we issue formal statements from this office that we would withdraw from Hungary if certain things were not done by the Government.

A foreign government can only take one position in these circumstances officially and that is to resent it, and I think we should get word through the home offices to each of our European representatives urging them to make no statements that could possibly be construed as a threat. I realize that any statement made by any of our European representatives may be misconstrued by the press. I have an example of that in the despatch in the New York Times of Sunday in which they say I am personally in Budapest and that I that day told American newspaper men there certain things. However, we do know the danger of our European representatives making suggestions that can be construed as threats because in this particular Hungary case they have wired us urging that we issue statements here actually so threatening.

With kindest personal regards, I am

Sincerely yours,

(sd.) Will H.Hays

BOARD OF EDUCATION
CITY OF CHICAGO

DEPARTMENT OF EDUCATION
SUPERINTENDENT OF SCHOOLS
WILLIAM J. BOGAN

ASSISTANT SUPERINTENDENTS
BENJAMIN F. BUCK — CHARLES C. LINCH
ISABELLE MACRAE — JAMES E. McBRIDE
ROSE A. POPE

EDUCATIONAL ADMINISTRATION BUILDING
460 SOUTH STATE STREET
TELEPHONE WABASH 1000

February 27, 1929.

Mr. W. D. Griffith,
729 Seventh Avenue,
New York.

Dear Mr. Griffith:-

We have noticed a few news items in the Chicago papers concerning your opinion of the "talking movies" and have an impression that you are soon to be in Chicago to give some public addresses on this very vital topic.

Many of our Chicago principals are deeply interested in the evolution of this new agency in teaching and would like to know when you are coming to Chicago and where you will give your addresses, in order that arrangements may be made to hear you.

Let me assure you that we will be glad to avail ourselves of any opportunity of hearing the latest word from this new production field.

Yours sincerely,

Dudley Grant Hays

Director, Visual Instruction.

Memo

Miss Dempster claims that in 1925 when Mr. Griffith was still in the employ of Famous Players-Lasky Corporation that there were present and in Mr. Griffith's office Mr. King and Miss Emma Maitland; that Mr. King as General Manager of the Famous Players stated that he wished her, Miss Dempster, to sign a contract with the Famous Players for two years at a salary for the first year of $1250. a week and the next year $1500. per week; that Mr. Griffith spoke up and stated that she was too valuable an asset to the Griffith Corporation to permit her to leave and stated that if she would remain with the Griffith Company he would pay her a similar amount and that she therefore acquiesced in Mr. Griffith's request and agreed to stay with the Griffith Company on such terms; that subsequently when Mr. Griffith left the Famous Players Lasky and finally signed a contract with Joseph Schenck of the Art Cinema Corporation Mr. Griffith explained to Miss Dempster that under the new contract with Schenck he was unable to use Miss Dempster in any of the pictures contemplated and that since the Schenck organization could not use her it would be a great hardship on the part of the Griffith Corporation to pay her for services when, as a matter of fact, the Corporation had no use for her and that she thereupon agreed that she would reduce her claim for services to $52,000. in full for two years' services and settle the contract accordingly, to which Mr. Griffith agreed.

February 28th 1929.

Form 1084

Charge to the account of D. W. Griffith, Inc. $

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 21, 1919.

Miss Anne Forrest
United Artists Studio,
Hill road, Cal.

Please airmail latest White Slave story received

R. A. Klune

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTIONS CONCERNING ITS SERVICE

1084

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SE 162 73 NL=HOLLYWOOD CALIF 28

RAYMOND A KLUNE,D W GRIFFITH CORP=
1939 SEVENTH AVE NEWYORK NY=

MISS S W COMSTOCK NINETY FIVE MASON TERRACE BROOKLINE MASSACHUSETTS WRITES MAN REPRESENTING HIMSELF AS MISTER FLYNN FOX FILM COMPANY TRYING TO ROUND UP ALL GRIFFITH SHARES IN BOSTON AND THAT HE HAS MADE EXTENSIVE TOUR OF NEWENGLAND FOR THAT PURPOSE STOP SHE SAYS BOSTON OFFICE DOES NOT KNOW FLYNN THROUGH HE MAY BE FROM HOME OFFICE STOP AM WIRING THIS FOR YOUR IMMEDIATE INFORMATION LETTER IS BEING AIR MAILED YOU TODAY REGARDS=

JOHN.

...EST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Regicol
21st Feb 1929

"The Lady of the Night"

[illegible]

Suitability: [illegible]

Selling Angles: [illegible]

Plot: [illegible]

Comment: [illegible]

Acting: Lupe Velez is pretty and charming as Nanon, and wears the costumes of the period with graceful distinction. Jetta Goudal is excellent as the intriguing Countess, and good work is done by William Boyd, George Fawcett, Albert Conti and others.

Production: The settings are most charming and the costumes and furnishings of the Second Empire make this a picturesque production.

Kinematograph Weekly
28th Feb 1929.

Lady of the Night

A.A. American (A). Featuring William Boyd and Lupe Velez. 8,238 feet. Released November 4, 1929.

D. W. GRIFFITH'S latest picture is a melodrama set in Paris during the reign of Napoleon III., showing how a cabaret girl is persuaded to make love to the disappointed suitor of a countess. The background gives spectacular value to the picture, which keeps closely to the love tradition of the kinema, Griffith having kept the action to processional pace and held each scene to get the maximum effect. The public will be attracted by the names of producer and stars, and by the major situations.

Story.—Karl von Armin tells a countess that he would rather marry a woman of the streets than continue to woo her. So she persuades a Court official to bring a singer from a low Paris dive to one of her receptions with a view to making Karl propose to her. The girl is instructed, meets Karl, and subsequently falls in love with him. At the wedding banquet the countess contrives to expose the girl and offers her the fee for playing her part. There is a scene, a separation; then Karl finds her in the dive

Acting.—A strong cast, fully meeting the requirements of the story, includes Lupe Velez, William Boyd, Jetta Goudal and George Fawcett.

Production.—The story contains one really effective situation, in which a bridegroom discovers that he has been tricked into marrying a girl from a cabaret. As this is worked out in the conventional screen manner it loses much of its melodramatic effect, and the rest of the story is in accordance with the usual formulæ.

D. W. Griffith has handled his scenes to good individual effect, in a slow tempo, that suits the second Empire background and the current predeliction for langorous effect without giving definite force to the story. His technique is sound so far as the scenes themselves are concerned, and there is no fault to be found with groupings or incidental points, but the general effect is always foreseen and reached in leisurely fashion.

Settings and Photography.—The period is 1868, and the Paris settings are definitely good, as are lighting and photography.

Points of Appeal.—Producer's name and those of stars will create interest in this feature; so will the title.

LIVERPOOL COURIER,
52, Victoria Street, Liverpo

Date 28 FEB 1929

Altered by Censor.

Under title, "Lady of the Pavement," the new D. W. Griffith production, which begins a season on Monday at London, having been objected to by the British Board of Film Censors, the name will now be altered to "Lady of the Night." This title has been agreed to by the censor.

The story tells how, rejected by her aristocratic lover, a Court favourite, for revenge plans to make the officer marry unknowingly a cabaret girl from the Parisian underworld. It is written by Karl Vollmoeller, who wrote Max Reinhardt's spectacular play, "The Miracle."

A Star from Mexico.

Lupe Velez, who is in the "Lady of the Night," is a Mexican. She had ambitions. She has a coloured chauffeur named Napoleon, a cat named Tia, and a Mexican bulldog named Bull Shot. She lives in a 10-room house in Laurel Canyon, a fixed car and a racer.

Lupe Villalobos arrived from Mexico City when Richard Bennett was playing in the Los Angeles stage in "The Dove," for which she was under consideration for the role Norma Talmadge played in the film, but it was too late. Miss Fanchon Price and the Music Box revue came along; as Lupe likes she was given a £60 a week job.

Miss Price would bring the Mexican girl out by the hand and tell the audience: "Watch this little girl; she is a comer."

Douglas Fairbanks cast her as his leading woman in "The Gaucho," and when the film had its premiere in Los Angeles Lupe Velez appeared, sang Raquel Meller's "La Violetera," and tangoed all over the stage. That year she became a Wampas baby star and a United Artist contract player.

In "Lady of the Night" she sings Irving Berlin's new song, "Where is the Song of Songs for Me?"



Lupe Velez, a clever young actress from Mexico, who is in today's Notes

KINEMATOGRAPH,
93, Long Acre, W.C.2

Date 28 FEB 1929

WHAT a fine publicist the Film Censor is. Had he not realised the [illegible] possibility hidden by the new Griffith picture's old title, "Lady of the Pavements," and made the producers alter it to "Lady of the Night," it would not have received half the attention it has done. Its success should be assured, even if the censor has also laid irreligious hands on the "lingering sighs, languishing eyes, curling lips," which are advertised as being almost as important as the star.

KINEMATOGRAPH,
93, Long Acre, W.C.2

Date 28 FEB 1929

IN "Lady of the Night" (A.A.), originally titled "Lady of the Pavements," D. W. Griffith takes us to Paris and the reign of Napoleon III. His hero is a German attaché, his heroine a cabaret dancer, posing in Society, his villain a countess, indulging in spite against the hero. A strong situation develops when the girl is exposed at the wedding reception, and the effect of this is accompanied by the spectacle of receptions and visits to a night club. Direction and acting throughout display solid ability, but success will be dependent more on the popularity of the stars and production on the direct punch of situations.

TO-DAY'S CINEMA,
80/82, Wardour Street, W.1

Date 1 MAR

Looked in at the Tivoli last night, and was interested to see the way a full house enjoyed D. W. Griffith's latest opus. W. H. Thornton, for whom, by the way, young Mr. Windsor was acting as an excellent deputy at the time I arrived, has exploited the picture really well in the lobby.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GENERAL REVIEW FOR THE MONTH ENDING
FEBRUARY 28th, 1930.

1 - NATURE OF IMPORTANT AFFECTING OPERATION AND MAINTENANCE

a) "THE REVUE" pre-released at the New Gallery. Reception fair.

b) "THE THREE PASSIONS" pre-released at the Tivoli. Reception fair.

c) "LADY OF THE NIGHT" pre-released at the Tivoli. Reception fair.

d) "TWO LOVERS" generally released. Business generally speaking, quite good.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "IN OLD ARIZONA" (Fox-All talking) pre-released at the Empire (Metro-Goldwyn). Mixed reception. Doing very good business.

b) "HUNGARIAN RHAPSODY" (Continental production) pre-released at the Marble Arch Pavilion. Good reception.

3 - CHANGES IN PERSONNEL OR SALARIES

The services of Mr.J.Walker (Sheffield territory) and Mr.F.J.Williams (Glasgow) were dispensed with.

4 - MATTERS OF POLITICAL IMPORTANCE

It has been definitely decided by Gaumont-British-P.C.T. group to put Mr.Evans in sole charge of the theatre circuit of Gaumont-British-P.C.T. There is no doubt that this will greatly improve the running of the theatres concerned, because the people who were doing the bookings previously at Gaumont-British had little or no knowledge of big circuits, and consequently were unable to cope with it.

The British Board of Film Censors made the following objections:-

"THE THREE PASSIONS" : Part 1.
"Delete incident of girl kicking off her skirts and dancing in her underwear.
Part 2. Delete close up of dead man's face. Sub-title "the careless fool".
Part 4. Alter sub-title: "Serve the blasted dinner". "Lord Bellamont and be damned to you."
Part 6. "To Hell with you".
The above objections which were not serious, were met by us.

"THE RESCUER":
Part 6. "Delete scene of Lingard on couch with Mrs.Travers". We met this objection by cutting out three feet.

"LADY OF THE PAVEMENTS"
"The main title of the film is prohibitive, and in parts 5 & 9 (twice) the expression "woman of the Street", or any synonym, must be deleted.
Part 2. Delete reference to the Emperor by Countess.
Part 5. Delete scene of man putting money down Manon's stocking.
The main title, as you have already been informed, has been altered to "LADY OF THE NIGHT". The expression "Woman of the Street" was altered to "Girl from the gutter".
The sub-title "That man is my Emperor" was altered to "If you knew who that man was you wouldn't speak like that".
The scene of man putting money down Manon's stocking was curtailed.

"VENUS":
Part 1. Delete longer picture of Princess surf riding.
Part 10. Delete large picture of Venus appearing in the fountain, reduce second appearance to a flash.
Both these alterations were met without the picture losing any point.

5 - MATTERS OF ECONOMIC IMPORTANCE

Business generally speaking throughout the country is very bad. The only pictures that are doing any real business at all are talking pictures. It seems perfectly clear, for the time being at any rate, that the British public want talking pictures, but here as in America it is highly speculative as to whether talking pictures have come to stay or not. Exhibitors are undoubtedly taking a much greater interest in talking equipment because they feel that it is their only safeguard for the future. Western Electric say that they are booking orders for equipment at the rate of six a day. Whether this is so or not is not at the moment confirmable. It is very obvious, however, that exhibitors are sitting up and taking notice. We have had many enquiries as to what our policy is with regard to talking pictures. At the moment the Gaumont-British-P.C.T. group have come to no decision, as far as can be ascertained, as to what sound system they are going to install. Mr.Jarratt, however, says it is pretty nearly certain that the New Gallery will retain their Western Electric set. The problem of interchangeability is dealt with in a separate letter to Mr. Kelly.

6 - ANTI-AMERICAN FILMS

Agitation against American films continues in the Press, especially in the "Sunday Express" and the "Daily Express", owned by Lord Beaverbrook. It is suggested now by Mr.Atkinson that American invented the talking picture to avoid the provisions of the Cinematograph Films Act. It is perfectly absurd to even repeat this statement, but I am mentioning it for what it is worth. A suggestion put forward is (and this was voiced by a member of the House of Commons the other day) that because a film is 100% dialogue the film is a good deal shorter, and consequently less British film is required in respect of it for quota purposes. I need not say how ridiculous this idea is, seeing that usually the talking version of a film is a good deal longer than the silent version, and seeing that both have to be registered separately with the Board of Trade, more British film is required in respect of a talking film than for its silent version. The Trade of course are fully aware of this, but unfortunately the public do not understand, and statements of this kind do a good deal of harm to American pictures.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

The rumour which I mentioned in the Monthly Report for December, that the Gaumont-British group are contemplating purchasing British International Pictures, is again very strong. Maxwell himself says there is no truth in it, but there is no doubt about it that some kind of negotiations have been going on between Isidore Osterer and John Maxwell with that end in view. I don't think there is any doubt but that Osterer dreams of dominating the whole of the film industry in this country, and the only way to accomplish this is by buying everybody else out.
It was announced today that P.C.T. are making a debenture issue of two millions sterling. The reason for this is probably because General Theatres Corporation which formed part of Gaumont-British, cost a great deal of money and the financiers are endeavouring to get their money back. It would obviously be impossible for them to float a big debenture on the assets of Gaumont-British so they have selected P.C.T. for this purpose, which Company as you know has done very well in the past and is showing a good profit.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

Several large theatres are contemplated being built in the suburbs and Provinces, but there is nothing very definite to report.

4 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Press Advertising
No advertisements were inserted during February.

Press Work
Weekly Cinema News sent out to 420 Press correspondents during February (20 different stories) for use in their screen columns and elsewhere. Special Articles, paragraphs and pictures are also sent out in addition. Detailed results on certain special cases given in Special Press Display section of this Report.

London Presentations

Rex Ingram Production "THE THREE PASSIONS"

First English presentation at The Tivoli, Strand. Ran two weeks. In December report details were given of the advance Press campaign put out on this. Up to end of January 490 clippings were registered on advance paragraphs, articles and pictures, and 110 during run of piece, a total of 600 clippings. Advance work on Tivoli run included pictures, articles and pars in London dailies, Sunday weeklies and illustrated weeklies. The Tivoli management were responsible for expenses of advertising, which included :-

Newspaper Display ads in various dailies, evenings and Sunday weeklies.
Twelve 24/sheet stands.
Bills on walls of Underground railways.
Bills on escalator walls and lifts.
Parade of sandwichmen.
Magazine programme advts.
Entertainment cols. in all dailies, evenings and Sunday weeklies.
Fixed tie-up with publishers of Cosmo Hamilton novel - shows at Tivoli and various bookshop displays.
Advance trailer on screen and oil painting displays in advance in lobbies of theatre, and front of Tivoli.

Ronald Colman in "THE RESCUE"

London presentation at the New Gallery. Started 11th February. Ran 3 weeks.
In our January report, we outlined what had been done regarding Trade Shows in London and elsewhere.
Advance work by way of pictures, articles and paragraphs totalled up to end of January 220 clippings, and with balance of show at New Gallery, the campaign continued totalling to end of month 370 clippings.
William McFee's article on Joseph Conrad and "The Rescue" sent by Lynn Farnol was sent to full Press list of 420 correspondents and freely quoted.
Special newspaper advertisements were confined to London dailies, evenings and Sunday weeklies.
The scheme included:

Twelve 24/sheet stands.
Display of posters in Underground railways.
Bills in the Underground lifts.
Parade of Sandwichmen in West End main streets.
Trailer on screen for advance work.
Lobby stills in lighted frames and oil paintings were also similarly used.

D.W.Griffith Production "LADY OF THE NIGHT"
Began run at The Tivoli, Monday February 28th.
Advance work began with stream of photos and pars in London dailies, Sunday weeklies and illustrated weeklies, 184 clippings being received before the show.
Show opened up in phenomenally cold weather.
The fact that the Board of Film Censors compelled change of title was publicised with good Press results.
Tie up for Theme Song "Where Is The Song of Songs For Me" arranged with Francis, Day & Hunter and is being used at The Tivoli at every performance, and special title pointing out that orchestra is playing Irving Berlin's song, being flashed on the screen.
The Tivoli management defrayed cost of advertising items including:
Smalls in entertainment cols. of all dailies, evenings and Sunday weeklies.
Special newspaper display ads in same range of newspapers.
Underground Railway advertisements and Ads. in lifts and on escalators.
Twelve 24/sheet stands.
Parade of sandwichmen.
Sniping of D/crown posters on West End hoardings.
Sandwichmen at Key Street corners in Strand district.
Big electric sign on front of house.

Trade Shows.
No London trade show was held on "LADY OF THE NIGHT" - the Tivoli presentation making that unnecessary - but we have now fixed trade shows for Provincial trade centres.

London General Releases.
Colman-Banky in "TWO LOVERS" - February 4th.
In addition to news in Weekly Cinema Notes, as to General Release, special paragraphs went out to London daily and weekly film correspondents who announced showing in their Sunday and Monday notes.
Linking up with publication of "TWO LOVERS" in "Film Weekly" on February 4th, we sent out a letter to every exhibitor showing, advising them to take advantage of the free publicity help offered by this paper, consisting of special posters for exhibitors and offer of copies of "Film Weekly". The "Girl's Cinema" published "Two Lovers" story on release. We had pictures and articles about it in "Picturegoer", "Modern", "Home Chat", and besides a page of pictures, "The Picture Show" gave us a double spread in colours of "Two Lovers".

Special Press Displays

Serial story of "SORRELL & SON" in February issues of "Woman's Life".
Photos of "THE RESCUE" in February 20th, "Eve"
do. February 20th, "Lady"
do. February 22th, "Bystander"
do. February 27th, "Looker On"
do. February 23rd, "The Graphic".
Hollywood 'phone interview with Ronald Colman - "The Rescue"
February 15th, "Daily Mail".
Photo, "THE RESCUE" February 14th, "Woman's Pictorial".
Lily Damita, "THE RESCUE" February 13th, "The Tatler"
Photo from "THE RESCUE" February 16th, "Illustrated Sporting and Dramatic News".
"My Lucky Break" by Walter Byron, in "THE AWAKENING"
February No. "Picturegoer".
"THE AWAKENING" Photos in "Home Notes" and "Woman's Pictorial".
Photos of "THE RESCUE", February 1st, "Britannia".
"TWO LOVERS", 8pp Coloured Souvenir, Feb.9th, "Picture Show".
"TWO LOVERS", story in February 9th, "Film Weekly".
"TWO LOVERS" Illd. story in February 9th, "Girl's Cinema".
Photo display "TWO LOVERS"February 4th. "Film Weekly"
Max Reinhardt Group, arrival at Hollywood,
February 6th. "Bystander".
Photos of Charlie Chaplin with Stratford-on-Avon company in "Evening News", "Yorkshire Post" and "Stratford Herald".
"When Charlie and I Were Boys Together"
February 23rd, "Everybody's Weekly".
Charlie Chaplin's Friends.February 9th. "Picture Show".
Full Page Photo Jean Horsholt, February 16th, "Film Weekly".
Photos re "THE THREE PASSIONS" February 16th, "Illd. London News".
Photos re "THE THREE PASSIONS" February 7th. "The Lady"
"The Man Who Makes Stars" by Alice Terry
"THE THREE PASSIONS" February No. "Royal Magazine".
"Rex Ingram" by Shayle Gardner.February 8th. "Daily Mail".
Photo of "THE THREE PASSIONS" February No. "Theatre World".
"Rire Et Fair Rire" by Constance Talmadge (Signed Article)
February No. "Foyer Magazine".
Special Illustrated Article "Evangeline"
and Dolores del Rio, January 30th. "Staffordshire Sentinel".
Photo Dolores del Rio in "Evangeline" Feb.15th. "Britannia".
Photo "Evangeline" February 4th. "Kent Evening Echo"
and also "Film Weekly" and "Oxford Mail".
"My Ideal Married Life" by Mary Pickford
February 24th. "Newcastle Sunday Sun".
"The Nightmare of Success" by Gloria Swanson.
February 25th. "Staffordshire Sentinel".
Photo Gloria Swanson February 13th. "The Tatler".
Norma Talmadge article on "Secret of Happiness"
January 29th. "Cardiff Evg. Express".

Weekly Sales Chat to Sales Force

Copies go regularly to New York, European, Australian and Far East branches.

10 - [illegible]

None.

11 - [illegible]

None.

12 - ADVERTISING

Advance letters to exhibitors suggesting extra publicity should be ordered for U.A.Pictures, go out persistently, letters varying with each picture, pointing out some of the high lights on its London success.
Replies as a rule are very satisfactory bringing in a fair proportion of further orders. On the other hand, we have replies as follows:-
"While our requirements are small, we are not treating the picture in a manner to do either it or ourselves any injustice, having decided to exploit it by other methods than stereotyped pictorial matter"
Savoy Cinema, Leyton.

Here is another (from a humourist, evidently)
"As to posters, I cannot increase my order, but if you can put something in gratis, I should be thankful."
Oddfellows Hall, Dosborough.

Every salesman has received a letter strongly advising them to back up our appeal for bigger poster and accessory sales.

Sales Promotion.

Mr. Arthur W. Kelly's letter re contract equalisation, was made the subject of a special letter to Salesmen, and copy of Mr.Kelly's letter accompanied same.
Copies of best newspaper notices on "The Three Passions", "The Rescue", and "Lady of the Night" went out to all branches for use of Salesmen in interviewing prospects.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

Managing Director,
UNITED ARTISTS CORPORATION, LTD.

Film House,
Wardour Street, LONDON, W. 1.
March 11th, 1929.

Form 1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COLLECT

G J LLOYD
FEATURE PRODUCTIONS
UNITED ARTISTS STUDIO
HOLLYWOOD CALIF.

DEPEND ON YOU TO DO EVERYTHING POSSIBLE WITH CRITICS FOR OPENING I THINK PLAYING UP NEW CHARACTERIZATION IS GOOD IDEA ALSO FACTTHAT WHILE LUPE SINGS SHE DOES NOT MAKE DISTORTED FACES AND EVERYTHING ELSE YOUR SUBTLE MIND CAN SUGGEST BUT GO TO IT ITS MOST URGENT STOP DO NOT KNOW WHEN OPENING HERE BUT WILL CERTAINLY WANT YOU TO COME ON FOR IT AS EVER

D W

Form 1082-A

Charge to the account of

$

CLASS OF SERVICE DESIRED

DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. R. WILLARD, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COLLECT

JAMES E SMITH
FEATURE PRODUCTIONS
UNITED ARTISTS STUDIO
HOLLYWOOD CALIF

WISH YOU WOULD TRY TO SEE REHEARSAL OF SOUND PICTURE BEFORE OPENING STOP BE SURE THEY SOFTEN DOWN ON DISTANT EFFECTS FOR INSTANCE WHEN WE GO AWAY FROM LIFES CLOSEVIEWS WHILE SHE IS SINGING STOP IF THIS HAS NOT BEEN DONE IN RECORD PERHAPS YOU CAN HAVE OUR OPERATOR IN THEATRE TO CONTROL VOLUME STOP AS SOON AS YOU HEAR IT WIRE ME AT OFFICE HOW IT SOUNDS STOP SHOW THIS TO LLOYD HE MAY BE ABLE TO HELP YOU KINDEST REGARDS

D W

March 1,
1920

Bess Minter,
910 E. 23d street,
Austin, Texas.

Dear Miss Minter:

Mr. Griffith is at present in New York. However, I have sent him your letter.

Jack Griffith, alias Freith, is of course no kin to David Wark Griffith, the director and producer.

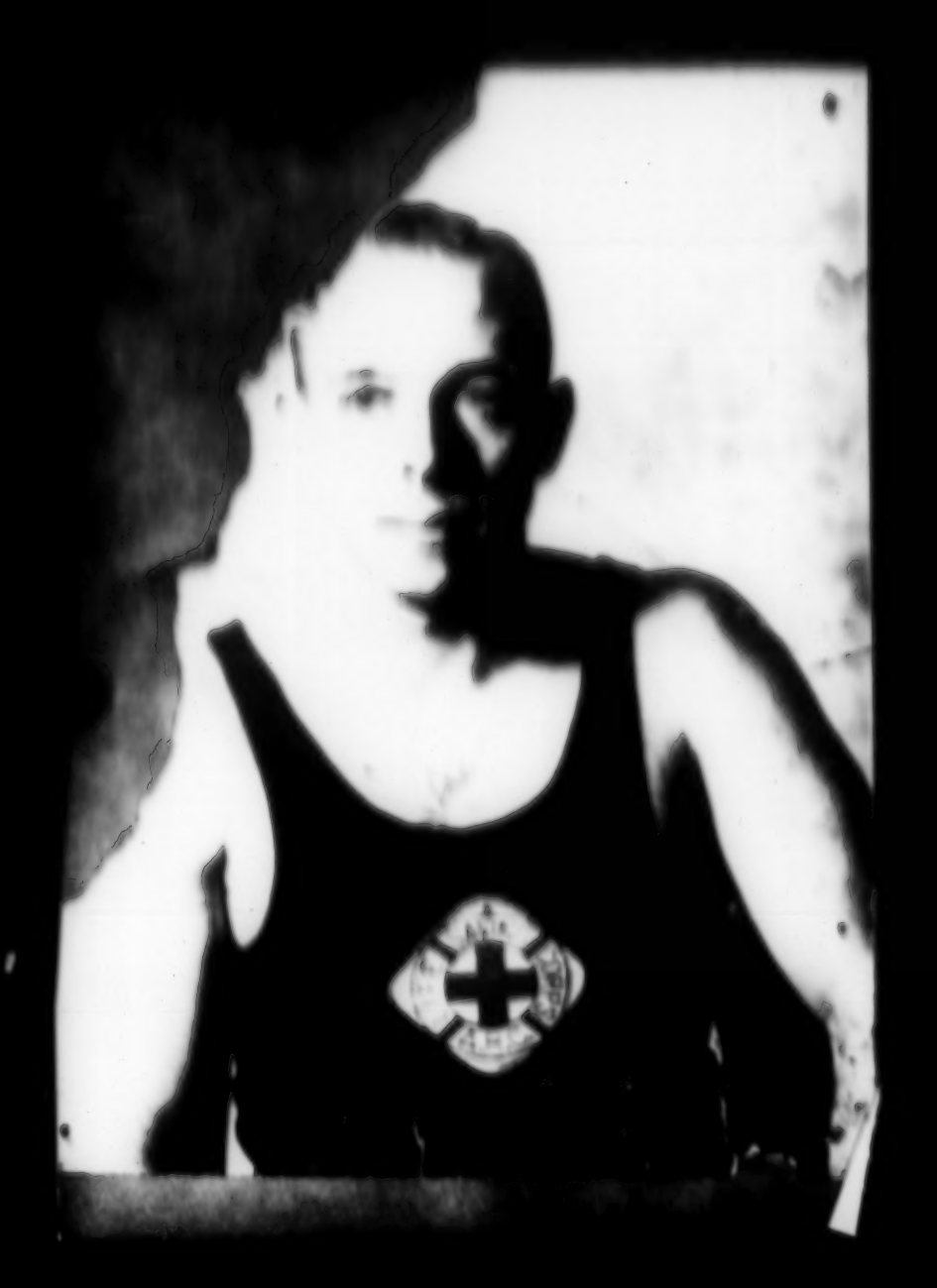
I have sent copies of your sister's description to the various casting bureaus and I feel certain that if she shows up in Los Angeles she will be returned safely to you.

If there is anything further I can do for you, please feel at liberty to call upon me.

Very truly yours,

AF/JM





Jack Hippish
Adam
Friedl

$1,000 REWARD

Upon Arrest and Conviction

Hold Warrant Kidnaping

JACK GRIFFITH

Alias

JACK FREITH

Alias

RICHARDS







Freith has the hips and legs of a child as result of infantile paralysis, one leg shorter than the other, giving a rocking, swaying motion when he walks. Has broad shoulders, neck and arm muscles powerful and well developed. About 35 years old, 5 feet 7 inches tall, weighs 155 pounds, reddish complexion, sandy hair, large face, well dressed. When he left wore brown suit, brown corset-fitting overcoat and brown hat. Has with him a dark blue suit, gray cap and swimming outfit. Wears extensions on Shoes for ANKle Suppart.

He is musician—can play any kind of instrument. Also a swimming instructor, giving freak exhibitions. Also good salesman. Has been all over the world. Holds recommendations from Aero Swimming Club of Los Angeles, Cal.

Notice to Red Cross—Stole bathing suit with insignia of Life Saving Corps A. R. C. in San Antonio, Texas.

Left Austin, Texas, January 29, 1929, driving a blue Whippet roadster, License Number 986,229, Motor No. 110655, in company with Fannie Lee Minter.

Miss Minter is barely 16 years old; small for her age, large dark brown eyes, very bright and vivacious, clear brown skin; 5 feet 2 inches tall. Weight 95 pounds. Low, distinct voice, speech shows refinement and large, well chosen vocabulary; light brown wavy hair, very dark eye-brows. Left wearing black coat with black fur collar and cuffs. Well dressed. Also wore heavy platinum West Point engagement ring, Class of 1927, 3/4 carat diamond, inscribed as follows: "Billy to Peggy, Jan. 22, 1927." Value of ring $450.00. Get daily report from "Fences" and Pawnbrokers & locate ring. If sold

Has with her bright red silk sport dress with tan vest and pair of red high-heeled kid slippers, black satin dress, tan lace collar, light brown velvet sport jacket and tan skirt, dark brown suede shoes, a plain red linen dress, brown corduroy lumber jacket, white shirt and white sailor pants. Gold inlay between two upper central teeth. Gold band on lower left central tooth

All peace officers urged to make diligent search for these two individuals.

COLEY WHITE

Sheriff Travis County

AUSTIN, TEXAS

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
E. L. HALEVIRBY
ARTHUR F. DRISCOLL

LAW OFFICES

TIMES SQUARE
NEW YORK CITY

RICHARD J. HACKET
ARTHUR M. WALSH
EDWARD G. RAFFERTY
BENJAMIN HERPER
FRANK M. MEGEAR
EDWARD J. CLARKE
CHARLES H. BERG
THOMAS F. CONNOLLY

D.W.Griffith
IN RE United Artists Stock

March 1st, 1929.

Mr.Albert H.T.Banzhaf,
150 West 48nd Street,
New York.

Dear Mr.Banzhaf:

I am sending you herewith by hand the following stock certificates, totaling 500 shares:

Certificate	#42	55 shares
	#43	111 "
	#44	111
	#45	111
	#46	112
		500 shares

of United Artists Corporation, issued to D.W.Griffith Inc.

Please have enclosed receipt executed and returned to us.

Sincerely,

ECR:DB

E C Rafferty

I gave Receipt
Mar 1st 1929
A.H.B.

March 1, 1939.

Mrs. Mary H. McArdle,
Orients Point,
Shamrock, N. Y.

Dear Mrs. McArdle,

Your letter addressed to D. W. Griffith, Inc. under date of January 7th duly received and in reply thereto I beg to advise that the Griffith Corporation cannot repurchase any of its outstanding Class "A" stock from any of the individual holders as this, under the circumstances, would be contrary to law. The stock is currently quoted on the New York Curb at about four dollars per share.

Very truly yours,

D. W. GRIFFITH, INC.

By----------

RAK/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Charge to the account of

$

Form 1084

WESTERN UNION

NO. | CASH OR CHG.

CHECK

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 8, 1929.

STRAIGHT MESSAGE
COLLECT

Mr. M. Levee,
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif

United Artists requesting musical cueshoot silent picture Pavements My understanding Riesenfeld was to supply score from which cueshoot could be made or sample cueshoot itself Very important United Artists have this immediately stop Please have Riesenfeld send sample cueshoot for silent picture or score from which cueshoot can be made in Newyork Advise immediately Regards

R. A. Klune

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTIONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. R. WILLEVER, FIRST VICE PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

Sn/55 14 NM=HOLLYWOOD CALIF 8 1929 MAR 8 PM 11 16

R A KLUNE ,CARE OF D W GRIFFITH INC=
789 SEVENTH AVE NEWYORK NY=

CUE SHEET FOR SILENT PAVEMENTS WILL BE AIR MAILED NO LATER THAN TUESDAY REGARDS=

M C LEVEE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

VOL. XXXIX. No. 5 NEW YORK, SATURDAY, MARCH 8, 1930 PART II—PICTURE SECTION

Price, 5c
Best Theatrical
Motion Picture
Newspaper

The New York Review

Price, 5c
Best Theatrical
Motion Picture
Newspaper



LUPE VELEZ
in D. W. Griffith's
picture, "Lady of the
Pavements"

EVELYN
HERBERT
in "The New Moon"
at Imperial Theatre
Photo by the Bridge





JEANNETTE
MacDONALD
in
"Boom Boom"
at
Casino Theatre







NINA OLIVETTE in "Hold Everything" Broadhurst Theatre

Photo by Bolton



MARGARET IRVING in "Animal Crackers" at 44th Street Theatre

Photo by Mishkin

MOSS and FONTANA at the Club Lido

Photo by Mishkin



DONNIE MOORE in "Scars"

Photo by De Barron

MARY YOUNG in "Gypsy" at Klaw Theatre

Photo by White

PHIL BAKER



In "Pleasure Bound," at the Majestic Theatre

ERIN O'BRIEN MOORE





RUTH DRAPER
at Comedy Theatre
Photo by Maurice Goldberg



SPRING BYINGTON
in "Be Your Age," at Belmont Theatre



ETHEL BARRYMORE
in "The Kingdom of God," at Ethel Barrymore Theatre



MARGA WALDRON
in Dance Recitals at the Lucille La Verne Theatre
Photo by Lumiere





MADELINE CAMERON
in "Follow

in "Street Scene" at the Playhouse

CLAIBORNE FOSTER



Miss Foster as star of Maxwell Anderson's new play, "Gypsy," at the Klaw Theatre.







Thomas Meighan.



CLARA BOW
Paramount Pictures

Louchheim, Minton & Co.

MEMBERS

New York Stock Exchange
New York Cotton Exchange
Chicago Board of Trade
Philadelphia Stock Exchange

111 Broadway, New York

BRANCHES

Hotel Astor
Broadway and 44th St.

Waldorf-Astoria Hotel
Fifth Ave. and 33rd St.

METROPOLITAN DYE WORKS, Inc.
THEATRICAL CLEANERS AND DYERS
SPECIALTY:—Dry-Cleaning of Theatrical Costumes at Shortest Notice
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The Dyeing and Cleaning for the Messrs. Shuberts' Productions Is Done by Our Firm

For Up-to-the-Minute Theatrical News

READ THE
THE NEW YORK REVIEW

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THE NEW YORK REVIEW
300 W. 55th St., New York

.....192...

Gentlemen:

Enclosed please find Check, Cash, Money Order, Stamps for....., for which send me The New York Review for.....

Signed .....

SUBSCRIPTION RATES
One Month..... .25
Three Months..... .65
Six Months.....$1.25
One Year.....$2.50

Street .....

City or Town..... State.....

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1911-S

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This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

WESTERN UNION

NEWCOMB CARLTON, President A. R. WILLCOX, First Vice-President

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is "STANDARD TIME."

Received at

1929 MAR 4 AM 2 55

5:EE EB DH=LOSANGELES CALIF 3

H A KLUEG=

729 7 AVE ROOM 501 NEWYORK NY=

THEEK SECOND NEGATIVE OK FOR CANADA IT IS NOT QUITE AS GOOD AS FIRST NEGATIVE BUT WILL HAVE TIME TO USING IT REGARDS=

JAMES E SMITH.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7400

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

March 4, 1929

Mr.D.W.Griffith,
729 Seventh Avenue,
New York City,

Dear Mr.Griffith:-

We are in receipt of the following information from the Hays organization with reference to the Kontingent situation affecting France:

"At a meeting of the Executive Committee of the Chambre Syndicale, that body agreed to present to the government a new set of rules and regulations relative to the importation of foreign motion pictures. These rules will limit the total number of films distributed in France to six hundred. Of this total, five hundred will be foreign pictures. Each motion picture distributor will be granted five free licenses to release foreign pictures, instead of the sixty percent of the 1927 releases as in the present law. Instead of seven licenses for each French production as is at present in the law, only four licenses will be allowed for each French production. In view of the large number of unused licenses last year, the holders of these will be requested to turn them in to the Chambre Syndicale, and part of them will be destroyed."

This decision on the part of the Chambre Syndicale is not constituted as law, and is only a recommendation to the government.

The American distributors are still maintaining a Passive Attitude on this matter and will not take any action until the government has reviewed the proposal of the Chambre Syndicale.

Very truly yours,

UNITED ARTISTS CORPORATION

Vice President & Treasurer
Arthur W. Kelly

AWK:BA

COPY

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

LES ARTISTES ASSOCIES, S.A.
20 Rue d' Aguesseau,
Paris, France.

March 4, 1929

Mr. Arthur W. Kelly,
Vice President & Treasurer,
United Artists Corporation,
729 Seventh Avenue,
New York.

Dear Mr. Kelly:-

On March 2nd, the Chambre Syndicale of the French Film Industry recommended the following conditions for a new contingent law, to the Minister of Fine Arts, to be effective from March 1st, 1929 if accepted:

(1) It is estimated that 80 French films will be made next season. For each of these shall be given three permits (instead of 7 to 9 at this season) allowing the importation as many foreign films.

(2) Each distributing company shall be given free permits up to 20% of the number of films they have distributed the previous year with a minimum of four free permits to each company.

(3) The permits now in the hands of the companies shall be exchanged in the proportion of four to one, for the new permits.

If the above law should be adopted our situation would be as follows;

On hand: 12 permits (including 9 on account of "Venus") which would be exchanged 4 to 1 giving us three new permits for the distribution of this number of pictures next season . In addition, we would be entitled to the minimum of four permits making seven. If we wanted to distribute 13 American pictures, we would have to distribute two French Films which would give us the remaining six permits. Or we could buy these permits. It has been possible to buy

permits this season for Frs.5,000 to 10,000 a picture but these figures would be greatly increased if the new regulations were adopted. I believe, however that we could secure two French films for distribution without guarantee or other obligation, if it should be necessary to do so to secure the permits.

It has been estimated that if the proposed regulations were adopted the number of new films in distribution next season would be as follows:

French films	80
Foreign films imported on permits for above	240
300 this seasons permits outstanding to be exchanged 4 to 1	75
TOTAL	395

Exhibitors have not been in favor of increasing the contingent restrictions and since the proposed new conditions were announced we, and the other companies distributing American films, have through their branch managers and salesmen throughout the country, impressed exhibitors with the damaging effect the new law would have on their business in decreasing the supply of pictures and consequently forcing them to pay higher rentals. The exhibitors have decided to get up a petition to be signed by hundreds of theatre managers to be presented to the Minister of Fine Arts next week protesting against the proposed regulations. As this petition comes from nationals and not Americans or other foreigners, it is believed that it will have an impressive effect upon the Minister.

With kindest regards,

Yours sincerely,

(sd.) Guy Croswell Smith.

FEATURE PRODUCTIONS INC.
LOS ANGELES CALIFORNIA

INTER-OFFICE COMMUNICATION

To Mr. MISS CONWAY Date MARCH 4,1929

From Mr. MISS FERRERO Subject

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

I am returning "A FOOL AND A GIRL". I have made six copies which I am going to keep on file here.

I am keeping "WAR" here, as I understand you have additional copies in New York.

(original "A Fool + Girl" in 1906 date. pte 1/18/02)

Form 1223A

Charge to the account of D. M. Griffith, Inc. $

CLASS OF SERVICE DESIRED

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DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 5, 1929

Mr. Joseph Moskowitz,
Beverly Road & Audley St.,
Kew Gardens, L. I.

Please accept my sincere sympathy in your bereavement

R. A. Klune

Form 1223A

Charge to the account of D. M. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
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CHECK	
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March 5, 1929

Mr. Joseph Moskowitz,
Beverly Road & Audley St.,
Kew Gardens, L. I.

Please accept my sincere sympathy in your bereavement

R. A. Klune

Electrical Research Products Inc.

A subsidiary of
Western Electric Company
Incorporated
250 West 57th Street
NEW YORK

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

March 6th, 1929

Gentlemen:

I am attaching a copy of the latest statement as of the week ending February 23rd, showing the number of theatres equipped with our sound reproduction systems throughout the world, together with our commitments outstanding as of that date.

Since advising you in our last letter, the Harold Lloyd Corporation has contracted to use our methods and equipment to produce sound pictures. This brings the total number of licensed recording companies to twelve which includes the Victor Talking Machine Company.

I am also attaching a proof-copy of an advertisement, which is self-explanatory, as it appeared in theatre magazines and other periodicals.

Very truly yours,

E. S. Gregg

E. S. GREGG
Export Manager

Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MOTION PICTURES

All SINGING ALL TALKING ALL COMEDY

HEARTS DIXIE

GAIETY

STATE AND D

Fannie BRICE in 'MY MAN'

LOEW'S STATE

"The Doctor's Secret"

LUPE'S IN LOVE; BUT WED GARY? NO, NO, NO, NO!



Lupe Velez

Lupe Velez, nicknamed Whoopee Lupe for her antics in sizzling screen romances, is in love. That much is true. But she's not going to marry [illegible] "What! You are I am in red [illegible] Gary, come & put in the Ring for the demanded in [illegible] ceremony over the [illegible] distance phone from the Lupe. "No, no, no, not it is [illegible] That is all leaving at once for New York, but it is not to get married.

MOTION PICTURES

OPENS SATURDAY!



HEAR! SEE! LUPE on the STAGE!

HEAR! SEE! LUPE on the SCREEN!

Come make "Whoopee" with Lupe!

The "Mexican Cyclone" who has swept the nation off its feet!

LUPE VELEZ

IN PERSON!

20 madcap minutes on the stage—accompanied by Yaconelli!

Then HEAR and SEE her in

D. W. GRIFFITH'S

"LADY of the PAVEMENTS"

United Artists SOUND Picture

with William Boyd and Jetta Goudal

You'll hum Irving Berlin's newest song!

The Biggest Popular Priced Show on Broadway!

Begins Saturday at 9:45 a.m.

RIALTO

"HOUSE OF HITS" TIMES SQUARE

BROOKLYN BROOKLYN

PARAMOUNT

One of the Publix Theatres—Home of Paramount Pictures—Times Sq.

Begins Saturday!

Paramount's All-Talking Picturization of the most popular detective novel in the past ten years!

"THE CANARY MURDER CASE"

SEE and HEAR William Powell as "Philo Vance" find the murderer of Broadway's most beautiful showgirl!

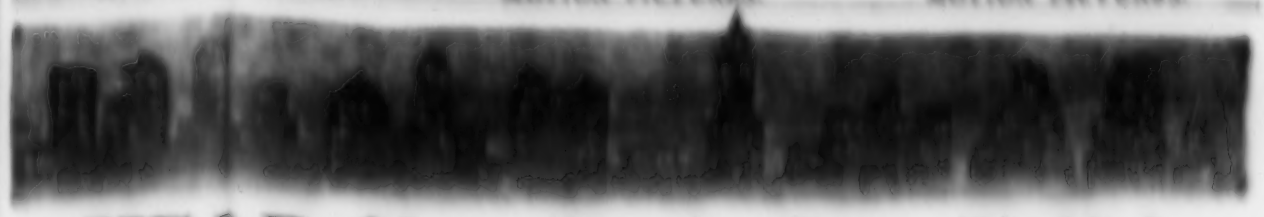
In addition to our regular programs!



BROOKLYN Paramount

One of the Publix Theatres—Home of Paramount Pictures—Flatbush at De Kalb

MOTION PICTURES MOTION PICTURES MOTION PICTURES



HEAR New York City Talk!

SPEAKEASY

Actual Scenes — Actual Sounds Actually Photographed in The Great Metropolis

HEAR All That You SEE



As You Are Whirled Through a Throbbing NEWSPAPER PLANT

CHEER with the Frenzied Mob Watching a FIGHT AT MADISON SQ. GARDEN

PLUNGE into the Bands of Riders during THE SUBWAY RUSH HOUR

JOIN the Swirling, Milling Crowds at GRAND CENTRAL STATION

YELL with the Frantic Throngs at EMPIRE CITY RACE TRACK

PUSH Your Way Down Jostling BROADWAY

CRASH the Gate of a Famous SPEAKEASY in the FIFTIES

Within a Stone's Throw of this Theatre

Experience These And A Hundred Other Thrills

In the First Pulsating, Rapid-Fire, Thrill-Drama of Glamorous New York

WILLIAM FOX Presents

SPEAKEASY

All-Talking Fox-Movietone Production

with

PAUL PAGE LOLA LANE

HENRY B. WALTHALL

Helen Ware Sharon Lynn

BENJAMIN STOLOFF *Production*

Stupendous Anniversary Spectacle!

Celebrating Our Second Birthday with the Most Resplendent Stage Program Ever Offered on Broadway

The Ultimate Triumph of Entertainment in the World's Largest Theatre

will be Presented by the Entire Roxy Ensemble and an Augmented Cast of Guest Artists

Begins SATURDAY

ROXY

50TH ST. at 7TH AVE. DIRECTION S. L. ROTHAFEL (ROXY)

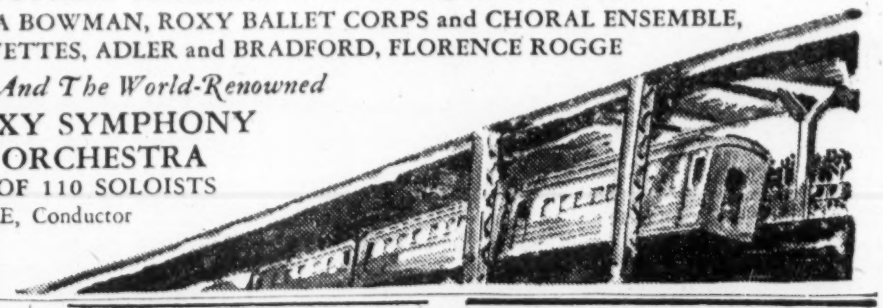
LEONIDE MASSINE *Greatest Living Master of Dance*

PATRICIA BOWMAN, ROXY BALLET CORPS and CHORAL ENSEMBLE, 32 ROXYETTES, ADLER and BRADFORD, FLORENCE ROGGE

And The World-Renowned

ROXY SYMPHONY ORCHESTRA OF 110 SOLOISTS

ERNO RAPEE, Conductor



See and Hear RICHARD Barthelmess SINGING in WEARY RIVER

CENTRAL Thea., B'way & 47th Street 2:45—8:45 Xtra 6 p.m. show Sun.

BOOTH TARKINGTON'S FIRST TALKING PICTURE

"GERALDINE"

also WALTER O'KEEFE, SAMMY KAHN

B. S. MOSS' COLONY B'way & 53d St. Cont. Noon to Midnight

"THE BROADWAY MELODY" An M.-G.-M. All-Talking Singing, Dancing Sensation

ASTOR B'way & 45th St. Daily: 2:50 & 8:50. Sat., Sun. & Hol.: 3, 6, 8:50

MIDNIGHT SHOW EVERY SATURDAY

BROOKLYN

ALL-Sound Program MARK STRAND BROOKLYN 35c—11 a.m. to 1 p.m.

SEE and HEAR

Vitaphone Talking and Singing Picture Fannie BRICE in MY MAN 1st Time Pop. Prices

CAPITOL

B'way & 51st St. Midnight Pictures Nightly 11:30

First Time at Popular Prices

WILLIAM HAINES

Metro-Goldwyn-Mayer's TALKING HIT

"ALIAS JIMMY VALENTINE"

Big Stage Show with DAVE SCHOOLER and Capitolians, Evelyn Wilson, Rome and Gaut, Horton Spurr, 16 Singing Rangers, CAPITOL GRAND ORCHESTRA, David Mendoza, Cond.

ROXY

7th AVE. & 50th ST. Direction of S. L. Rothafel (ROXY)

BERT LYTELL in "The LONE WOLF'S DAUGHTER" with Sound and Musical Score

A Columbia Production

On the Stage:—"SONG OF THE BAYOU" with Roxy Ensemble; "A QUAINT BOUQUET" with Patricia Bowman, Jean Mignolet, Roxyettes, Ballet Corps and Chorus—Roxy Symphony Orchestra

Read the SUNDAY NEWS.

PRRB

ALL-TALKING Comedy! "The DUMMY"—laugh hit! Ted Claire—Rubinoff—Stage Show

PARAMOUNT Times Square

Hear George BANCROFT in 'Wolf of Wall Street"—all-talking!

RIALTO B'way at 42nd

Hear DOUG FAIRBANKS speak in "The IRON MASK"

RIVOLI UNITED ARTISTS B'way at 49th

ALL-TALKIE—"The DUMMY" Publix "Rustic Revels"

Flatbush at DeKalb

BROOKLYN PARAMOUNT

World's First Musical Film Romance! Three Shows Sun. 3-6-8:45

WOLF SONG

EMBASSY B'way at 46th St.

A Paramount Sound Picture

2:45-Twice Daily-8:45

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

COPY
Sent to you from the office of
ARTHUR W. [illegible]
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

Article from the
Berlin Film-Kurier
March 7, 1933

THE ZENTRALVERBAND DISSOLVED

Negotiations between the Liquidator and the Arbeitsgemeinschaft (A.D.F.)

After twelve years of activity the Central Association of German Film Distributors (Zentralverband der Filmverleiher Deutschlands) went out of existence yesterday. It was founded on November 26, 1916, and for almost 13½ years has directed the destinies of the German film distributors. Now, however, changes in the situation have made it desirable that this association be disbanded.

The dissolution of the Central Association was decided upon in yesterday's plenary session in the conference hall of the Berlin Chamber of Commerce, being the only point on the order of business. The decision was unanimous after Mr. Graf, the Chairman, had discussed the work of the Central Association at length and had pointed out the reasons leading to its dissolution.

With the decision to disband, the Central Association appointed its former secretary, Mr. Rudolph Firmenich, as liquidator of its business. Mr. Graf then received the thanks of the distributors for his self sacrificing work on behalf of the distributors during his long activity as director of the Central Association.

Those present at the meeting paid tribute to Mr. Graf's service by a rising vote of thanks. The offices, records and other valuable documents of the Central Association will be taken over by the Arbeitsgemeinschaft (A.D.F.). It is possible that Mr. Rudolf Firmenich will also tender his services to the latter organization.

The Arbeitsgemeinschaft (A.D.F.) will discuss the dissolution of the Central Association in its next meeting and will then proceed to enter into negotiations with the liquidator of the Central Association's affairs.

Form 1088-A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 8, 1919.

Miss Lupe Velez,
Rialto Theatre
42nd St & 7th Ave.,
New York, N. Y.

We all know how in the unquote Lady of the Pavements unquote you have battled your way so successfully through the whole country from Losangeles to Chicago stop We wish you the greatest success in attacking this the last great stronghold

Most sincerely

D. W. Griffith.







UNDER THE DIRECTION AND MANAGEMENT OF THE AMBASSADOR HOTELS SYSTEM

THE AMBASSADOR

Los Angeles

March 6, 1929.

Mr. H. A. Klune,
United Artists Studio,
Longacre Building,
42nd & Broadway,
New York City.

Dear Mr. Klune:

We are pleased to enclose our check No. 3387 in the amount of $5.00 covering a refund that was due Mr. D. W. Griffith on Safety Deposit Key at the time of his departure from the Ambassador on January 28th, 1929.

Yours very truly,

THE AMBASSADOR,

L.E. Thompson,
Credit Manager.

LET:IGM

Requested
in Corp a/c To
credit of Dues,
5/20/29

IN PAYMENT OF INVOICES LISTED BELOW

March 6,1929 - Refund Safety Deposit Key deposit $5.00

Address:
c/o Mr.A.A. Blume
United Artists Studio
Long Acre Bldg. 42 & Bway
New York City.

CENTRAL UNION TRUST COMPANY OF NEW YORK

ESTABLISHED 1864

GEORGE W DAVISON PRESIDENT

Vice Presidents

THEO G SMITH — F S KNIGHT
J T G WALKER — G A HORTON
J V S THAYER — H GUITTEAU
F J FULLER — R C HUNTER
E J LEARY — V W MILLER
C R GEORGIA — GEO S GRAY JR

M FERGUSON, Vice Pres't & Sec'y

Assistant Vice Presidents

F HOLCE — B HORSCHINSKY
G A BROWN — A T GALLOWAY
W A GLORIOSO — H P GIBSON
G A DELRIO

H M MYRICK, Treasurer

MEMBER FEDERAL RESERVE SYSTEM

60 BROADWAY

NEW YORK

OFFICES
60 BROADWAY
44TH STREET AT MADISON AVENUE
5TH AVENUE AT 60TH STREET

CABLE ADDRESS: CENTRUST

March 6,1929

D.W.Griffith Inc.
1476 Broadway
New York City

Gentlemen:

In accordance with your request we hereby advise that there were 4,482 shares of Griffith Class A Stock transferred on our books during the year 1928.

Price Lange
1 — 2¼

Very truly yours,

R.F.Thomes

R.F.Thomes
Asst.Treasurer

GF:E

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHARLES CHAPLIN
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

March 6, 1929

Mr.D.W.Griffith,
729 Seventh Avenue,
New York City,

Dear Mr.Griffith:

Beginning March 7th, our company in London, England, commences doing business under the name of UNITED ARTISTS CORPORATION LIMITED, the new incorporate name.

The name of ALLIED ARTISTS CORPORATION LIMITED will remain intact for sometime, but will not be used as a Trade Name.

Very truly yours,

UNITED ARTISTS CORPORATION

Vice President & Treasurer
Arthur W. Kelly

AWK:BA

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sunday World
3/10/29

The New Films

AT THE RIALTO
LUPE VELEZ
IN "LADY OF THE PAVEMENTS"

[cast list]

An old favorite of mine and a new one, David Wark Griffith and Miss Lupe Velez, have associated themselves in the making of a motion picture called "Lady of the Pavements," and while I am obliged to report that the movie is a spotty document, there is in it a barrel of evidence to prove at least the artistry of the above named two.

The new film in the Rialto, which attracted large and demonstrative audiences all day yesterday, presents a first half as lively and as exciting as anything in comedy to be found along Broadway, and indicates that Miss Velez, when she is permitted to be herself, possesses practically all the qualities which go into the making of a first rate player of parts depicting tempestuous youth.

Mr. Griffith, if reports on Miss Velez from Hollywood may be relied upon, has taken the young warrior in hand, placed her before the camera, and instructed her to do her stuff. In the beginning she is seen as a cabaret singer in a Parisian dive. Throughout these episodes, in which she carries on in an underground cafe, she is captivating her wild, uninhibited manner, her daring, her audacity. She is picked up by an agent of the French court and offered a large roll of bills if she will enter into a game of love-making with a nobleman. Here, too, she is given opportunities to conduct herself as she wishes, and so she continues to be enormously funny. Along about this time she turns quite serious, impersonating the great lady, later falling in love with the young officer whom she was expected only to excite, and with this more sombre, less fractious mood Miss Velez reverts into a familiar type and becomes considerably less important.

It is not much of a story. It was not, I hear, Mr. Griffith's idea of a motion picture at all, but was passed on to him after other Hollywood craftsmen had tried it and given up hope. Even the less, there is in it much evidence of intelligent, much a careful attention to photographic detail too. Indeed, in the end in all the elements which Mr. Griffith sends out from his studios and in really delightful a comedy performance by Miss Velez that you ought to go and see it.

The Mexican actress appears in person before the showing of the film, dancing, singing a few songs and making her way down into the audience to play with the boys. She is, without exception, the cruellest party I have seen on a stage this season. Her act yesterday appeared to be a bit.

Sunday News
2/10/29

Pavement Lady Captured Rialto Folk Yesterday

By [illegible]

"Lady of the Pavements," a United Artists production, directed by D. W. Griffith and presented at the Rialto theatre.

* * *

THE CAST

[illegible]

Whoopee Lupe Velez demonstrates her fiery Mexican temperament as well as some of the sentiment as well as some of the restraint she has been taught at the movie studios in "Lady of the Pavements," D. W. Griffith's new movie at the Rialto.

Lupe's a great little trouper and she fits her role like the proverbial glove. She has the support of William Boyd and Jetta Goudal, both of whom give nice enough performances. They are comparatively lost, however, in the glare of this Mexican baby's interpretation of her role.

Done in Engrossing Way.

D. W. Griffith's story—the script was written by Sam Taylor, himself a director of note—comes from the story of Karl Vulmueller. It is vaguely familiar and one recognizes the fact at the film's start that it is being done this time with fine taste, great dignity, splendid settings, lovely costumes and, above all, in an engrossing manner.

With Franc[illegible] of the late '60s as a background, there is woven the tale of a count who finds his future wife—a countess—in the arms of another. He scorns her then, telling her he'd rather marry a woman of the streets than a "lady" who is unfaithful.



Jetta Goudal

She Falls for Plot.

And she, to get even with him, has Baron Finot, a great friend of hers, wander into a low Parisian dive, pick up a dancing-singing girl, train her in the ways of a fine lady, and get Count Arnim to fall in love with her.

It all happens exactly as planned—Nanon, a vivacious girl of the Black Dog cabaret, agrees to the arrangement, urged by fat bank notes that intrigue her to accept the offer.

And then—she actually falls in love with the man she's tricking.

On the stage, Lupe sings, dances and gives impersonations of some of her sister screen actresses, accompanied on the accordion by Frank Yaconelli. Take our word for it, she's worth seeing and hearing.

Sunday Telegraph
31/10/29

Miss Velez Plays A Pavement Lady

LUPE VALEZ, the dynamic little Mexican star who in the past few months has flashed across the movie horizon with meteoric swiftness, is disporting both upon the stage and screen of the Rialto Theater this week, where her latest vehicle, "The Lady of the Pavements" had its Broadway premiere yesterday.

Unusual interest centers around the Rialto production this week for several reasons. Chief among them is the fact that Miss Lupez, who was brought across the continent from the West Coast to New York, is making personal appearances at every performance and then, again, the picture has as its director D. W. Griffith. On the stage Miss Lupez is singing, dancing and otherwise entertaining, while on the screen, through the assistance of the sound film, she sings, talks a bit and is otherwise, and does all quite delightfully.

"The Lady of the Pavements" is from an original story by Karl Volmoeller with continuity by Ben Hecht. While the story boasts no strenuous effort at originality, it holds the interest from start to finish and works up to an exciting denouement that is thrillingly dramatic.

The role of Nanon brings warmth, impetuosity and vitality and under the Griffith direction develops a touch of humor which brings an amusing contrast to the highly dramatic episodes of the last few sequences.

Jetta Goudal brings to the role of the Countess a hauteur that is regal, while William Boyd, in a more passive role than those to which he is accustomed, gives an excellent account of himself. Albert Conti and George Fawcett have the other two important roles of the story.

America 3/11/29

Lupe Scores in 'Lady of Pavements,' at Rialto

"LADY OF THE PAVEMENTS," at the Rialto, is as sentimental as a love song. It is replete with periods when Lupe Velez makes her how, when the true hot-cha-cha element is introduced. Miss Velez is so stimulating as a case of that "ol' caught-must-be-confiscated" stuff.



LUPE VELEZ.

She's got pep and personality and couldn't do an uninteresting thing if she tried. And Lupe is an actress. Yes, D. W. Griffith trained and tamed her. She has entire sequences in which she behaves in a manner that would make the author of a book of etiquette beam with pride.

However, we must confess we like Lupe best as the bordeo, the dancing girl in the Smoking Ding Club, one of the lowest dives in Paris. We won't keep you in suspense any longer. Our heroine is, of course, a lily-cut white flower in this cesspool of vice. But then you've probably assumed this, having seen cinematic innocents of Paris before.

She sings a love song in this den of iniquity, a tender little tune as delicate as fine lace and written especially for the Napoleonic heroine by Irving Berlin. We'd imagine the frequenters of the Smoking Ding would far rather have heard "My Baby Don't Mean Maybe Now." But they got a love song, and liked it!

The story is that of a diabolical dame's revenge. Yes, Jetta Goudal was to have married William Boyd. But the script clerk saved her from this fate. Bill gives her the run-around just because he discovers his bride-to-be in another man's arms. Darn narrow-minded, we call it. He silently yells—for this isn't a talkie—"I'd rather marry a woman of the streets than you." So Jetta dedicates the next couple reels of her movie life to seeing that her erstwhile fiance's wish is fulfilled.

Lupe is brought from the Smoking Ding dressed up like the famous pony that belonged to Mr. Astor, and goes violently "lady." Boyd falls for her and they are married. Then the big scene which we'll keep from you, just to be an old meanie, is unreeled.

The picture is beautifully and tastefully mounted. The directorial touches boast the experienced hand of Mr. Griffith. Strange to say, with such a heroine, there are no torrid love scenes. Both the photography and lighting are excellent.

First acting honors go to the irresistible Lupe, and then there is Jetta Goudal, who behaves as if she feels temperamentally well cast in the role of a countess. William Boyd, looking like a lavalentino, has gained much weight and the less said regarding his histrionics the kindlier.

Miss Velez sings and dances the Rialto stage, and her act alone worth the price of admission.

Mirror
3/11/29

It's All Lupe at Rialto

'Sonny Boy' Brings New Baby Star to Front; 'Speakeasy' and 'Canary,' Good.

By GLADD JOHANSON.

This is one of those exceptional weeks when all the new Broadway movies are entertaining. You only have to pick the type of entertainment you prefer.

"Lady of the Pavements" is picturesque romantic.

"Cane's Murder Case"—detective.

"Speakeasy"—underworld-romantic.

"Sonny Boy"—cute comedy.

All good shows.

"LADY OF THE PAVEMENTS" at the Rialto is a very good romantic movie. Lupe Velez provides an amusing two hours of entertainment both on the stage and on the screen. The picture is all Lupe. The stage show is all Lupe. She sings, kicks up her heels, plants her slipper on her accompanist's pantics and conducts herself in the hoydenish style which is so enthusiastically devoured by the public. Lupe wears her shoulder length hair parted in the middle and brushed straight down over her ears. She wears a knock-out frock of white ostrich feathers trimmed with brilliants. She looks like a hot million and she also gives a first-rate little whoop-la show.



Lupe Velez.

On the screen, Lupe also walks off with the largest share of "Lady of the Pavements." It is one of those highly romantic stories in which the proud count marries the little cabaret singer. The plot is a little stronger than the average one built on this theme, for Jetta Goudal is concerned in it. You know your Jetta. She always contributes a healthy gob of concentrated meanness. In this case she hires little Lupe to win the Prussian diplomat who had scorned her. Then comes all the good old stuff of exposing the deal, the devilish laughter, the tears, the cruel misunderstanding and finally the theme song. You can't overlook the theme song for Lupe sings it six or seven times, through happy smiles, through tears, and through her teeth. "Where is the Song of Songs for Me?" The answer is your old friend William Boyd, all decked out in a swank uniform with a gold curtain rope hanging from the waist and a thrilling military bow.

Exquisite sets and costumes are a part of the picture. D. W. Griffith's expert direction also has its effect. The acting is good, even Jetta Goudal's. Lupe shows decided comedy talent and moving dramatic ability. You'll love her on the stage. And you'll enjoy her in the picture.

THE SCREEN

By MORDAUNT HALL.

Lupe Velez Again.

David W. Griffith's latest screen contribution, "Lady of the Pavements," an adaptation of a story by Dr. Hart Vollmoeller, author of "The Miracle," is a handsome production, with spacious and lavishly furnished settings, brilliant photography, fault-lessly-fitting uniforms and voluminous crinoline skirts. This German-Spanish romance of the days of Napoleon Le Petit, in the person cast of it, however, adorned in the popular fashion, with an abundance of close-ups and baby half-minute kisses, its outcome creates little anxiety, for while there is the pessimistic chapter of sorrows, it is obvious in advance that in the end a smile will lighten Lupe Velez's countenance.

Miss Velez is appearing in person before the picture has made a day. She is a fascinating, vivacious and resourceful little person who was not in the least dismayed yesterday afternoon by a few thousand persons in the audience. In fact her pouts and chatter were far more entertaining than all but a few of the Hollywood luminaries who have taken the stage before their films were offered. Miss Velez has a ready wit and her limited knowledge of English was never embarrassing to her, for if she was at a loss for a phrase she filled in the gap with apt colloquialisms. She outmatched her rival in "Lady of the Pavements," Jetta Goudal, also Gloria Swanson and Dolores Del Rio, much to the delight of those who packed the theatre.

In the film, Miss Velez is most suitably cast. She gives a clever performance as a Spanish dancer and singer in a Parisian cabaret, known as "Le Chien Qui Fume." She is far more apt to bite the hands of her masculine admirers than caress or kiss them. She subsequently reminds one vaguely of a Pygmalion of a Madame Sans Gene, when she is being taught how to act in high society.

The idea of the narrative has merit, even though Mr. Griffith has not inoculated it with much suspense. A rather unfortunate choice for the principal male rôle was William Boyd, who is quite pathetic when it comes to expressing his silent love for Nanon Del Rayon. His part is that of Karl von Arnim, attaché of the German embassy in Paris, who is at first jubilant that the German emperor has given his consent to the young man's marriage to Countess Diane des Granges. It happens, however, that Diane, played by Jetta Goudal, is fickle in her fancies and when Arnim goes to tell her of the joyful news he finds her in the arms of another man.

It is to be supposed here that the footman is in sympathy with von Arnim, for the young attaché is permitted to ascend alone to the Countess's apartment. It is through the inevitable large mirror that von Arnim sees the Countess fervently embracing his rival. The scene ends by von Arnim informing the Countess that he would sooner marry a woman of the streets than have her as his wife. Hence the Countess, with the aid of Baron Finot, impersonated competently by Albert Conti, plots to tempt von Arnim with a lowly girl.

Finot discovers the short-skirted dancer in the cabaret and following a gift of bank-notes he arranges for the instruction of Nanon del Rayon so that she can appear at a function given by the Countess. Nanon is by no means a pliant pupil, for her uncouth nature is constantly asserting itself, especially when it comes to arousing fun with a hooped skirt. Her conduct at the social affair is not always exemplary, but her presence proves so alluring that she easily wins von Arnim's favor and finally his love.

Von Arnim is perceived scrawling several times on a piece of paper the name "Nanon." It is obvious that when the attaché learns of the lady's past he is at first going to be disappointed and then once more turn to the minx from the cabaret.

Mr. Griffith's scenes in Le Chien Qui Fume are adroitly executed, and this producer makes the most of the sign of a dog with a pipe in his jaws. There is the nice Papa Pierre, acted by Henry Armetta, who looks upon Nanon as the salt of the earth.

There are episodes in which Nanon bursts forth into a song, which is fairly well registered. The melody in question was furnished by Irving Berlin. But while there is an excuse in this instance for this tuneful expression, as it comes from one of the characters and not, as is so often the case, from an invisible person, there are some inopportune moments when Miss Velez chooses to express herself in song. Toward the end, however, Mr. Griffith does some very clever camera work. It is when the heavy-hearted Nanon has returned to her old friends at the cabaret and is once again singing the same melody. Mr. Griffith here causes the men in the place to change gradually into the person of von Arnim. There are half a dozen von Armins around the place, and, as you might surmise, one of them is the real lover, or husband, as it happens here.

The uniforms of the officers, including that of von Arnim, are more reminiscent of an imaginary kingdom yarn than one of the days of seventy-odd years ago. And as for William Boyd, with his well-shaved face and American haircut, he hardly impresses one as being either an attaché or a person of bygone days.

NEW YORK HERALD TRIBUNE,

On The

By Richard Watts Jr.

"Lady of the Pavement"—*Rialto*

[illegible]

The dashing Miss Lupe Velez, who is billed as sterhuswaz to an Untamed Wildcat of the Mexican Mountains, is pretty busy at work this week, being both Madcap and Untamiliated on stage and screen. Lost newsgatherers and audience, expecting to see a Barbaric Child of Nature doing her stuff, flun to their disappointment, just a hopeful and ambitious little Mexican girl trying to get along in a strange city. Miss Velez is to be discovered spending most of her time devising methods to show her innocent scorn for the heartless conventions of an effete civilization.

It all seems a great shame, for, really, Miss Velez is a vivid and rather exciting young person, with an unusual gift for showmanship. Not exceptionally equipped as either actress or singer, she is so effective as a personage that you cannot help feeling how much better off she would be if she weren't quite so hard-working at the business of being untamed. Though she is thoroughly successful as a stage performer—being, at a low estimate, several hundred times more competent than the usual Hollywood player making a personal appearance—you always feel that she would be infinitely better if she didn't labor to be on such intimate, uninhibited terms with her audience. It is not likely that anything would make her a first-rate screen actress, but she is undeniably alluring to watch in the films and you can hardly avoid the suspicion that she would be far more so if she would just quiet down a bit.

Certainly it is not the intention of this survey to suggest that, being given to the ways of freedom, Miss Velez should toss them aside and be sedate and restrained for the purposes of the photoplay. It does seem, however, that she would be well advised if, as was hinted earlier, she didn't work so hard. She is interesting enough as a natural phenomenon as it is. Would it be too bromidic to suggest that, when she labors at being barbaric, she is really engaged in that celebrated artistic custom of painting the lily?

Anyway, it is something of an indication of the new star's value as a performer that she receives so much space in the review of a photoplay directed by the distinguished Mr. D. W. Griffith. "The Lady of the Pavements," as the work is called, is a good-looking, commonplace and thoroughly obvious melodrama of France's second empire. When you learn that a haughty and faithless countess, told by her indignant fiance that he would rather marry a woman of the streets, plans vengeance by plotting to make him fall in love with a cabaret performer disguised as a girl from a convent, you probably can figure out, fifteen minutes after the film opens, how everything is going to work out, scene by scene. The result is a pretty dull photoplay.

Despite the faults, already suggested, of Miss Velez's performance in the title role, her work is the most interesting feature of the picture. Miss Jetta Goudal, however, is properly haughty as the villainous countess . . . The Mexican madcap's stage show is, however, the event of the entertainment and, if she would be a trifle restrained it would be a good one.

"[illegible]"

Rio. As long as she means these personal appearances, the picture will suck 'em in. Dr. Lupe clicks with his knowing ingenious exhibition of the natural temperament.

* * *

On the screen, Lupe is much more restrained than she is off, but even so, she is vividly convincing.

"Lady of the Pavements" is D. W. Griffith's best production in several years. It has dignity, a handsome mounting and unfolds its story in a manner that will hold your interest.

Based on "La Paiva," a story by Dr. Karl Vollmoeller, the setting is that of Paris in 1858. Count Harl von Arnim (William Boyd) discovers that his fiancee (Jetta Goudal) is the mistress of the Emperor. He thereupon tells her that he'd rather marry a woman of the streets than marry her, at which she decides upon revenge. She has a diplomat (Albert Conti) pick up a girl (Lupe) from the lowest dive in Paris and train her in the ways of a fine lady. The Count falls in love with her and after they're married, the cast-off fiancee tells All. But since like the film Kiki, the heroine is a good girl, it all ends happily.

Lupe is at her best in the scenes where she is allowed to act the hoyden. Henry Armetta does a good bit as Papa Pierre of the Smoking Dog cabaret, and Conti contributes a neat performance. Boyd, however, is very colorless in his part, and Miss Goudal is much too artificial even in a role that calls for artificiality. This is not a talking picture, although there are sound effects and Lupe sings the theme song, "Where is the Song of Songs For Me," and two other numbers.

Lupe Velez.

Over at the Rialto is Lupe Velez—in person and a very moving picture.

Take this column's advice and see Lupe herself before you catch the film, "Lady of the Pavements." Because, off-screen, she is one of the most magnetic personalities that ever hit this or any other town. The young Mexican cyclone would be a riot in a revue, as a night club hostess or as master of ceremonies. She can take an audience and make it roll over and play dead.

Lupe skips about the Rialto stage with all the assurance of youth, whirlwind looks and superlative vitality. She sings, talks, and does riotous impersonations of Jetta Goudal, Gloria Swanson and Dolores Del

one dramatic moment at the wedding breakfast when the girl is shamed before her new friends and sadly goes away with the old crowd. This strikes a high note of sincerity that is not carried through the falling action in the cafe.

Miss Velez is tempestuously active in her early scenes, and carries everything before her, but in her more quiet moments she does not rise to her full opportunities. Doubtless power will come with the ripeness of experience. She can become a strongly emotional actress if overstress on her hoyden comedy does not carry her to excess in this line which will bring gaiety. A cyclone soon blows itself out.

William Boyd, looking more than ever like a collar advertisement, gives sincerity to a mawkish role. He is handicapped by the character, but does the best he can with it, which is not a very great deal.

Jetta Goudal, as the woman scorned, is more at home in her role and is as vindictive as the most hardened moviegoer might desire. The costuming suits her exotic personality, and she comes through nicely. George Fawcett has a few good openings as the Prussian Minister and Albert Conti is suave and effective as the promoter of the hoax. There are some excellent types in the cafe sequences.

"Lady of The Pavements"

Quite a different person from the demure Senorita of "Wolf Song" comes to the Rialto in D. W. Griffith's presentation of a new drama that is a cross between "The Lady of Lyons" and "Mme. Sans Gene," the locale being Paris of the Empire.

Count Arnim, of the Prussian legation, is in love with a French Countess, who feels that her fiance is a bit unreasonable in objecting to a liason with her Emperor. But young Arnim tells her that he would rather wed a woman of the streets.

With Baron Finot she plans to accommodate the impulsive youth. The Baron locates a girl in a cabaret and as Nanon del Rayon, a Spanish protege of the Countess, she is introduced to high society and of course Arnim falls in love with her. Finot weakens and counsels Nanon to drop the game, but she sincerely loves Arnim and is readily persuaded by the Countess to follow the dictates of her heart. The Countess gives the wedding breakfast and her entertainers are the musicians from the cabaret. When they leave, Nanon goes with them, and half-heartedly resumes her drab artistry, but Arnim comes to claim her as the picture fades.

The first half of the picture is a tornado of action, unhampered by the fettering dialogue. There is a brisk episode between Arnim and the Countess to prepare the plot and the scene shifts to the cafe where Lupe reigns supreme. She is not a cyclone, as advertised, but rather a Mexican revolution all by herself. Of course she is a "good girl." She lets the preferred patrons drop coins in the top of her stocking, though the stocking reaches to the hip, but that is purely a matter of cold business and she is more liberal with her kicks than her caresses.

Finot explains that he is looking for someone to make a man fall in love with her as a joke, and Lupe sounds the keynote when she declared that to fall in love with her is no joke.

Franklin Pangborn is told off to educate her in the airs and graces of the haute monde, and they stage an elegant rough and tumble all over the apartment when he essays to make love to her. There is a clever bit when she makes her debut in society and there the comedy ends. The story becomes sloppy sentimentality with a few hectic love scenes until the one

Telegram 5/11/29

HOLLYWOOD'S YOUNG TOMBOY PROVES SENSATION AT RIALTO

"Whoopee Lupe" Velez Disports in New D. W. Griffith Film, "Lady of the Pavements."

By CATHARINE ZIMMERMAN.

THE sprightly Lupe Velez, self-styled "Whoopee Lupe," is having a good old romp at the Rialto this week in D. W. Griffith's newest picture, "Lady of the Pavements." Judging by the long line of customers kicking up their heels outside this house at an early hour Saturday, United Artists will have no reason to repine over the outlay.

Miss Velez is making personal appearance with the film to silence such old mossbacks as may be inclined to doubt that she sings her own theme songs. The vitality of this Mexican lassie is something overpowering. In fact, there seems to be no holding the little tomboy at all.

An entire sequence in "Lady of the Pavements" is given over to a roughhouse party in which Lupe, arrayed in the formal war paint of the Second Empire, hands her astonished dancing master a smart clip to the jaw, bears him to the ground in a single bound and fights him to the death on the carpet with the diverting tooth-and-nail technique of pre-Queensberry days. Even the whalebone framework on her heavy court dress is powerless to frustrate the romping instincts of this impulsive creature. A packed house cheered her to the echo as this gripping fight scene drew to its appointed end Saturday afternoon and the exhausted dancing master was allowed to go home and hunt up beefsteaks.

The story of "Lady of the Pavements" is not what you might call its strong point. It concerns a courtesan's dastardly scheme for revenge on her ex-fiance, Wilham Boyd, who, having surprised her in the arms of the Emperor, remarks cuttingly, "A Von Arnheim does not marry anybody's mistress, not even the Emperor's. I would sooner marry a woman of the streets."

So Diane, alias Jetta Goudal, commands the court chamberlain to go and hunt up a woman of the streets in order that she may put her oft on Von Arnheim as a spotless convent graduate and foil the haughty baron into a shameful marriage. "She must be a rare mud-flower," explains Diane significantly. And thus it is that the court chamberlain catches up with Lupe, a dancing girl in a cabaret. "I assume you know life thoroughly," he remarks delicately. "How would you like to have a fling at real life—money, clothes, jewelry?"

The rest you will no doubt figure out for yourselves.

What with the antics of Senorita Velez, plenty of time out for theme songs, more time out for impressive court functions, and this, that and the other, the weakness of the plot is not so evident as it would be with a less dynamic figure in the title role. The settings are handsome and so are the costumes.

MISS VELEZ has an attractive voice, and in her personal appearance she regales the customers not merely with song and story but also with some saucy impersonations of Jetta Goudal, Gloria Swanson and Delores Del Rio. Her impersonations are not nearly as astute as those of Marion Davies, but she seems to be having such a good time herself that the audience has no difficulty in catching the spirit of good, clean fun.

Spies report that "Whoopee Lupe" has threatened to paint the town red before she goes back to Hollywood. At all events, she seems to have made a pretty good start.

Eve World
3/11/29

REEL REVIEWS

By George Gerhard

IT MAY or may not have been the influence of "The Gaucho," but Lupe Velez is gauche. She is a consummate hoyden, of course; she is fiery, impetuous and abandoned. And more often than not she is in questionable taste. But—and here's the rub—she will undoubtedly develop a colossal popularity with the rank and file of moviegoers.

Up at the Rialto, where she is appearing five times a day in conjunction with "Lady of the Pavements," she is literally knocking 'em into the aisles at every performance. She stumps about the stage, she gesticulates wildly, she yells at the top of her lungs, she wags her hips a la Hawaii, she croons several songs, she impersonates Gloria Swanson, Jetta Goudal and Chinese Mei Kin, and she kicks her partner from the north as he is facing south.

And, boy, how they love it! Gales of laughter and applause meet every gesture of "Whoopee Lupe." She sways audiences at will. And, as you watch her, you say to yourself: "She's not as crazy as she sounds; just see how they eat up this stuff she is giving them." And that undoubtedly is at the core of this meteor's success. She has a sort of psychology of her own; she knows what the mob wants and she is giving it to them.

At every appearance she sings two or three songs, does three impersonations and gets off a lot of patter which may roughly be placed in the category of cute. You can see the same sort of stuff up at the Columbia, where burlesque is specialized in. In the picture, though, she takes second or third place. Jetta Goudal is quite the whole thing, and not far behind her is Albert Conti, who isn't supposed to be one of the featured people at all. He is a lot better than William Boyd and Miss Velez.

Indeed, Miss Goudal and Mr. Conti carry the burden of the story despite the fact that Boyd and Miss Velez are supposed to. Because of their presence, "Lady of the Pavements" goes down in the lists of this reviewer as the best picture David Wark Griffith has turned out in several years. And the thought occurs that it would be great to see Griffith or some other competent director take Miss Goudal and Mr. Conti as leads of another story and see what would happen. It really ought to be great.

"Lady of the Pavements" is an excellent picture. It will make a lot of money for its producers.

Eve. Graphic
3/11/29

Whoopee-Lupe Velez Captivates Rialto Audiences in Stage Act—Mystery Thriller at Paramount Theater

Lupe Velez, Mexican whirlwind, on the stage at the Rialto Theater this week, is doing her successful best to prove to New Yorkers that advance reports of her unbridled pep and her vivacious personality have not been exaggerated. Whoopee-making Lupe, with all the primitive charm which the Hollywood cameras never caught, leaves a theater full of new friends at each performance and a trail of ostrich fluff, the remnants of her attractive and flattering, if somewhat abbreviated, feathered evening dress.

The dark-eyed, slender young star goes through a show like a Mexican tornado, scattering her endearing terms around the audience, jumping from the Mexican violet song into indistinguishable jazz tunes, running all over the theater scolding and cajoling men, flattering women, and making them like it. She displays an indefatigable energy—and most of her figure—through a schedule of performances which would tax any player, but leaves Lupe vivacious and ambitious for more packed houses to conquer.



Lupe Velez

This newest flicker luminary to reach Broadway is about to take Mazda Lane by storm. Watch her do it. Within a week she'll be the latest Manhattan vogue. She has more personality than all the combined appeal of the frigidaire beauties who drop off the Twentieth Century and suavely wait for night club bows. She gives imitations of Gloria Swanson, Jetta Goudal and Dolores Del Rio which won't make her popular with that trio, but judging from week-end attendance, Miss Velez is a box-office success.

Primarily, Lupe is here in connection with the showing of her newest picture, 'Lady of the Pavement," at the Rialto, and in which she shares featured place with William Boyd and Jetta Goudal. This D. W. Griffith production, which United Artists is releasing, needs the ticket-selling incentive of Miss Velez' personal appearances. Highly decorative as is this diplomatic romance of late nineteenth century Paris, the action is too placid for the obviously stormy conflict of emotions which the plot suggests but which the film does not present. There is that pictorial beauty and excellent photography which graces all Mr. Griffith's productions, and there is also that unconvincing theatrical atmosphere which has dominated his recent directorial efforts. It is better than "The Battle of the Sexes," but it is not the thrilling and satisfying photoplay it might have been.

Boyd photographs at his best, and while he looks the part of a titled young Prussian diplomat, his work is too subdued to be effective. Miss Goudal stalks all over the sets, throwing out her familiar eye play and pursing lips, which has been tried in too many roles to be even entertaining.

Miss Velez gives a splendid performance in the first half of the picture, where, as an entertainer in a Paris dive, she is duped into impersonating a Spanish lady so that Boyd, who has spurned Miss Goudal, will fall in love with her and thus fulfill Jetta's imaginative plans for vengeance. And as any one may guess, the hero actually loves the pretty heroine and forgives her even her lurid background.

Eve Sun 3/11/29

The New Photoplays

Lupe Velez, the Mexican Tidbit, at the Rialto —'The Canary Murder Case.'

By JOHN S. COHEN, Jr.

Lupe Velez, the primitive little Mexican version of Raquel Meller, is offered in large quantities on the stage and screen of the Rialto this week. On the stage she sings several songs, impersonates and burlesques several noted screen stars, throws violets and baskets to the downstairs patrons, and goes through various gamins and can-can didoes. On the screen D. W. Griffith presents her in "Lady of the Pavements," a charmingly mounted and produced Cinderella story of the Second Empire—in which Senorita Velez is permitted to scuttle around in the bouffante modes of the period.

So far Miss Velez is preferable in the flesh, although she is improving enormously as a screen actress. But on the stage she is a delight to the eye and, even with an untrained and undistinguished voice, to the ear. For La Velez is so brimful of animal spirits, so fascinating and voluptuous a little barbarian, that she brings out a completely back-to-nature reaction in those out front.

And as such she is highly valuable. Mr. Ziegfeld, says the story, wants her for the Midnight Frolic. There, at close range, she would wiggle and sing, drop ice down the backs of the attending maecenases and put butter and chow mein in their pockets. Of course, they would love it, and everything would be just a great big party. For Miss Velez, of all the tropical girls on the stage and screen, is about the only one who could get away with it. One simply has to be fascinated by her—or else civilization has changed values.

She looks something like the Gloria Swanson of nine years ago, and she has a bit of the early De Putti in her. Yet one feels that she is closer to the truth than either of those products of the movie beauty shops. Jet black, wild locks top her—they are now arranged in a sort of marcelled bob which comes down below her ears and accentuates the primitive beauty of her face—and high cheek bones, high coloring and an exquisitely molded little figure do the rest. Her movements, it might be added, are gracefully vulgar.

What will happen to her on the screen, however, is a matter for ratiocination. In "Wolf Song" her personality—her real personality—was smothered in moony romance. And in "Lady of the Pavements" Mr. Griffith has turned her animalism into cuteness. He has done her hair up into little pompadours, made her pigeon toed, and rather coy, and when she begins to upset court functions one is reminded of the gosling days of the Gishes and the Dempsters. Some of her antics were funny, in an innocuous way, but one felt that she had been jerked into a corsetted role.

As for the film itself, it is one of the loveliest things to look at in town. Jetta Goudal and Miss Velez head a host of screen ladies who parade, accompanied by any number of Second Empire gallants, through galleries of great charm. Bodices and bouffante skirts, mirrored floors, delicately carved walls—all are photographed and lighted superbly. Miss Goudal, as a viperish countess, looks like a figure from an old French print, and gives an exquisitely mannered performance. All of the acting, in fact, is in a definitely stylized manner—the straight, direct, realistic approach of today being nowhere in evidence, save, possibly, in the climaxes, where Mr. Griffith has shown a certain simplicity of direction.

The story is "Cinderella," with trimmings from "Mme. Sans Gene." Jilted by her fiance, a Prussian count, and insulted by his parting fling that he would rather marry a woman of the streets, Miss Goudal determines that that shall be her career. Whereupon the Chamberlain is set to work to project Miss Velez, as a discuss from one of the worst dives in Paris, into court life in the hope that the count may fall in love with and marry her. It all happens as Miss Goudal planned, and after the marriage she exposes Miss Velez's origin.

It so happens, however, that love conquers all, and what might have been a high comedy in Lubitsch's best vein becomes a commonplace but rather interesting and certainly a beautifully produced motion picture. The featured minx sings several times via the movietone—words and music having been furnished by Irving Berlin—but the chief memories of "Lady of the Pavements" are the atmosphere and generally fine texture of the production.

Eve Post
3/11/29

imaginative performance. Movie producers turn up their noses under a bib and think they have done a day's work.

Miss Velez sings her songs nicely, but moves too often for dramatic effect. Mr. Boyd was unfortunately cast. He has a hard time looking credible in the costumes of the Princess Bonibony in Paris in the 1860's.

Mr. Griffith, like Mr. Fairbanks, has made almost no use of sound at all, except for the music and one of the catches of dialogue.

"En route cet 'Lady of the Pavements' might have been considered a good film. There are the dear good you could almost get away with such a subtitle as "she must be chic, young and a rare mud-flower," which is the way the countess describes Miss Velez.

At the Rialto, "Lady of the Pavements"

LUPE VELEZ is now appearing in a person extremely much in person at the Rialto—and if this little Mexican movie actress ever had any doubts or fears as to how Broadway would receive her she can certainly have them no longer. Supercharged with a breathless physical vitality, she compels, forces, commands and implores her audience's attention. She sings pleasantly, talks tough, scolds, teases and does imitations with sufficient vigor and determination to bring even the sleepiest customer to startled attention. Also, she has a decided flair for those hip-waving muscle dances usually found only in Bowery burlesque shows. But above all she has youth and a perfectly incredible desire to amuse you and gain good will.

Now as for Mr. David Wark Griffith's latest film, "Lady of the Pavements," in which this same Miss Velez acts and sings, it is just another old-time movie romance of the kind the industry used to produce by the hundreds about ten years ago. It's the familiar pattern of the ignorant little cabaret girl who marries a count, and who turns out to be so much nicer than the other woman, who belongs to the nobility.

There was an era in American movie civilization when we gloated on the fact that "plain folks" were better than people with titles. The poor girl was honest, virtuous and noble and the rich one was immoral, selfish and snobbish. In the past few years, however, as Mr. Griffith might have noted by the sale of such books as Mrs. Post's treatise on etiquette, the American people have exhibited a vast consciousness of the fact that some persons have better manners and better minds than others.

"Lady of the Pavements" is a naive little story of a countess (Jetta Goudall) who, jilted by her fiance, when he finds her with a lover, hires Lupe Velez to fall in love with and marry the unreasonable fiance (William Boyd) in order to disgrace him. This she does most rapidly—only after the great "disgracing scene," in which Jetta Goudall, her nose pointing skyward (to indicate that she is a noble), Mr. Boyd comes down to the cabaret where she is singing and tells her he cannot live without her, bringing us to a lovely romantic ending.

Miss Velez's role is that of one of those Paris gamins who have such a terrible time in civilized society. If her shoes hurt her she kicks them off. And she is always yanking the hoops of her hoop-skirts this way and that. She behaves, in fact, a little like a good-natured collie in a drawing room full of breakables. Toward the latter part of the picture, when she is supposed to have become trained in polite society by the double-faced countess, she becomes much more subdued.

As the countess, the beautiful Jetta Goudall gave a stereotyped and un-

At the Roxy, "Successful"

Bklyn Standard Union
3/11/29

The New Films

Lupe Velez Panics the Folks at the Rialto — Other New Ones

By RICHARD MASON

LUPE VELEZ, who is as full of energy as Douglas Fairbanks, took her place in the Broadway gallery Saturday at the Rialto. There, between showings of "Lady of the Pavements," she is making astonishing whoopee three times daily.

Lupe is a lively girl, forthright and frank. She swept on stage in a cloud of white ostrich feathers, blew kisses hither and yon, scolded latecomers with relish, and pulled the hair of her accordion player.

She undulated with skill and zest, called the customers dollings, wafted good-byes to a couple of people going out, and threw gallantries and coos to others down front.

Before Lupe had finished, a score of men and women admirers are about to clamber over the heads of the musicians to reach the stage. Lupe brushed them back like a benign mother, pitched her flower basket to the fans on a dare, and departed amid whole-hearted huzzahs.

So bursts the fable of a quiet wistful little girl aflutter over Gary Cooper — Lupe ain't thinking of marrying him she says — to be succeeded by Lupe, the exponent of continental chapstick.

As to her new picture, "Lady of the Pavements," which is D. W. Griffith's 46ist production, it turns out to be a dubious exaggerated and stuffy tale about a count and a cabaret girl and a jealous countess.

The count spurned the countess for cause. She decided it would be a satisfying trick, to fool her aristocratic admirer into marrying a street girl. Lupe was the pawn.

But under Mr. Griffith's increasingly dramatic and sentimental direction, true love dawned brightly, and after the requisite heartbreaks for Lupe and William Boyd, the duped count, they reached understanding and contentment. The jealous countess was conveniently exposed as a viper.

Pictorially, "Lady of the Pavements" is beautiful. In it Lupe is charming, except when she runs away with her comedy moments. William Boyd and Albert Conti carry uniforms well enough to flutter the hearts of any number of girl fans probably. Jetta Goudal looked more like a little girl playing charades than like a villainous lady of intrigue. There is too much singing.

Bklyn Eagle
3/11/29

"Lady of the Pavements"

"Lady of the Pavements" came to the Rialto theater on Saturday with Lupe Velez in the starring role. It turned out to be one of those pictures about a woman of easy virtue who fell in love with a handsome young Prussian attache in Paris, married him and then confessed her past. In between there were a lot of scenes showing Lupe Velez dancing and singing in a disreputable Parisian cafe, Lupe Velez posing as a lady of position in high French society and Lupe Velez making violent love to William Boyd.

None of this was particularly inspiring and much of it was rather dull. D. W. Griffith directed the picture without much imagination and certainly without any consideration for pictorial animation or dramatic emphasis. The film plods ahead with no particular objective in sight and the monotony is interrupted only when Senorita Velez feels a theme song stealing upon her. Then she sings "Where Is the Song of Songs for Me?" and one realizes that it would have been much better if she had never sung it at all.

Besides La Lupe, the cast includes William Boyd, George Fawcett, Jetta Goudal and Albert Conti, and, with the possible exception of Mr. Conti, they are all pretty terrible.

Lupe Velez is making personal appearances at the Rialto in conjunction with the picture. Among other things, she gave impersonations of Gloria Swanson, Dolores Del Rio and Jetta Goudal. They are far more clever than anything she does on the screen.

Variety

Lady of the Pavements

(SOUND)

[illegible]

Good, but not great, entertainment dominated by Lupe Velez. Joseph M. Schenck's new and interesting personality of Mexican extraction, D. W. Griffith has manipulated his story and people in something less than the master's best style, but with an eye for new-fashioned sex appeal that will increase the image of maxima at the b. o. "Lady of the Pavements" is apt to be the most successful money picture for Griffith in several years. He adds nothing thereby to his artistic prestige, but possibly he will square much at the pay box.

Karl Vollmoeller, the German playwright, wrote the story. Upon discovering the infidelity of his high-born fiancee (Letty Goudal), a young nobleman (William Boyd), attached to the Prussian Embassy in Paris, 1852, expresses a contemptuous preference for a woman of the streets. The proud dame thereupon schemes to maneuver him into a literal fulfillment of his statement about marrying a woman of the streets. In the Winning Boy Cabaret, a low life rendezvous of Paris, the countess finds her accomplice in the person of a bad-mannered soubrette (Lupe Velez). Of course real love develops between the young Prussian and the soubrette, whose vivacity it appears is wrongly interpreted as moral laxity.

Lupe Velez gets everything in the picture, nine-tenths of the close-ups are hers although she is third in the billing. Quite obviously and with good reason United Artists is developing Lupe by the spotlight method, the quickest of them all. "Lady o. the Pavements" is only her third or fourth major picture, but it should definitely establish her. Of a whole flock of Spanish, Mexican and Latin senoritas [illegible] and Del Rio are practically alone in clicking importantly.

Sam Taylor was originally slated to direct "Lady of the Pavements" and had the adaptation all set when switched to another picture, with Griffith stepping in and shooting from Taylor's script. Story is compact, neatly dovetailed, and reasonably rapid in tempo. Running time of 90 minutes is a bit overboard, but about average on a special representing production pretentions such as this.

Theme song, by Berlin, runs through the picture, frequently refrained by Miss Velez. It means little, although Miss Velez isn't much of a songster and doesn't bolster the puny melody with distinguished delivery. No dialog except for the intermittent vocalizing. Picture synchronized on coast by Hugo Riesenfeld.

William Boyd, very boyish and good looking in Prussian military turnout, has little opportunity, a complaint peculiar to the entire cast excepting Lupe. Albert Conti, who is a specialist in such roles, suavely impersonates Napoleon III's chamberlain. Conti seems to have the same utility status in Hollywood held by Adolphe Menjou prior to "A Woman of Paris" which lifted Menjou into the star class. In those days they sent for Menjou. Now they seem to be sending for Conti. Miss Goudal's quaint coiffure and tiny features are strikingly "different" as always while that sterling character actor, George Fawcett, is the very model of a Prussian diplomat. Fawcett remains the best known of the older character men whose ranks have been thinned noticeably in the last year, including Theodore Roberts and Frank Keenan.

Photography, production detail, etc., all Grade A. Laughs include a slapstick fight between an effeminate professor of ettiquette (Franklin Panghorn) and the soubrette with many other hokum touches throughout for g[illegible]gles. "Lady of the Pavements" should find a cordial reception. *Land.*

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

American 3/11/29

Lupe Scores in 'Lady of Pavements'

"LADY OF THE PAVEMENTS," as its title hints, is as sentimental as a love song. It is replete with polite peek-a-boo until Lupe Velez makes her bow, when the true honey-toney element is introduced. Miss Velez is as stimulating as a case of that "it-ought-must-be-continental" stuff. She's got pep and personality and couldn't do an uninteresting thing if she tried. And Lupe is an actress. Yes, D. W. Griffith trained and tamed her. She has entire sequences in which she behaves in a manner that would make the author of a book of etiquette beam with pride.

However, we must confess we like Lupe best as the bowdy, the dancing girl in the Smoking Dog Cafe, one of the lowest dives in Paris. We won't keep you in suspense any longer. Our heroine is, of course, a lily-of-the-valley white flower in this sahara of vice. But then you've probably assumed this, having seen cinematic innocents of Paris before.

She sings a love song in this den of iniquity. A tender little tune as delicate as fine lace and written especially for the Napoleonic heroine by Irving Berlin. We'd imagine the frequenters of the Smoking Dog would far rather have heard "My Baby Don't Mean Maybe Now." But they got a love song, and liked it!

The story is that of a diabolical dame's revenge. Yes, Jetta Goudal was to have married William Boyd. But the script clerk saved her from this fate. Bill gives her the run-around just because he discovers his bride-to-be in another man's arms. Darn narrow-minded, we call it. He silently yells—for this isn't a talkie—"I'd rather marry a women of the streets than you." So Jetta dedicates the next couple reels of her movie life to seeing that her erstwhile fiance's wish is fulfilled.

Lupe is brought from the Smoking Dog dressed up like the famous pony that belonged to Mr. Astor, and sure visibly "lady." Boyd calls for her and they are married. Then the big scene, which we'll keep from you, just in, as an old memory, is unrevealed.

The picture is beautifully and tastefully mounted. The directorial touches beset the experienced hand of Mr. Griffith. Strange to say, with such a heroine, there are no torrid love scenes. Both the photography and lighting are excellent.

First acting honors go to the irresistible Lupe, and then there is Jetta Goudal, who behaves as if she feels temperamentally well cast in the role of a countess. William Boyd, looking like a lace valentine, has gained much weight, and the less said regarding his histrionics the kindlier.

Miss Velez sings and dances on the Rialto stage, and her act is alone worth the price of admission.—**Regina Cannon.**

3/11/29

HERALD TRIBUNE.

On The

By Richard Watts Jr.

"Lady of the Pavements"—Rialto

[illegible]

The dashing Miss Lupe Velez, who is noted on screenmanz as an Untamed Wildcat of the Mexican Mountains, is pretty hard at work this week, being both Madcap and Untamblated on stage and screen. Lost newsgatherers and audiences, expecting to see a Barbaric Child of Nature doing her stuff. find, to their disappointment, just a hopeful and ambitious little Mexican girl trying to get along in a strange city. Miss Velez is to be discovered spending most of her time devising methods to show her innocent scorn for the heartless conventions of an effete civilization.

It all seems a great shame, for really, Miss Velez is a vivid and rather exciting young person, with an unusual gift for showmanship. Not exceptionally equipped as either actress or singer, she is so effective as a personage that you cannot help feeling how much better off she would be if she weren't quite so hard-working at the business of being untamed. Though she is thoroughly successful as a stage performer—being, at a low estimate, several hundred times more competent than the usual Hollywood player making a personal appearance—you always feel that she would be infinitely better if she didn't labor to be on such intimate, uninhibited terms with her audience. It is not likely that anything would make her a first-rate screen actress, but she is undeniably alluring to watch in the films and you can hardly avoid the suspicion that she would be far more so if she would just quiet down a bit.

Certainly it is not the intention of this survey to suggest that, being given to the ways of freedom, Miss Velez should toss them aside and be sedate and restrained for the purposes of the photoplay. It does seem, however, that she would be well advised if, as was hinted earlier, she didn't work so hard. She is interesting enough as a natural phenomenon as it is. Would it be too bromidic to suggest that, when she labors at being barbaric, she is really engaged in that celebrated artistic custom of painting the lily?

Anyway, it is something of an indication of the new star's value as a performer that she receives so much space in the review of a photoplay directed by the distinguished Mr. D. W. Griffith. "The Lady of the Pavements," as the work is called, is a good-looking, commonplace and thoroughly obvious melodrama of France's second empire. When you learn that a haughty and faithless countess, told by her indignant fiance that he would rather marry a woman of the streets, plans vengeance by plotting to make him fall in love with a cabaret performer disguised as a girl from a convent, you probably can figure out, fifteen minutes after the film opens, how everything is going to work out, scene by scene. The result is a pretty dull photoplay.

Despite the faults, already suggested, of Miss Velez's performance in the title role, her work is the most interesting feature of the picture. Miss Jetta Goudal, however, is properly haughty as the villainous countess. . . . The Mexican madcap's stage show is, however, the event of the entertainment and, if she would be a trifle restrained it would be a good one.

THE SCREEN

By MORDAUNT HALL.

Lupe Velez Again.

David W. Griffith's latest screen contribution, "Lady of the Pavements," an adaptation of a story by Dr. Hart Vollmoeller, author of "The Miracle," is a handsome production, with spacious and lavishly furnished settings, brilliant photography, faultlessly fitting uniforms and voluminous crinoline skirts. This German-Spanish romance of the days of Napoleon the Little, in the French capital, is however, unlovely in the popular fashion, with an abundance of close-ups and some half-minute kisses, the outcome creating little anxiety, for while there is the penultimate chapter of sorrows, it is unlikely to originate that in the end a smile will lighten Lupe Velez's countenance.

Miss Velez is appearing in person before the picture four times a day. She is a fascinating, vivacious and resourceful little person who was not in the least dismayed yesterday afternoon by a few thousand persons in the audience. In fact her songs and chatter were far more entertaining than all but a few of the Hollywood luminaries who have taken the stage before their films were offered. Miss Velez has a ready wit and her limited knowledge of English was never embarrassing to her, for if she was at a loss for a phrase she filled in the gap with apt colloquialisms. She outmatched her rival in "Lady of the Pavements," Jetta Goudal, also Gloria Swanson and Dolores Del Rio, much to the delight of those who packed the theatre.

In the film, Miss Velez is most suitably cast. She gives a clever performance as a Spanish dancer and singer in a Parisian cabaret, known as "Le Chien Qui Fume." She is far more apt to bite the hands of her masculine admirers than caress or kiss them. She subsequently reminds one vaguely of a Pygmalion or a Madame Sans Gêne, when she is being taught how to act in high society.

The idea of the narrative has merit, even though Mr. Griffith has not inoculated it with much suspense. A rather unfortunate choice for the principal male rôle was William Boyd, who is quite pathetic when it comes to expressing his silent love for Nanon Del Rayon. His part is that of Karl von Arnim, attaché of the German embassy in Paris, who is at first jubilant that the German emperor has given his consent to the young man's marriage to Countess Diane des Granges. It happens, however, that Diane, played by Jetta Goudal, is fickle in her fancies and when Arnim goes to tell her of the joyful news he finds her in the arms of another man.

It is to be supposed here that the footman is in sympathy with von Arnim, for the young attaché is permitted to ascend alone to the Countess's apartment. It is through the inevitable large mirror that von Arnim sees the Countess fervently embracing his rival. The scene ends by von Arnim informing the Countess that he would sooner marry a woman of the streets than have her as his wife. Hence the Countess, with the aid of Baron Finot, impersonated competently by Albert Conti, plots to tempt von Arnim with a lowly girl.

Finot discovers the short-skirted dancer in the cabaret and following a gift of bank-notes he arranges for the instruction of Nanon del Rayon so that she can appear at a function given by the Countess. Nanon is by no means a pliant pupil, for her uncouth nature is constantly asserting itself, especially when it comes to arousing fun with a hooped skirt. Her conduct at the social affair is not always exemplary, but her presence proves so alluring that she easily wins von Arnim's favor and finally his love.

Von Arnim is perceived scrawling several times on a piece of paper the name "Nanon." It is obvious that when the attaché learns of the lady's past he is at first going to be disappointed and then once more turn to the minx from the cabaret.

Mr. Griffith's scenes in Le Chien Qui Fume are adroitly executed, and tihs producer makes the most of the sign of a dog with a pipe in his jaws. There is the nice Papa Pierre, acted by Henry Armetta, who looks upon Nanon as the salt of the earth.

There are episodes in which Nanon bursts forth into a song, which is fairly well registered. The melody in question was furnished by Irving Berlin. But while there is an excuse in this instance for this tuneful expression, as it comes from one of the characters and not, as is so often the case, from an invisible person, there are some inopportune moments when Miss Velez chooses to express herself in song. Toward the end, however, Mr. Griffith does some very clever camera work. It is when the heavy-hearted Nanon has returned to her old friends at the cabaret and is once again singing the same melody. Mr. Griffith here causes the men in the place to change gradually into the person of von Arnim. There are half a dozen von Armins around the place, and, as you might surmise, one of them is the real lover, or husband, as it happens here.

The uniforms of the officers, including that of von Arnim, are more reminiscent of an imaginary kingdom yarn than one of the days of seventy-odd years ago. And as for William Boyd, with his well-shaved face and American haircut, he hardly impresses one as being either an attaché or a person of bygone days.

Mirror 3/11/29

It's All Lupe at Rialto

'Sonny Boy' Brings New Baby Star to Front; 'Speakeasy' and 'Canary,' Good.

By GLADD JOHANSSON.

THIS is one of those exceptional weeks when all the new Broadway movies are entertaining. You only have to pick the type of entertainment you prefer.

"Lady of the Pavements" is picturesque-romantic.

"Canary Murder Case"—detective.

"Speakeasy" — underworld-romantic.

"Sonny Boy"—cute comedy.

All good shows.

"LADY OF THE PAVEMENTS" at the Rialto is a very good romantic movie. Lupe Velez provides an amusing two hours of entertainment both on the stage and on the screen. The picture is all Lupe. The stage show is all Lupe. She sings, kicks up her heels, plants her slipper on her accompanist's panties and conducts herself in the hoydenish style which is so enthusiastically devoured by the public. Lupe wears her shoulder length hair parted in the middle and brushed straight down over her ears. She wears a knock-out frock of white ostrich feathers trimmed with brilliants. She looks like a hot million and she also gives a first-rate little whoop-la show.



Lupe Velez.

On the screen, Lupe also walks off with the largest share of "Lady of the Pavements." It is one of those highly romantic stories in which the proud count marries the little cabaret singer. The plot is a little stronger than the average one built on this theme, for Jetta Goudal is concerned in it. You know your Jetta. She always contributes a healthy gob of concentrated meanness. In this case she hires little Lupe to win the Prussian diplomat who had scorned her. Then comes all the good old stuff of exposing the deal, the devilish laughter, the tears, the cruel misunderstanding and finally the theme song. You can't overlook the theme song for Lupe sings it six or seven times, through happy smiles, through tears, and through her teeth. "Where is the Song of Songs for Me?" The answer is your old friend William Boyd, all decked out in a swank uniform with a gold curtain rope hanging from the waist and a thrilling military bow.

Exquisite sets and costumes are a part of the picture. D. W. Griffith's expert direction also has its effect. The acting is good, even Jetta Goudal's. Lupe shows decided comedy talent and moving dramatic ability. You'll love her on the stage. And you'll enjoy her in the picture.

provides a nice romance for his

Sunday Telegraph
3/10/29

Miss Velez Plays A Pavement Lady

LUPE VALEZ, the dynamic little Mexican star who in the past few months has flashed across the movie horizon with meteoric swiftness, is disporting herself upon the stage and screen of the Rialto Theater this week, where her latest vehicle, "The Lady of the Pavements," had its Broadway premiere yesterday.

General interest centers around the Rialto production this week for several reasons. Chief among them is the fact that Miss Lupez, who was brought across the continent from the West Coast to New York, is making personal appearances at every performance and then, again, the picture has as its director D. W. Griffith. On the stage Miss Lupez is singing, dancing and otherwise entertaining, while upon the screen, through the assistance of the sound film, she sings, talks a bit and, it strongly, and does all quite delightfully.

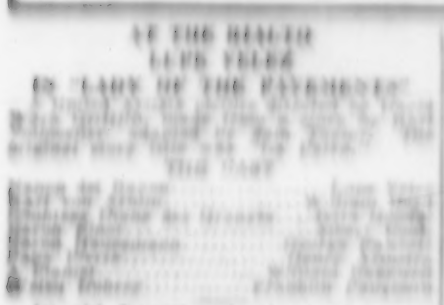
"The Lady of the Pavements" is from an original story by Karl Volmoeller with continuity by Sam Hellor. While the story boasts no strenuous effort at originality, it holds the interest from start to finish and works up to an exciting denouement that is thrillingly dramatic.

The role of Nanon brings warmth, impetuosity and vitality and under the Griffith direction develops a touch of humor which brings an amusing contrast to the highly dramatic episodes of the last few sequences.

Jetta Goudal brings to the role of the Countess a hauteur that is regal, while William Boyd, in a more passive role than those to which he is accustomed, gives an excellent account of himself. Albert Conti and George Fawcett have the other two important roles of the story.

Sunday World
3/10/29

The New Films



An old favorite of mine and a new one, David Wark Griffith and Miss Lupe Velez, have associated themselves in the making of a motion picture called "Lady of the Pavements" and while I am obliged to report that the movie is a spotty accident, there is in it a barrel of evidence to prove at least the artistry of the above named two.

The new film in the Rialto, which attracted large and demonstrative audiences all day yesterday, presents a first half as lively and as exciting as anything in comedy to be found along Broadway, and indicates that Miss Velez, when she is permitted to be herself, possesses practically all the qualities which go into the making of a first rate player of parts depicting tempestuous youth.

Mr. Griffith, if reports on Miss Velez from Hollywood may be relied upon, has taken the young warrior in hand, placed her before the camera, and instructed her to do her stuff. In the beginning she is seen as a cabaret singer in a Parisian dive. Throughout these episodes, in which she carries on in an underground cafe, she is captivating her wild, uninhibited manner, her daring, her audacity. She is picked up by an agent of the French court and offered a large roll of bills if she will enter into a game of love-making with a nobleman. Here, too, she is given opportunities to conduct herself as she wishes, and so she continues to be enormously funny. Along about this time she turns quite serious, impersonating the great lady, later falling in love with the young officer whom she was expected only to excite, and with this more sombre, less fractious mood Miss Velez reverts into a familiar type and becomes considerably less important.

It is not much of a story. It was not, I hear, Mr. Griffith's idea of a

Sunday News

3/10/29

Pavement Lady Captured Rialto Folk Yesterday

By MYRTLE VINSON.

"Lady of the Pavements," a United Artists production, directed by D. W. Griffith and presented at the Rialto theatre.

* * *

THE CAST:

[illegible]

Whoopee Lupe Velez demonstrates her fiery Mexican temperament as well as some of the soulful eyed restraint she has been taught at the movie studios in "Lady of the Pavements," D. W. Griffith's new movie at the Rialto.

Lupe's a great little trouper and she fits her role like the proverbial glove. She has the support of William Boyd and Jetta Goudal, both of whom give nice enough performances. They are comparatively lost, however, in the glory of this Mexican baby's interpretation of her role.

Done in Engrossing Way.

D. W. Griffith's story—the script was written by Sam Taylor, himself a director of note—comes from the story of Karl Vulmueller. It is vaguely familiar and one recognizes the fact at the film's start that it is being done this time with fine taste, great dignity, splendid settings, lovely costumes and, above all, in an engrossing manner.

With France[illegible] the late '60s as



Jetta Goudal

a background, there is woven the tale of a count who finds his future wife—a countess—in the arms of another. He scorns her then, telling her he'd rather marry a woman of the streets than a "lady" who is unfaithful.

She Falls for Plot.

And she, to get even with him, has Baron Finot, a great friend of hers, wander into a low Parisian dive, pick up a dancing-singing girl, train her in the ways of a fine lady, and get Count Arnim to fall in love with her.

It all happens exactly as planned—Nanon, a vivacious girl of the Black Dog cabaret, agrees to the arrangement, urged by fat bank notes that intrigue her to accept the offer.

And then—she actually falls in love with the man she's tricking.

On the stage, Lupe sings, dances and gives impersonations of some of her sister screen actresses, accompanied on the accordion by Frank Yaconelli. Take our word for it, she's worth seeing and hearing.

Graphic 3/11/26

Whoopee - Lupe Velez Captivates Rialto Audiences in Stage Act—Mystery Thriller at Paramount Theater

Lupe Velez, Mexican whirlwind, on the stage at the Rialto Theater this week, is doing her successful best to prove to New Yorkers that advance reports of her unbridled pep and her vivacious personality have not been exaggerated. Whoopee-making Lupe, with all the primitive charm which the Hollywood cameras never caught, leaves a theater full of new friends at each performance and a trail of ostrich duns, the remnants of her attractive and flattering, if somewhat abbreviated, feathered evening dress.

The dark-eyed, tender young star runs through a dance like a Velez tornado, scattering her endearing furbelows around the audience, jumping from the ballet violet song into indistinguishable jazz tunes, running all over the theater, scolding and cajoling men, flattering women, and making them like it. She displays an indefatigable energy—and most of her figure—through a schedule of performances which would tax any player, but leaves Lupe vivacious and ambitious for more packed houses to conquer.



Lupe Velez

This newest flicker luminary to reach Broadway is about to take Mazda Lane by storm. Watch her do it. Within a week she'll be the latest Manhattan vogue. She has more personality than all the combined appeal of the frigidaire beauties who drop off the Twentieth Century and suavely wait for night club bows. She gives imitations of Gloria Swanson, Jetta Goudal and Dolores Del Rio which won't make her popular with that trio, but judging from week-end attendance, Miss Velez is a box-office success.

Primarily, Lupe is here in connection with the showing of her newest picture, 'Lady of the Pavement," at the Rialto, and in which she shares featured place with William Boyd and Jetta Goudal. This D. W. Griffith production, which United Artists is releasing, needs the ticket-selling incentive of Miss Velez' personal appearances. Highly decorative as is this diplomatic romance of late nineteenth century Paris, the action is too placid for the obviously stormy conflict of emotions which the plot suggests but which the film does not present. There is that pictorial beauty and excellent photography which graces all Mr. Griffith's productions, and there is also that unconvincing theatrical atmosphere which has dominated his recent directorial efforts. It is better than 'The Battle of the Sexes," but it is not the thrilling and satisfying photoplay it might have been.

Boyd photographs at his best, and while he looks the part of a titled young Prussian diplomat, his work is too subdued to be effective. Miss Goudal stalks all over the sets, throwing out her familiar eye play and pursing lips, which has been tried in too many roles to be even entertaining.

Miss Velez gives a splendid performance in the first half of the picture, where, as an entertainer in a Paris dive, she is duped into impersonating a Spanish lady so that Boyd, who has spurned Miss Goudal, will fall in love with her and thus fulfill Jetta's imaginative plans for vengeance. And as any one may guess, the hero actually loves the pretty heroine and forgives her even her lurid background.

Telegram 3/11/29

HOLLYWOOD'S YOUNG TOMBOY PROVES SENSATION AT RIALTO

"Whoopee Lupe" Velez Disports in New D. W. Griffith Film, "Lady of the Pavements."

By KATHARINE ZIMMERMANN.

THE sprightly Lupe Velez, self-styled "Whoopee Lupe," is having a good old romp at the Rialto this week in D. W. Griffith's newest picture, "Lady of the Pavements." Judging by the long line of customers kicking up their heels outside this house at an early hour Saturday, United Artists will have no reason to repine over the outlay.

Miss Velez is making personal appearance with the film to silence such old meanies as may be inclined to doubt that she sings her own theme songs. The vitality of this Mexican lassie is something overpowering. In fact, there seems to be no holding the little tomboy at all.

An entire sequence in "Lady of the Pavements" is given over to a roughhouse party in which Lupe, arrayed in the formal war paint of the Second Empire, hands her astonished dancing master a smart clip to the jaw, bears him to the ground in a single bound and fights him to the death on the carpet with the diverting tooth-and-nail technique of pre-Queensberry days. Even the whalebone framework on her heavy court dress is powerless to frustrate the romping instincts of this impulsive creature. A packed house cheered her to the echo as this gripping fight scene drew to its appointed end Saturday afternoon and the exhausted dancing master was allowed to go home and hunt up beefsteaks.

The story of "Lady of the Pavements" is not what you might call its strong point. It concerns a courtesan's dastardly scheme for revenge on her ex-fiance, Wilham Boyd, who, having surprised her in the arms of the Emperor, remarks cuttingly, "A Von Arnheim does not marry anybody's mistress, not even the Emperor's. I would sooner marry a woman of the streets."

So Diane, alias Jetta Goudal, commands the court chamberlain to go and hunt up a woman of the streets in order that she may palm her off on Von Arnheim as a spotless convent graduate and fool the haughty Baron into a shameful marriage. "She must be a rare mud-flower," explains Diane significantly. And thus it is that the court chamberlain catches up with Lupe, a dancing girl in a cabaret. "I assume you know life thoroughly," he remarks delicately. "How would you like to have a fling at real life—money, clothes, jewelry?"

The rest you will no doubt figure out for yourselves.

What with the antics of Senorita Velez, plenty of time out for theme songs, more time out for impressive court functions, and this, that and the other, the weakness of the plot is not so evident as it would be with a less dynamic figure in the title role. The settings are handsome and so are the costumes.

MISS VELEZ has an attractive voice, and in her personal appearance she regales the customers not merely with song and story but also with some saucy impersonations of Jetta Goudal, Gloria Swanson and Delores Del Rio. Her impersonations are not nearly as astute as those of Marion Davies, but she seems to be having such a good time herself that the audience has no difficulty in catching the spirit of good, clean fun.

Spies report that "Whoopee Lupe" has threatened to paint the town red before she goes back to Hollywood. At all events, she seems to have made a pretty good start.

Eve. World
3/11/29

REEL REVIEWS

By George Gerhard

IT MAY or may not have been the influence of "The Gaucho," but Lupe Velez is gauche. She is a consummate hoyden, of course; she is fiery, impetuous and unendowed. And more often than not she is in questionable taste. But—and here's the rub—she will undoubtedly develop a colossal popularity with the rank and file of moviegoers.

Up at the Rialto, where she is appearing five times a day in conjunction with "Lady of the Pavements," she is literally knocking 'em into the aisles at every performance. She stomps about the stage, she gesticulates wildly, she yells at the top of her lungs, she wags her hips a la Hawaii, she croons several songs, she impersonates Gloria Swanson, Jetta Goudal and Delores Del Rio, and she kicks her partner from the north as he is facing south.

And, boy, how they love it! Gales of laughter and applause meet every gesture of "Whoopee Lupe." She sways audiences at will. And, as you watch her, you say to yourself: "She's not as crazy as she sounds, just see how they eat up this stuff she is giving them." And that undoubtedly is at the core of this meteor's success. She has a sort of psychology of her own; she knows what the mob wants and she is giving it to them.

At every appearance she sings two or three songs, does three impersonations and gets off a lot of patter which may roughly be placed in the category of cute. You can see the same sort of stuff up at the Columbia, where burlesque is specialized in. In the picture, though, she takes second or third place. Jetta Goudal is quite the whole thing, and not far behind her is Albert Conti, who isn't supposed to be one of the featured people at all. He is a lot better than William Boyd and Miss Velez.

Indeed, Miss Goudal and Mr. Conti carry the burden of the story despite the fact that Boyd and Miss Velez are supposed to. Because of their presence, "Lady of the Pavements" goes down in the lists of this reviewer as the best picture David Wark Griffith has turned out in several years. And the thought occurs that it would be great to see Griffith or some other competent director take Miss Goudal and Mr. Conti as leads of another story and see what would happen. It really ought to be great.

"Lady of the Pavements" is an excellent picture. It will make a lot of money for its producers.

Eve. Sun 3/11/29

The New Photoplays

Lupe Velez, the Mexican Tidbit, at the Rialto —'The Canary Murder Case.'

By JOHN S. COHEN, Jr.

Lupe Velez, the primitive little Mexican version of Raquel Meller, is offered in large quantities on the stage and screen of the Rialto this week. On the stage she sings several songs, impersonates and burlesques several noted screen stars, throws violets and baskets to the downstairs patrons, and goes through various gamins and can-can didoes. On the screen D. W. Griffith presents her in "Lady of the Pavements," a charmingly mounted and produced Cinderella story of the Second Empire—in which Senorita Velez is permitted to scuttle around in the bouffante modes of the period.

So far Miss Velez is preferable in the flesh, although she is improving enormously as a screen actress. But on the stage she is a delight to the eye and, even with an untrained and undistinguished voice, to the ear. For La Velez is so brimful of animal spirits, so fascinating and voluptuous a little barbarian, that she brings out a completely back-to-nature reaction in those out front.

And as such she is highly valuable. Mr. Ziegfeld, says the story, wants her for the Midnight Frolic. There, at close range, she would wiggle and sing, drop ice down the backs of the attending maecenases and put butter and chow mein in their pockets. Of course, they would love it, and everything would be just a great big party. For Miss Velez, of all the tropical girls on the stage and screen, is about the only one who could get away with it. One simply has to be fascinated by her—or else civilization has changed values.

She looks something like the Gloria Swanson of nine years ago, and she has a bit of the early De Putti in her. Yet one feels that she is closer to the truth than either of those products of the movie beauty shops. Jet black, wild locks top her—they are now arranged in a sort of marcelled bob which comes down below her ears and accentuates the primitive beauty of her face—and high cheek bones, high coloring and an exquisitely molded little figure do the rest. Her movements, it might be added, are gracefully vulgar.

What will happen to her on the screen, however, is a matter for ratiocination. In "Wolf Song" her personality—her real personality—was smothered in moony romance. And in "Lady of the Pavements" Mr. Griffith has turned her animalism into cuteness. He has done her hair up into little pompadours, made her pigeon toed, and rather coy, and when she begins to upset court functions one is reminded of the gosling days of the Gishes and the Dempsters. Some of her antics were funny, in an innocuous way, but one felt that she had been jerked into a corsetted role.

As for the film itself, it is one of the loveliest things to look at in town. Jetta Goudal and Miss Velez head a host of screen ladies who parade, accompanied by any number of Second Empire gallants, through galleries of great charm. Bodices and bouffante skirts, mirrored floors, delicately carved walls—all are photographed and lighted superbly. Miss Goudal, as a viperish countess, looks like a figure from an old French print, and gives an exquisitely mannered performance. All of the acting, in fact, is in a definitely stylized manner—the straight, direct, realistic approach of today being nowhere in evidence, save, possibly, in the climaxes, where Mr. Griffith has shown a certain simplicity of direction.

The story is "Cinderella," with trimmings from "Mme. Sans Gene." Jilted by her fiance, a Prussian count, and insulted by his parting fling that he would rather marry a woman of the streets, Miss Goudal determines that that shall be her co-lover's lot. Whereupon the Chamberlain is set to work to project Miss Velez, as a discuss from one of the worst dives in Paris, into court life in the hope that the count may fall in love with and marry her. It all happens as Miss Goudal planned, and after the marriage she exposes Miss Velez's origin.

It so happens, however, that love conquers all, and what might have been a high comedy in Lubitsch's best vein becomes a commonplace but rather interesting and certainly a beautifully produced motion picture. The featured minx sings several times via the movietone—words and music having been furnished by Irving Berlin—but the chief memories of "Lady of the Pavements" are the atmosphere and generally fine texture of the production.

Lupe Velez.

Over at the Rialto is Lupe Velez—in person and a very moving picture.

Take this column's advice and see Lupe herself before you catch the film, "Lady of the Pavements." Because, off-screen, she is one of the most magnetic personalities that ever hit this or any other town. The young Mexican cyclone would be a riot in a revue, as a night club hostess or as master of ceremonies. She can take an audience and make it roll over and play dead.

Lupe skips about the Rialto stage with all the assurance of youth, whirlwind looks and superlative vitality. She sings, talks, and does riotous impersonations of Jetta Goudal, Gloria Swanson and Dolores Del Rio. As long as she makes these personal appearances, the picture will pack 'em in, for Lupe clicks with the knowing ingenious skill of the natural entertainer.

* * *

On the screen, Lupe is much more restrained than she is off, but even so, she is vividly convincing.

"Lady of the Pavements" is D. W. Griffith's best production in several years. It has dignity, a handsome mounting and unfolds its story in a manner that will hold your interest.

Based on "La Paive," a story by Dr. Bart Vollmoeller, the setting is that of Paris in 1868. Count Karl von Arnim (William Boyd) discovers that his fiancee (Estelle Taylor) is the mistress of the Emperor. He thereupon tells her that he'd rather marry a woman of the streets than marry her, at which she decides upon revenge. She has a diplomat (Albert Conti) pick up a girl (Lupe) from the lowest dive in Paris and train her in the ways of a fine lady. The Count falls in love with her and after they're married, the cast-off fiancee tells All. But since like the film Kiki, the heroine is a good girl, it all ends happily.

Lupe is at her best in the scenes where she is allowed to act the hoyden. Henry Armetta does a good bit as Papa Pierre of the Smoking Dog cabaret, and Conti contributes a neat performance. Boyd, however, is very colorless in his part, and Miss Goudal is much too artificial even in a role that calls for artificiality. This is not a talking picture, although there are sound effects and Lupe sings the theme song, "Where is the Song of Songs For Me," and two other numbers.

Eve. Post
3/11/29

At the Rialto, "Lady of the Pavements"

LUPE VELEZ is now appearing in person—extremely much in person at the Rialto—and if this little Mexican movie actress ever had any doubts or fears as to how Broadway would receive her she can certainly have them no longer. Supercharged with a breathless physical vitality, she compels, forces, commands and implores her audience's attention. She sings pleasantly, talks tough, smiles, teases and does imitations with sufficient vigor and determination to bring even the sleepiest customer to startled attention. Also, she has a decided flair for those hip-swaying muscle dances usually found only in Bowery burlesque shows. But above all she has youth and a perfectly incredible desire to amuse you and gain good will.

Now as for Mr. David Wark Griffith's latest film, "Lady of the Pavements," in which this same Miss Velez acts and sings, it is just another old-time movie romance of the kind the industry used to produce by the hundreds about ten years ago. It's the familiar pattern of the ignorant little cabaret girl who marries a count, and who turns out to be so much nicer than the other woman, who belongs to the nobility.

There was an era in American movie civilization when we gloated on the fact that "plain folks" were better than people with titles. The poor girl was honest, virtuous and noble and the rich one was immoral, selfish and snobbish. In the past few years, however, as Mr. Griffith might have noted by the sale of such books as Mrs. Post's treatise on etiquette, the American people have exhibited a vast consciousness of the fact that some persons have better manners and better minds than others.

"Lady of the Pavements" is a naive little story of a countess (Jetta Goudall) who, jilted by her fiance, when he finds her with a lover, hires Lupe Velez to fall in love with and marry the unreasonable fiance (William Boyd) in order to disgrace him. This she does most rapidly—only after the great "disgracing scene," in which Jetta Goudall, her nose pointing skyward (to indicate that she is a noble), Mr. Boyd comes down to the cabaret where she is singing and tells her he cannot live without her, bringing us to a lovely romantic ending.

Miss Velez's role is that of one of those Paris gamins who have such a terrible time in civilized society. If her shoes hurt her she kicks them off. And she is always yanking the hoops of her hoop-skirts this way and that. She behaves, in fact, a little like a good-natured collie in a drawing room full of breakables. Toward the latter part of the picture, when she is supposed to have become trained in polite society by the double-faced countess, she becomes much more subdued.

As the countess, the beautiful Jetta Goudall gave a stereotyped and unimaginative performance. Movie critics turn up their noses, yawn a bit and think they have done a day's work.

Miss Velez sings her songs nicely, but much too often for dramatic effect. Mr. Wark was unfortunately cast. He has a hard time living tradition in the costumes of the Directoire Empress in Paris in the 1800's.

Mr. Griffith, like Mr. Fairbanks, has made almost no use of sound at all, except for the songs and one of the musical numbers is dismal.

The years ago "Lady of the Pavements" might have been considered a good film. There were the days when you could almost get away with such a subtitle as "she must be rich, young and a rare mid-flower," which is the way the countess describes Miss Velez

Standard Union
Brooklyn 3/11/29

The New Films

Lupe Velez Panics the Folks at the Rialto — Other New Ones

By RICHARD MASON

LUPE VELEZ, who is as full of energy as Douglas Fairbanks, took her place in the Broadway gallery Saturday at the Rialto. There, between showings of "Lady of the Pavements," she is making astonishing whoopee three times daily.

Lupe is a lively girl, forthright and frank. She swept on stage in a cloud of white ostrich feathers, blew kisses hither and yon, scolded late-comers with relish, and pulled the hair of her accordion player.

She socialized with skill and zest, called the customers dollings, wafted good-byes to a couple of people going out, and threw daffodils and roses to others down front.

Before Lupe had finished, a score of men and women admirers are about to clamber over the heads of the musicians to reach the stage. Lupe shushed them back like a benign mother, pitched her flower basket to the fans on a dare, and departed amid whole-hearted huzzahs.

So bursts the fable of a quiet restful little girl aflutter over Gary Cooper — Lupe ain't thinking of marrying him she says—to be succeeded by Lupe, the exponent of continental slapstick.

As to her new picture, "Lady of the Pavements," which is D. W. Griffith's 461st production, it turns out to be a dubious exaggerated and stuffy tale about a count and a cabaret girl and a jealous countess.

The count spurned the countess for cause. She decided it would be a satisfying trick, to fool her aristocratic admirer into marrying a street girl. Lupe was the pawn.

But under Mr. Griffith's increasingly dramatic and sentimental direction, true love dawned brightly, and after the requisite heartbreaks for Lupe and William Boyd, the duped count, they reached understanding and contentment. The jealous countess was conveniently exposed as a viper.

Pictorially, "Lady of the Pavements" is beautiful. In it Lupe is charming, except when she runs away with her comedy moments. William Boyd and Albert Conti carry uniforms well enough to flutter the hearts of any number of girl fans probably. Jetta Goudal looked more like a little girl playing charades than like a villainous lady of intrigue. There is too much singing.

Brklyn Eagle
2/11/29

"Lady of the Pavements"

"Lady of the Pavements" came to the Rialto Theater on Saturday with Lupe Velez in the starring role. It turned out to be one of those pictures about a woman of easy virtue who fell in love with a handsome young Persian, attache in Paris, married him and then confessed her past. In between there were a lot of scenes showing Lupe Velez dancing and singing in a disreputable Parisian cafe, Lupe Velez posing as a lady of position in high Persian society and Lupe Velez passing reminiscences to William Boyd.

None of this was particularly inspiring and much of it was rather dull. D. W. Griffith directed the picture without much imagination and certainly without any consideration for pictorial animation or dramatic emphasis. The film plods ahead with no particular objective in sight and the monotony is interrupted only when Senorita Velez feels a theme song stealing upon her. Then she sings "Where Is the Song of Songs for Me?" and one realizes that it would have been much better if she had never sung it at all.

Besides La Lupe, the cast includes William Boyd, George Fawcett, Jetta Goudal and Albert Conti, and, with the possible exception of Mr. Conti, they are all pretty terrible.

Lupe Velez is making personal appearances at the Rialto in conjunction with the picture. Among other things, she gave impersonations of Gloria Swanson, Dolores Del Rio and Jetta Goudal. They are far more clever than anything she does on the screen.

Variety

Lady of the Pavements

(SOUND)

[illegible]

Good, but not great, entertainment dominated by Lupe Velez, Joseph M. Schenck's new and interesting personality of Mexican extraction. D. W. Griffith has manipulated his story and people in something less than "the master's" best style, but with an eye for new-fashioned sex appeal that will increase the length of nuzzums at the b. o. "Lady of the Pavements" is apt to be the most successful money picture for Griffith in several years. He adds nothing thereby to his artistic prestige, but possibly he will square much at the pay box.

Karl Volmoeller, the German playwright, wrote the story. Upon discovering the infidelity of his high-born fiancee (Letty Goudal), a young nobleman (William Boyd), attached to the Prussian Embassy in Paris, 1856, expresses a contemptuous preference for a woman of the streets. The proud dame thereupon schemes to maneuver him into a literal fulfillment of his statement about marrying a woman of the streets. In the Winking Lily Cabaret, a low life rendezvous of Paris, the countess finds her accomplice in the person of a bad-mannered soubrette (Lupe Velez). Of course real love develops between the young Prussian and the soubrette, whose vivacity it appears is wrongly interpreted as moral laxity.

Lupe Velez gets everything in the picture, nine-tenths of the close-ups are hers although she is third in the billing. Quite obviously and with good reason United Artists is developing Lupe by the spotlight method, the quickest of them all. "Lady o. the Pavements" is only her third or fourth major picture, but it should definitely establish her. Of a whole flock of Spanish, Mexican and Latin senoritas she and Del Rio are practically alone in clicking importantly.

Sam Taylor was originally slated to direct "Lady of the Pavements" and had the adaptation all set when switched to another picture, with Griffith stepping in and shooting from Taylor's script. Story is compact, neatly dovetailed, and reasonably rapid in tempo. Running time of 90 minutes is a bit overboard, but about average on a special representing production pretentions such as this.

Theme song, by Berlin, runs through the picture, frequently refrained by Miss Velez. It means little, although Miss Velez isn't much of a songster and doesn't bolster the puny melody with distinguished delivery. No dialog except for the intermittent vocalizing. Picture synchronized on coast by Hugo Riesenfeld.

William Boyd, very boyish and good looking in Prussian military turnout, has little opportunity, a complaint peculiar to the entire cast excepting Lupe. Albert Conti, who is a specialist in such roles, suavely impersonates Napoleon III's chamberlain. Conti seems to have the same utility status in Hollywood held by Adolphe Menjou prior to "A Woman of Paris" which lifted Menjou into the star class. In those days they sent for Menjou. Now they seem to be sending for Conti. Miss Goudal's quaint coiffure and tiny features are strikingly "different" as always while that sterling character actor, George Fawcett, is the very model of a Prussian diplomat. Fawcett remains the best known of the older character men whose ranks have been thinned noticeably in the last year, including Theodore Roberts and Frank Keenan.

Photography, production detail, etc., all Grade A. Laughs include a slapstick fight between an effeminate professor of ettiquette (Franklin Panghorn) and the soubrette with many other hokum touches throughout for giggles. "Lady of the Pavements" should find a cordial reception. *Land.*

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sunday Telegraph
31/10/24

Miss Velez Plays A Pavement Lady

LUPE VALEZ, the dynamic little Mexican star who in the past few months has flashed across the movie horizon with meteoric swiftness, is disporting both upon the stage and screen of the Rialto Theater this week, where her latest vehicle, "The Lady of the Pavements," had its Broadway premiere yesterday.

Unusual interest centers around the Rialto production this week for several reasons. Chief among them is the fact that Miss Lupes, who was brought across the continent from the West Coast to New York, is making personal appearances at every performance and then, again, the picture has as its director D. W. Griffith, the the stage Miss Lupes is singing, dancing and otherwise entertaining, while on the screen, through the assistance of the sound film, she sings, talks a bit and, I surmise, and does all quite delightfully.

"The Lady of the Pavements" is from an original story by Karl Vollmoeller with continuity by Dan Fitzler. While the story boasts no strenuous effort at originality, it holds the interest from start to finish and works up to an exciting denouement that is thrillingly dramatic.

The role of Nanon brings warmth, impetuosity and vitality and under the Griffith direction develops a touch of humor which brings an amusing contrast to the highly dramatic episodes of the last few sequences.

Jetta Goudal brings to the role of the Countess a hauteur that is regal, while William Boyd, in a more passive role than those to which he is accustomed, gives an excellent account of himself. Albert Conti and George Fawcett have the other two important roles of the story.

Sunday News.

10/10/26

Pavement Lady Captured Rialto Folk Yesterday

By IRENE THURER.

"Lady of the Pavements," a United Artists production, directed by D. W. Griffith and presented at the Rialto theatre.

* * *

THE CAST:

[illegible]

Whoopee Lupe Velez demonstrates her fiery Mexican temperament as well as some of the youthful sex restraint she has been taught as the movie stylus in "Lady of the Pavements," D. W. Griffith's new movie at the Rialto.

Lupe's a great little trouper and she fits into her role like the proverbial glove. She has the support of William Boyd and Jetta Goudal, both of whom give nice enough performances which are comparatively lost, however, in the glory of this Mexican baby's exotic interpretation of her role.

Done in Engrossing Way.

D. W. Griffith's story—the script was written by Sam Taylor, himself a director of note—comes from the story of Karl Vollmoeller. It is vaguely familiar and one recognizes the fact at the film's start that it is being done this time with fine taste, great dignity, splendid settings, lovely costumes and, above all, in engrossing manner.

With France of the late '60s as



Jetta Goudal

a background, there is woven the tale of a count who finds his future wife—a countess—in the arms of another. He scorns her then, telling her he'd rather marry a woman of the streets than a "lady" who is unfaithful.

She Falls for Plot.

And she, to get even with him, has Baron Finot, a great friend of hers, wander into a low Parisian dive, pick up a dancing-singing girl, train her in the ways of a fine lady, and get Count Arnim to fall in love with her.

It all happens exactly as planned—Nanon, a vivacious girl of the Black Dog cabaret, agrees to the arrangement, urged by fat bank notes that intrigue her to accept the offer.

And then—she actually falls in love with the man she's tricking.

On the stage, Lupe sings, dances and gives impersonations of some of her sister screen actresses, accompanied on the accordion by Frank Yaconelli. Take our word for it, she's worth seeing and hearing.

American
3/11/29

Lupe Scores in 'Lady of Pavements'

"LADY OF THE PAVEMENTS," at the Rialto, is as sentimental as a love song. It is replete with polite push-up until Lupe Velez makes her bow, when the true hoity-toity element is introduced. Miss Velez is as stimulating as a case of that "if caught must be confiscated" stuff. She's got pep and personality and couldn't do an uninteresting thing if she tried. And Lupe is an actress. Yes, D. W. Griffith trained and toned her. She has entire sequences in which she behaves in a manner that would make the author of a book of etiquette beam with pride.

However, we must confess we like Lupe best as the hoyden, the dancing girl in the Smoking Dog Cafe, one of the lowest dives in Paris. We won't keep you in suspense any longer. Our heroine is, of course, a pitiful white flower in this sahara of vice. But then you've probably assumed this, having seen cinematic immorals of Paris before.

She sings a love song in this den of iniquity. A tender little tune as delicate as fine lace and written especially for the Napoleonic heroine by Irving Berlin. We'd imagine the frequenters of the Smoking Dog would far rather have heard "My Baby Don't Mean Maybe Now." But they got a love song, and liked it!

The story is that of a diabolical dame's revenge. Yes, Jetta Goudal was to have married William Boyd. But the script clerk saved her from this fate. Bill gives her the run-around just because he discovers his bride-to-be in another man's arms. Darn narrow-minded, we call it. He silently yells—for this isn't a talkie—"I'd rather desire a woman of the streets than you." So Jetta dedicates the next couple reels of her movie life to seeing that her erstwhile fiance's wish is fulfilled.

Lupe is brought from the Smoking Dog dressed up like the famous pony that belonged to Mr. Astor, and goes violently "lady." Boyd falls for her and they are married. Then the big scene, which we'll keep from you, just to be an old meanie, is unreeled.

The picture is beautifully and tastefully mounted. The directorial touches boast the experienced hand of Mr. Griffith. Strange to say, with such a heroine, there are no torrid love scenes. Both the photography and lighting are excellent.

First acting honors go to the irresistible Lupe, and then there is Jetta Goudal, who behaves as if she feels temperamentally well cast in the role of a countess. William Boyd, looking like a lace valentine, has gained much weight, and the less said regarding his histrionics the kindlier.

Miss Velez sings and dances on the Rialto stage, and her act is alone worth the price of admission.—Regina Cannon.

Mirror
3/11/29

It's All Lupe at Rialto

'Sonny Boy' Brings New Baby Star to Front; 'Speakeasy' and 'Canary,' Good.

By GLADE JOHANSSON.

This is one of those exceptional weeks when all the new Broadway movies are entertaining. You only have to pick the type of entertainment you prefer.

"Lady of the Pavements" is picturesque romantic.

"Case v Murder Case"—detective.

"Speakeasy" — underworld romantic.

"Sonny Boy"—cute comedy.

All good shows.

"LADY OF THE PAVEMENTS" at the Rialto is a very good romantic movie. Lupe Velez provides an amusing two hours of entertainment both on the stage and on the screen. The picture is all Lupe. The stage show is all Lupe. She sings, kicks up her heels, plants her slipper on her accompanist's pantles and conducts herself in the hoydenish style which is so enthusiastically devoured by the public. Lupe wears her shoulder length hair parted in the middle and brushed straight down over her ears. She wears a knock-out frock of white ostrich feathers trimmed with brilliants. She looks like a hot million and she also gives a first-rate little whoop-la show.



Lupe Velez.

On the screen, Lupe also walks off with the largest share of "Lady of the Pavements." It is one of those highly romantic stories in which the proud count marries the little cabaret singer. The plot is a little stronger than the average one built on this theme, for Jetta Goudal is concerned in it. You know your Jetta. She always contributes a healthy gob of concentrated meanness. In this case she hires little Lupe to win the Prussian diplomat who had scorned her. Then comes all the good old stuff of exposing the deal, the devilish laughter, the tears, the cruel misunderstanding and finally the theme song. You can't overlook the theme song for Lupe sings it six or seven times, through happy smiles, through tears, and through her teeth. "Where is the Song of Songs for Me?" The answer is your old friend William Boyd, all decked out in a swank uniform with a gold curtain rope hanging from the waist and a thrilling military bow.

Exquisite sets and costumes are a part of the picture. D. W. Griffith's expert direction also has its effect. The acting is good, even Jetta Goudal's. Lupe shows decided comedy talent and moving dramatic ability. You'll love her on the stage. And you'll enjoy her in the picture.

THE SCREEN

By MORDAUNT HALL.

Lupe Velez Again.

David W. Griffith's latest screen contribution, "Lady of the Pavements," an adaptation of a story by Dr. Hart Vollmoeller, author of "The Miracle," is a handsome production, with spacious and lavishly furnished settings, brilliant photography, faultlessly fitting uniforms and voluminous crinoline skirts. This German-Spanish romance of the days of Napoleon the Little, in the person capital, however, unfolded in the peculiar fashion, with an abundance of close-ups and some half-minute kisses, its outcome creates little anxiety, for while there is the penultimate chapter of sorrows, it is so clear to everybody that it can end a smile will lighten Lupe Velez's countenance.

Miss Velez is appearing in person before the picture four times a day, and she is a fascinating, vivacious and resourceful little person who was not in the least dismayed yesterday afternoon by a few thousand persons in the audience. In fact her songs and chatter were of more entertaining than all but a few of the Hollywood luminaries who have taken the stage before their films were offered. Miss Velez has a ready wit and her limited knowledge of English was never embarrassing to her. But if she was at a loss for a phrase she filled in the gap with apt colloquialisms. She outmatched her rival in "Lady of the Pavements," Jetta Goudal, also Gloria Swanson and Dolores Del Rio, much to the delight of those who packed the theatre.

In the film, Miss Velez is most suitably cast. She gives a clever performance as a Spanish dancer and singer in a Parisian cabaret, known as "Le Chien Qui Fume." She is far more apt to bite the hands of her masculine admirers than caress or kiss them. She subsequently reminds one vaguely of a Pygmalion or a Madame Sans Gene, when she is being taught how to act in high society.

The idea of the narrative has merit, even though Mr. Griffith has not inoculated it with much suspense. A rather unfortunate choice for the principal male rôle was William Boyd, who is quite pathetic when it comes to expressing his silent love for Nanon Del Rayon. His part is that of Karl von Arnim, attaché of the German embassy in Paris, who is at first jubilant that the German emperor has given his consent to the young man's marriage to Countess Diane des Granges. It happens, however, that Diane, played by Jetta Goudal, is fickle in her fancies and when Arnim goes to tell her of the joyful news he finds her in the arms of another man.

It is to be supposed here that the footman is in sympathy with von Arnim, for the young attaché is permitted to ascend alone to the Countess's apartment. It is through the inevitable large mirror that von Arnim sees the Countess fervently embracing his rival. The scene ends by von Arnim informing the Countess that he would sooner marry a woman of the streets than have her as his wife. Hence the Countess, with the aid of Baron Finot, impersonated competently by Albert Conti, plots to tempt von Arnim with a lowly girl.

Finot discovers the short-skirted dancer in the cabaret and following a gift of bank-notes he arranges for the instruction of Nanon del Rayon so that she can appear at a function given by the Countess. Nanon is by no means a pliant pupil, for her uncouth nature is constantly asserting itself, especially when it comes to arousing fun with a hooped skirt. Her conduct at the social affair is not always exemplary, but her presence proves so alluring that she easily wins von Arnim's favor and finally his love.

Von Arnim is perceived scrawling several times on a piece of paper the name "Nanon." It is obvious that when the attaché learns of the lady's past he is at first going to be disappointed and then once more turn to the minx from the cabaret.

Mr. Griffith's scenes in Le Chien Qui Fume are adroitly executed, and tihs producer makes the most of the sign of a dog with a pipe in his jaws. There is the nice Papa Pierre, acted by Henry Armetta, who looks upon Nanon as the salt of the earth.

There are episodes in which Nanon bursts forth into a song, which is fairly well registered. The melody in question was furnished by Irving Berlin. But while there is an excuse in this instance for this tuneful expression, as it comes from one of the characters and not, as is so often the case, from an invisible person, there are some inopportune moments when Miss Velez chooses to express herself in song. Toward the end, however, Mr. Griffith does some very clever camera work. It is when the heavy-hearted Nanon has returned to her old friends at the cabaret and is once again singing the same melody. Mr. Griffith here causes the men in the place to change gradually into the person of von Arnim. There are half a dozen von Armins around the place, and, as you might surmise, one of them is the real lover, or husband, as it happens here.

The uniforms of the officers, including that of von Arnim, are more reminiscent of an imaginary kingdom yarn than one of the days of seventy-odd years ago. And as for William Boyd, with his well-shaved face and American haircut, he hardly impresses one as being either an attaché or a person of bygone days.

Herald-Tribune
2/11/29

By Richard Watts Jr.

"Lady of the Pavements"—United Artists

The leading miss Lupe Velez, who is billed as synonymous to an Untamed Wildcat of the Mexican mountains is pretty hard at work this week, being both bashful and Unabashed on stage and screen. Last night theatregoers and audiences, expecting to see a Barbaric Child of Nature doing her stuff, had to their disappointment just a bashful and unbalanced little Mexican girl trying to get along in a strange city. Miss Velez is to be discovered spending most of her time devising methods to show her innocent scorn for the heartless conventions of an effete civilization.

It all seems a great shame, for really, Miss Velez is a vivid and rather exciting young person, with an unusual gift for showmanship. Most exceptionally equipped as either actress or singer, she is so effective as a personage that you cannot help feeling how much better off she would be if she weren't quite so hard-working at the business of being untamed. Though she is thoroughly successful as a stage performer—being, at a low estimate, several hundred times more competent than the usual Hollywood player making a personal appearance—you always feel that she would be infinitely better if she didn't labor to be on such intimate, uninhibited terms with her audience. It is not likely that anything would make her a first-rate screen actress, but she is undeniably alluring to watch in the films and you can hardly avoid the suspicion that she would be far more so if she would just quiet down a bit.

Certainly it is not the intention of this survey to suggest that, being given to the ways of freedom, Miss Velez should toss them aside and be sedate and restrained for the purposes of the photoplay. It does seem, however, that she would be well advised if, as was hinted earlier, she didn't work so hard. She is interesting enough as a natural phenomenon as it is. Would it be too bromidic to suggest that, when she labors at being barbaric, she is really engaged in that celebrated artistic custom of painting the lily?

Anyway, it is something of an indication of the new star's value as a performer that she receives so much space in the review of a photoplay directed by the distinguished Mr. D. W. Griffith. "The Lady of the Pavements," as the work is called, is a good-looking, commonplace and thoroughly obvious melodrama of France's second empire. When you learn that a haughty and faithless countess, told by her indignant fiance that he would rather marry a woman of the streets, plans vengeance by plotting to make him fall in love with a cabaret performer disguised as a girl from a convent, you probably can figure out, fifteen minutes after the film opens, how everything is going to work out, scene by scene. The result is a pretty dull photoplay.

Despite the faults, already suggested, of Miss Velez's performance in the title role, her work is the most interesting feature of the picture. Miss Jetta Goudal, however, is properly haughty as the villainous countess. . . . The Mexican madcap's stage show is, however, the event of the entertainment and, if she would be a trifle restrained it would be a good one.

"[illegible] Boy"—*Warner*.

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Eve World
5/11/29.

REEL REVIEWS

By George Gerhard

IT MAY or may not have been the influence of "The Gaucho," but Lupe Velez is gaucho. She is a consummate hoyden, of course; she is fiery, impetuous and unashamed. And more often than not she is in questionable taste. But—and here's the rub—she will undoubtedly develop a colossal popularity with the rank and file of moviegoers.

Up at the State, where she is appearing five times a day in conjunction with "Lady of the Pavements," she is literally knocking 'em into the aisles at every performance. She cavorts about the stage, she gesticulates wildly, she yells at the top of her lungs, she wags her hips a la Hawaii, she croons several songs, she impersonates Gloria Swanson, Jetta Goudal and Chinese (at this, and she sinks her partner from the north as he is facing south.

And, boy, how they love it! Gales of laughter and applause meet every gesture of "Whoopee Lupe." She sways audiences at will. And, as you watch her, you say to yourself: "She's not as crazy as she seems; just see how they eat up this stuff she is giving them." And that undoubtedly is at the core of this meteor's success. She has a sort of psychology of her own; she knows what the mob wants and she is giving it to them.

At every appearance she sings two or three songs, does three impersonations and gets off a lot of patter which may roughly be placed in the category of cute. You can see the same sort of stuff up at the Columbia, where burlesque is specialized in. In the picture, though, she takes second or third place. Jetta Goudal is quite the whole thing, and not far behind her is Albert Conti, who isn't supposed to be one of the featured people at all. He is a lot better than William Boyd and Miss Velez.

Indeed, Miss Goudal and Mr. Conti carry the burden of the story despite the fact that Boyd and Miss Velez are supposed to. Because of their presence, "Lady of the Pavements" goes down in the lists of this reviewer as the best picture David Wark Griffith has turned out in several years. And the thought occurs that it would be great to see Griffith or some other competent director take Miss Goudal and Mr. Conti as leads of another story and see what would happen. It really ought to be great.

"Lady of the Pavements" is an excellent picture. It will make a lot of money for its producers.

Eve. Journal
3/11/29

Lupe Velez.

Over at the Rialto is Lupe Velez—in person and a very moving picture.

Take this column's advice and see Lupe herself before you catch the film, "Lady of the Pavements." Because, off-screen, she is one of the most magnetic personalities that ever hit this or any other town. The young Mexican cyclone would be a riot in a revue, as a night club hostess or as master of ceremonies. She can take an audience and make it roll over and play dead.

Lupe skips about the Rialto stage with all the assurance of youth, whirlwind looks and superlative vitality. She sings, talks, and does riotous impersonations of Jetta Goudal, Gloria Swanson and Dolores Del Rio. As long as she makes these personal appearances, the picture will pack 'em in. So Lupe chirps with the knowing ingenue skill of the natural entertainer.

* * *

On the screen, Lupe is much more restrained than she is off, but even so, she is vividly convincing.

"Lady of the Pavements" is D. W. Griffith's best production in several years. It has dignity, a handsome mounting and unfolds its story in a manner that will hold your interest.

Based on "La Paive," a story by Dr. Karl Vollmoeller, the setting is that of Paris in 1869. Count Karl von Arnim (William Boyd) discovers that his fiancee (Jetta Goudal) is the mistress of the Emperor. He thereupon tells her that he'd rather marry a woman of the streets than marry her, at which she decides upon revenge. She has a diplomat (Albert Conti) pick up a girl (Lupe) from the lowest dive in Paris and train her in the ways of a fine lady. The Count falls in love with her and after they're married, the cast-off fiancee tells All. But since like the film Kiki, the heroine is a good girl, it all ends happily.

Lupe is at her best in the scenes where she is allowed to act the hoyden. Henry Armetta does a good bit as Papa Pierre of the Sm..ing Dog cabaret, and Conti contributes a neat performance. Boyd, however, is very colorless in his part, and Miss Goudal is much too artificial even in a role that calls for artificiality. This is not a talking picture, although there are sound effects and Lupe sings the theme song, "Where is the Song of Songs For Me," and two other numbers.

Die Graphic
3/11/29

Films Today
by BETTY COLFAX

Whoopee - Lupe Velez Captivates Rialto Audiences in Stage Act—Mystery Thriller at Paramount Theater

Lupe Velez, Mexican whirlwind, on the stage at the Rialto Theater this week, is doing her successful best to prove to New Yorkers that advance reports of her unbridled pep and her vivacious personality have not been exaggerated. Whoopee-making Lupe, with all the primitive charm which the Hollywood cameras never caught, leaves a theater full of new friends at each performance and a trail of ostrich flues, the remnants of her attractive and flattering, if somewhat abbreviated, feathered evening dress.

The dark-eyed, slender young star goes through a show like a baby tornado, scattering her endearing terms around the audience, jumping from the Meller violet song into indistinguishable jazz tones, running all over the theater, scolding and cajoling men, flattering women, and making them like it. She displays an indefatigable energy—and most of her figure—through a schedule of performances which would tax any player, but leaves Lupe vivacious and ambitious for more packed houses to conquer.



Lupe Velez

This newest flicker luminary to reach Broadway is about to take Mazda Lane by storm. Watch her do it. Within a week she'll be the latest Manhattan vogue. She has more personality than all the combined appeal of the frigidaire beauties who drop off the Twentieth Century and suavely wait for night club bows. She gives imitations of Gloria Swanson, Jetta Goudal and Dolores Del Rio which won't make her popular with that trio, but judging from week-end attendance, Miss Velez is a box-office success.

Primarily, Lupe is here in connection with the showing of her newest picture, 'Lady of the Pavement," at the Rialto, and in which she shares featured place with William Boyd and Jetta Goudal. This D. W. Griffith production, which United Artists is releasing, needs the ticket-selling incentive of Miss Velez' personal appearances. Highly decorative as is this diplomatic romance of late nineteenth century Paris, the action is too placid for the obviously stormy conflict of emotions which the plot suggests but which the film does not present. There is that pictorial beauty and excellent photography which graces all Mr. Griffith's productions, and there is also that unconvincing theatrical atmosphere which has dominated his recent directorial efforts. It is better than 'The Battle of the Sexes," but it is not the thrilling and satisfying photoplay it might have been.

Boyd photographs at his best, and while he looks the part of a titled young Prussian diplomat, his work is too subdued to be effective. Miss Goudal stalks all over the sets, throwing out her familiar eye play and pursing lips, which has been tried in too many roles to be even entertaining.

Miss Velez gives a splendid performance in the first half of the picture, where, as an entertainer in a Paris dive, she is duped into impersonating a Spanish lady so that Boyd, who has spurned Miss Goudal, will fall in love with her and thus fulfill Jetta's imaginative plans for vengeance. And as any one may guess, the hero actually loves the pretty heroine and forgives her even her lurid background.

Standard Union 3/11/29

The New Films

Lupe Velez Panics the Folks at the Rialto — Other New Ones

By RICHARD MASON

LUPE VELEZ, who is as full of energy as Douglas Fairbanks, took her place in the Broadway gallery Saturday at the Rialto. There, between showings of "Lady of the Pavements," she is making astonishing whoopee three times daily.

Lupe is a lively girl, forthright and frank. She swept on stage in a cloud of white ostrich feathers, blew kisses hither and yon, scolded late comers with relish, and pulled the hair of her accordion player.

She undulated with skill and zest, called the customers dollings, watched good-byes to a couple of people going out, and threw daffodils and roses to others down front.

Before Lupe had finished, a score of men and women admirers are about to clamber over the heads of the musicians to reach the stage. Lupe shushed them back like a benign mother, pitched her flower basket to the fans on a dare, and departed amid whole-hearted huzzahs.

She bursts the fable of a quiet wistful little girl aflutter over Gary Cooper — Lupe ain't thinking of marrying him who says—to be succeeded by Lupe, the exponent of continental shpatsies.

As to her new picture, "Lady of the Pavements," which is D. W. Griffith's 461st production, it turns out to be a dubious exaggerated and stuffy tale about a count and a cabaret girl and a jealous countess.

The count spurned the countess for cause. She decided it would be a satisfying trick, to fool her aristocratic admirer into marrying a street girl. Lupe was the pawn.

But under Mr. Griffith's increasingly dramatic and sentimental direction, true love dawned brightly, and after the requisite heartbreaks for Lupe and William Boyd, the duped count, they reached understanding and contentment. The jealous countess was conveniently exposed as a viper.

Pictorially, "Lady of the Pavements" is beautiful. In it Lupe is charming, except when she runs away with her comedy moments. William Boyd and Albert Conti carry uniforms well enough to flutter the hearts of any number of girl fans probably. Jetta Goudal looked more like a little girl playing charades than like a villainous lady of intrigue. There is too much singing.

Eve Post
3/11/29

imaginative performance. Movie critics invisible turn up their noses, sneer a bit and intone that here some o' dez is work.

Miss Velez sings her songs nicely, but quite too often for dramatic effect. Her dress was unfortunately cut. We saw a hard time looking credible in the costumes of the Princess Bluebeard in Paris in the 1880's.

Mr. Griffith, like Mr. Fairbanks, has made almost no use of sound at all, except for the songs and one of the machine is disrupt.

Ten years ago "Lady of the Pavements" might have been considered a good film. Those were the days when you could almost get away with such a subtitle as "she must be one young a subtitle as "she must be one young and a rare mud-lower," which is the way the countess describes Miss Velez

At the Rialto, "Lady of the Pavements"

LUPE VELEZ is now appearing in a persona—extremely quick in person at the Rialto—and if this little Mexican movie actress ever had any doubts or fears as to how Hollywood would receive her she can certainly have them no longer. Supercharged with a breathless physical vitality, she compels, forces, commands and impresses her audience's attention. She sings pleasantly, talks tough, scolds, teases and does imitations with sufficient vigor and determination to bring even the sleepiest customer to spirited attention. Also, she has a decided flair for those hip-swaying muscle dances usually found only in Bowery burlesque shows. But above all she has youth and a perfectly incredible desire to amuse you and gain good will.

Now as for Mr. David Wark Griffith's latest film, "Lady of the Pavements," in which this same Miss Velez acts and sings, it is just another old-time movie romance of the kind the industry used to produce by the hundreds about ten years ago. It's the familiar pattern of the ignorant little cabaret girl who marries a count, and who turns out to be so much nicer than the other woman, who belongs to the nobility.

There was an era in American movie civilization when we gloated on the fact that "plain folks" were better than people with titles. The poor girl was honest, virtuous and noble and the rich one was immoral, selfish and snobbish. In the past few years, however, as Mr. Griffith might have noted by the sale of such books as Mrs. Post's treatise on etiquette, the American people have exhibited a vast consciousness of the fact that some persons have better manners and better minds than others.

"Lady of the Pavements" is a naive little story of a countess (Jetta Goudall) who, jilted by her fiance, when he finds her with a lover, hires Lupe Velez to fall in love with and marry the unreasonable fiance (William Boyd) in order to disgrace him. This she does most rapidly—only after the great "disgracing scene," in which Jetta Goudall, her nose pointing skyward (to indicate that she is a noble), Mr. Boyd comes down to the cabaret where she is singing and tells her he cannot live without her, bringing us to a lovely romantic ending.

Miss Velez's role is that of one of those Paris gamins who have such a terrible time in civilized society. If her shoes hurt her she kicks them off. And she is always yanking the hoops of her hoop-skirts this way and that. She behaves, in fact, a little like a good-natured collie in a drawing room full of breakables. Toward the latter part of the picture, when she is supposed to have become trained in polite society by the double-faced countess, she becomes much more subdued.

As the countess, the beautiful Jetta Goudall gave a stereotyped and un-

Eve. Sun 3/11/29

The New Photoplays

Lupe Velez, the Mexican Tidbit, at the Rialto —'The Canary Murder Case.'

By JOHN S. COHEN, Jr.

Lupe Velez, the primitive little Mexican version of Raquel Meller, is offered in large quantities on the stage and screen of the Rialto this week. On the stage she sings several songs, impersonates and burlesques several noted screen stars, throws violets and baskets to the downstairs patrons, and goes through various gamine and can-can didoes. On the screen D. W. Griffith presents her in "Lady of the Pavements," a charmingly mounted and produced Cinderella story of the Second Empire—in which Senorita Velez is permitted to scuttle around in the bouffante modes of the period.

So far Miss Velez is preferable in the flesh, although she is improving enormously as a screen actress. But on the stage she is a delight to the eye and, even with an untrained and undistinguished voice, to the ear. For La Velez is so brimful of animal spirits, so fascinating and voluptuous a little barbarian, that she brings out a completely back-to-nature reaction in those out front.

And as such she is highly valuable. Mr. Ziegfeld, says the story, wants her for the Midnight Frolic. There, at close range, she would wiggle and sing, drop ice down the backs of the attending maecenases and put butter and chow mein in their pockets. Of course, they would love it, and everything would be just a great big party. For Miss Velez, of all the tropical girls on the stage and screen, is about the only one who could get away with it. One simply has to be fascinated by her—or else civilization has changed values.

She looks something like the Gloria Swanson of nine years ago, and she has a bit of the early De Putti in her. Yet one feels that she is closer to the truth than either of those products of the movie beauty shops. Jet black, wild locks top her—they are now arranged in a sort of marcelled bob which comes down below her ears and accentuates the primitive beauty of her face—and high cheek bones, high coloring and an exquisitely molded little figure do the rest. Her movements, it might be added, are gracefully vulgar.

What will happen to her on the screen, however, is a matter for ratiocination. In "Wolf Song" her personality—her real personality—was smothered in moony romance. And in "Lady of the Pavements" Mr. Griffith has turned her animalism into cuteness. He has done her hair up into little pompadours, made her pigeon toed, and rather coy, and when she begins to upset court functions one is reminded of the gosling days of the Gishes and the Dempsters. Some of her antics were funny, in an innocuous way, but one felt that she had been jerked into a corsetted role.

As for the film itself, it is one of the loveliest things to look at in town. Jetta Goudal and Miss Velez head a host of screen ladies who parade, accompanied by any number of Second Empire gallants, through galleries of great charm. Bodices and bouffante skirts, mirrored floors, delicately carved walls—all are photographed and lighted superbly. Miss Goudal, as a viperish countess, looks like a figure from an old French print, and gives an exquisitely mannered performance. All of the acting, in fact, is in a definitely stylized manner—the straight, direct, realistic approach of today being nowhere in evidence, save, possibly, in the climaxes, where Mr. Griffith has shown a certain simplicity of direction.

The story is "Cinderella," with trimmings from "Mme. Sans Gene." Jilted by her fiance, a Prussian count, and insulted by his parting fling that he would rather marry a woman of the streets, Miss Goudal determines that that shall be her sweetheart's lot. Whereupon the Chamberlain is set to work to project Miss Velez, as a discuss from one of the worst dives in Paris, into court life in the hope that the count may fall in love with and marry her. It all happens as Miss Goudal planned, and after the marriage she exposes Miss Velez's origin.

It so happens, however, that love conquers all, and what might have been a high comedy in Lubitsch's best vein becomes a commonplace but rather interesting and certainly a beautifully produced motion picture. The featured minx sings several times via the movietone—words and music having been furnished by Irving Berlin—but the chief memories of "Lady of the Pavements" are the atmosphere and generally fine texture of the production.

Telegram 3/11/29

HOLLYWOOD'S YOUNG TOMBOY PROVES SENSATION AT RIALTO

"Whoopee Lupe" Velez Disports in New D. W. Griffith Film, "Lady of the Pavements."

By KATHARINE ZIMMERMANN.

THE sprightly Lupe Velez, self-styled "Whoopee Lupe," is having a good old romp at the Rialto this week in D. W. Griffith's newest picture, "Lady of the Pavements." Judging by the long line of customers kicking up their heels outside this house at an early hour Saturday, United Artists will have no reason to repine over the outlay.

Miss Velez is making personal appearance with the film to silence such old meanies as may be inclined to doubt that she sings her own theme songs. The vitality of this Mexican lassie is something overpowering. In fact, there seems to be no holding the little tomboy at all.

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The story of "Lady of the Pavements" is not what you might call its strong point. It concerns a courtesan's dastardly scheme for revenge on her ex-fiance, Wilham Boyd, who, having surprised her in the arms of the Emperor, remarks cuttingly, "A Von Arnheim does not marry anybody's mistress, not even the Emperor's. I would sooner marry a woman of the streets."

SO Diane, alias Jetta Goudal, commands the court chamberlain to go and hunt up a woman of the streets in order that she may put her off on Von Arnheim as a spotless convent graduate and foil the haughty Baron into a shameful marriage. "She must be a rare mud-flower," explains Diane significantly. And thus it is that the court chamberlain catches up with Lupe, a dancing girl in a cabaret. "I assume you know life thoroughly," he remarks delicately. "How would you like to have a fling at real life—money, clothes, jewelry?"

The rest you will no doubt figure out for yourselves.

What with the antics of Senorita Velez, plenty of time out for theme songs, more time out for impressive court functions, and this, that and the other, the weakness of the plot is not so evident as it would be with a less dynamic figure in the title role. The settings are handsome and so are the costumes.

MISS VELEZ has an attractive voice, and in her personal appearance she regales the customers not merely with song and story but also with some saucy impersonations of Jetta Goudal, Gloria Swanson and Delores Del Rio. Her impersonations are not nearly as astute as those of Marion Davies, but she seems to be having such a good time herself that the audience has no difficulty in catching the spirit of good, clean fun.

Spies report that "Whoopee Lupe" has threatened to paint the town red before she goes back to Hollywood. At all events, she seems to have made a pretty good start.

Brooklyn Eagle 3/11/29

'Lady of the Pavements'

"Lady of the Pavements" came to the Rialto Theater on Saturday with Lupe Velez in the starring role. It turned out to be one of those pictures about a woman of easy virtue who fell in love with a handsome young Prussian attache in Paris, married him and then confessed her past. In between there were a lot of scenes showing Lupe Velez dancing and singing in a disreputable Parisian cafe, Lupe Velez posing as a lady of position in high French society and Lupe Velez kissing romantically to William Boyd.

None of this was particularly inspiring and much of it was rather dull. D. W. Griffith directed the picture without much imagination and certainly without any consideration for pictorial animation or dramatic emphasis. The film plods ahead with no particular objective in sight and the monotony is interrupted only when Senorita Velez feels a theme song stealing upon her. Then she sings "Where Is the Song of Songs for Me?" and one realizes that it would have been much better if she had never sung it at all.

Besides La Lupe, the cast includes William Boyd, George Fawcett, Jetta Goudal and Albert Conti, and, with the possible exception of Mr. Conti, they are all pretty terrible.

Lupe Velez is making personal appearances at the Rialto in conjunction with the picture. Among other things, she gave impersonations of Gloria Swanson, Dolores Del Rio and Jetta Goudal. They are far more clever than anything she does on the screen.

6

Variety

Lady of the Pavements

(SOUND)

[illegible]

Good, but not great, entertainment dominated by Lupe Velez. Joseph M. Schenck's new and interesting personality of Mexican actress, D. W. Griffith has manipulated his story and people in something less than "the master's" best style, but with an eye for new-fashioned sex appeal that will increase the lingie of costume at the crosses the lingie of costume at the b. o. "Lady of the Pavements" is to be the most successful money spot to be the most successful money spot for Griffith in several years. He adds nothing thereby to his already prestige, but possibly he will square much at the pay box.

Karl Vollmoeller, the German playwright, wrote the story. Upon discovering the infidelity of his high-born fiancee (Lilia Goudal), a young policeman (William Boyd), attached to the Prussian Embassy in Paris, 1852, expresses a contemptuous preference for a woman of the streets. The proud dame thereupon schemes to maneuver him into a literal fulfillment of his statement about marrying a woman of the streets. In the Winning Inn Cabaret, a low life rendezvous of Paris, the countess finds her accomplice in the person of a bad-mannered soubrette (Lupe Velez). Of course real love develops between the pair of Prussian and the soubrette, whose vivacity it appears is wrongly interpreted as moral laxity.

Lupe Velez gets everything in the picture, nine-tenths of the close-ups are hers although she is third in the billing. Quite obviously and with good reason United Artists is developing Lupe by the spotlight method, the quickest of them all. "Lady o. the Pavements" is only her third or fourth major picture, but it should definitely establish her. Of a whole flock of Spanish, Mexican and Latin senoritas she and Del Rio are practically alone in clicking importantly.

Sam Taylor was originally slated to direct "Lady of the Pavements" and had the adaptation all set when switched to another picture, with Griffith stepping in and shooting from Taylor's script. Story is compact, neatly dovetailed, and reasonably rapid in tempo. Running time of 90 minutes is a bit overboard, but about average on a special representing production pretentions such as this.

Theme song, by Berlin, runs through the picture, frequently refrained by Miss Velez. It means little, although Miss Velez isn't much of a songster and doesn't bolster the puny melody with distinguished delivery. No dialog except for the intermittent vocalizing. Picture synchronized on coast by Hugo Riesenfeld.

William Boyd, very boyish and good looking in Prussian military turnout, has little opportunity, a complaint peculiar to the entire cast excepting Lupe. Albert Conti, who is a specialist in such roles, suavely impersonates Napoleon III's chamberlain. Conti seems to have the same utility status in Hollywood held by Adolphe Menjou prior to "A Woman of Paris" which lifted Menjou into the star class. In those days they sent for Menjou. Now they seem to be sending for Conti. Miss Goudal's quaint coiffure and tiny features are strikingly "different" as always while that sterling character actor, George Fawcett, is the very model of a Prussian diplomat. Fawcett remains the best known of the older character men whose ranks have been thinned noticeably in the last year, including Theodore Roberts and Frank Keenan.

Photography, production detail, etc., all Grade A. Laughs include a slapstick fight between an effeminate professor of ettiquette (Franklin Panghorn) and the soubrette with many other hokum touches throughout for giggles. "Lady of the Pavements" should find a cordial reception. *Land.*

The Mirror
3/11/29

It's All Lupe at Rialto

'Sonny Boy' Brings New Baby Star to Front; 'Speakeasy' and 'Canary,' Good.

By OLAND JOHANSON.

This is one of those exceptional weeks when all the new Broadway movies are entertaining. You only have to pick the type of entertainment you prefer.

"Lady of the Pavements" is picturesque romantic.

"Cone's Murder Case"—detective.

"Speakeasy"—underworld romantic.

"Sonny Boy"—cute comedy.

All good shows.

"LADY OF THE PAVEMENTS" at the Rialto is a very good romantic movie. Lupe Velez provides an amusing two hours of entertainment both on the stage and on the screen. The picture is all Lupe. The stage show is all Lupe. She sings, kicks up her heels, plants her slipper on her accompanist's panties and conducts herself in the hoydenish style which is so enthusiastically devoured by the public. Lupe wears her shoulder length hair parted in the middle and brushed straight down over her ears. She wears a knock-out frock of white ostrich feathers trimmed with brilliants. She looks like a hot million and she also gives a first-rate little whoop-la show.



Lupe Velez.

On the screen, Lupe also walks off with the largest share of "Lady of the Pavements." It is one of those highly romantic stories in which the proud count marries the little cabaret singer. The plot is a little stronger than the average one built on this theme, for Jetta Goudal is concerned in it. You know your Jetta. She always contributes a healthy gob of concentrated meanness. In this case she hires little Lupe to win the Prussian diplomat who had scorned her. Then comes all the good old stuff of exposing the deal, the devilish laughter, the tears, the cruel misunderstanding and finally the theme song. You can't overlook the theme song for Lupe sings it six or seven times, through happy smiles, through tears, and through her teeth. "Where is the Song of Songs for Me?" The answer is your old friend William Boyd, all decked out in a swank uniform with a gold curtain rope hanging from the waist and a thrilling military bow.

Exquisite sets and costumes are a part of the picture. D. W. Griffith's expert direction also has its effect. The acting is good, even Jetta Goudal's. Lupe shows decided comedy talent and moving dramatic ability. You'll love her on the stage. And you'll enjoy her in the picture.

Brooklyn Eagle
3/11/29

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Eve. Telegram
3/11/29

HOLLYWOOD'S YOUNG TOMBOY PROVES SENSATION AT RIALTO

"Whoopee Lupe" Velez Disports in New D. W. Griffith Film, "Lady of the Pavements."

By KATHARINE ZIMMERMANN.

THE sprightly Lupe Velez, self-styled "Whoopee Lupe," is having a good old romp at the Rialto this week in D. W. Griffith's newest picture, "Lady of the Pavements." Judging by the long line of customers kicking up their heels outside this house at an early hour Saturday, United Artists will have no reason to repine over the outlay.

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SO Diane, alias Jetta Goudal, commands the court chamberlain to go and hunt up a woman of the streets in order that she may palm her off on Von Arnheim as a spotless convent graduate and fool the haughty Baron into a shameful marriage. "She must be a rare mud-flower," explains Diane significantly. And thus it is that the court chamberlain catches up with Lupe, a dancing girl in a cabaret. "I assume you know life thoroughly," he remarks delicately. "How would you like to have a fling at real life—money, clothes, jewelry?"

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What with the antics of Senorita Velez, plenty of time out for theme songs, more time out for impressive court functions, and this, that and the other, the weakness of the plot is not so evident as it would be with a less dynamic figure in the title role. The settings are handsome and so are the costumes.

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Eve World
3/11/29

REEL REVIEWS

By George Gerhard

IT MAY or may not have been the influence of "The Gaucho," but Lupe Velez is gauche. She is a consummate hoyden, of course; she is fiery, impetuous and uncommon. And more often than not she is in questionable taste. But—and here's the rub—she will undoubtedly develop a colossal popularity with the rank and file of moviegoers.

Up at the Rialto, where she is appearing five times a day in conjunction with "Lady of the Pavements," she is literally knocking 'em into the aisles at every performance. She zooms about the stage, she gesticulates wildly, she yells at the top of her lungs, she wags her hips a la Hawaii, she strums several songs, she impersonates Gloria Swanson, Jetta Goudal and Chiquita Del Rio, and she sicks her partner from the north as he is facing south.

And, boy, how they love it! Gales of laughter and applause meet every gesture of "Whoopee Lupe." She sways audiences at will. And, as you watch her, you say to yourself: "She's not as crazy as she sounds; just see how they eat up this stuff she is giving them." And that undoubtedly is at the core of this meteor's success. She has a sort of psychology of her own; she knows what the mob wants and she is giving it to them.

At every appearance she sings two or three songs, does three impersonations and gets off a lot of patter which may roughly be placed in the category of cute. You can see the same sort of stuff up at the Columbia, where burlesque is specialized in. In the picture, though, she takes second or third place. Jetta Goudal is quite the whole thing, and not far behind her is Albert Conti, who isn't supposed to be one of the featured people at all. He is a lot better than William Boyd and Miss Velez.

Indeed, Miss Goudal and Mr. Conti carry the burden of the story despite the fact that Boyd and Miss Velez are supposed to. Because of their presence, "Lady of the Pavements" goes down in the lists of this reviewer as the best picture David Wark Griffith has turned out in several years. And the thought occurs that it would be great to see Griffith or some other competent director take Miss Goudal and Mr. Conti as leads of another story and see what would happen. It really ought to be great.

"Lady of the Pavements" is an excellent picture. It will make a lot of money for its producers.

Eve Sun
3/11/29

The New Photoplays

Lupe Velez, the Mexican Tidbit, at the Rialto —'The Canary Murder Case.'

By JOHN S. COHEN, Jr.

Lupe Velez, the primitive little Mexican version of Raquel Meller, is offered in large quantities on the stage and screen of the Rialto this week. On the stage she sings several songs, impersonates and burlesques several noted screen stars, throws violets and baskets to the downstairs patrons, and goes through various gamine and can-can didoes. On the screen D. W. Griffith presents her in "Lady of the Pavements," a charmingly mounted and produced Cinderella story of the Second Empire—in which Senorita Velez is permitted to scuttle around in the bouffante modes of the period.

So far Miss Velez is preferable in the flesh, although she is improving enormously as a screen actress. But on the stage she is a delight to the eye and, even with an untrained and undistinguished voice, to the ear. For La Velez is an brimful of animal spirits, so fascinating and voluptuous a little barbarian, that she brings out a completely back-to-nature reaction in those out front.

And as such she is highly valuable. Mr. Ziegfeld, says the story, wants her for the Midnight Frolic. There, at close range, she would wiggle and sing, drop ice down the backs of the attending maecenases and put butter and chow mein in their pockets. Of course, they would love it, and everything would be just a great big party. For Miss Velez, of all the tropical girls on the stage and screen, is about the only one who could get away with it. One simply has to be fascinated by her—or else civilization has changed values.

She looks something like the Gloria Swanson of nine years ago, and she has a bit of the early De Putti in her. Yet one feels that she is closer to the truth than either of those products of the movie beauty shops. Jet black, wild locks top her—they are now arranged in a sort of marcelled bob which comes down below her ears and accentuates the primitive beauty of her face—and high cheek bones, high coloring and an exquisitely molded little figure do the rest. Her movements, it might be added, are gracefully vulgar.

What will happen to her on the screen, however, is a matter for ratiocination. In "Wolf Song" her personality—her real personality—was smothered in moony romance. And in "Lady of the Pavements" Mr. Griffith has turned her animalism into cuteness. He has done her hair up into little pompadours, made her pigeon toed, and rather coy, and when she begins to upset court functions one is reminded of the gosling days of the Gishes and the Dempsters. Some of her antics were funny, in an innocuous way, but one felt that she had been jerked into a corsetted role.

As for the film itself, it is one of the loveliest things to look at in town. Jetta Goudal and Miss Velez head a host of screen ladies who parade, accompanied by any number of Second Empire gallants, through galleries of great charm. Bodices and bouffante skirts, mirrored floors, delicately carved walls—all are photographed and lighted superbly. Miss Goudal, as a viperish countess, looks like a figure from an old French print, and gives an exquisitely mannered performance. All of the acting, in fact, is in a definitely stylized manner—the straight, direct, realistic approach of today being nowhere in evidence, save, possibly, in the climaxes, where Mr. Griffith has shown a certain simplicity of direction.

The story is "Cinderella," with trimmings from "Mme. Sans Gene." Jilted by her fiance, a Prussian count, and insulted by his parting fling that he would rather marry a woman of the streets, Miss Goudal determines that that shall be her sweetheart's lot. Whereupon the Chamberlain is set to work to project Miss Velez, as a discuss from one of the worst dives in Paris, into court life in the hope that the count may fall in love with and marry her. It all happens as Miss Goudal planned, and after the marriage she exposes Miss Velez's origin.

It so happens, however, that love conquers all, and what might have been a high comedy in Lubitsch's best vein becomes a commonplace but rather interesting and certainly a beautifully produced motion picture. The featured minx sings several times via the movietone—words and music having been furnished by Irving Berlin—but the chief memories of "Lady of the Pavements" are the atmosphere and generally fine texture of the production.

Eve Post
9/11/29

At the Rialto, "Lady of the Pavements"

LUPE VELEZ is now appearing in a person extremely much in person at the Rialto—and if this little Mexican movie actress ever had any doubts or fears as to how Broadway would receive her she can certainly have them no longer. Supercharged with a breathless physical vitality, she compels, forces, commands and implores her audience's attention. She sings piquantly, talks tough, scolds, teases and does imitations with sufficient vigor and determination to bring even the sleepiest customer to startled attention. Also she has a decided flair for those hip-swaying muscle dances usually found only in Bowery burlesque shows. But above all she has youth and a perfectly incredible desire to amuse you and gain good will.

Now as for Mr. David Wark Griffith's latest film, "Lady of the Pavements," in which this same Miss Velez acts and sings, it is just another old-time movie romance of the kind the industry used to produce by the hundreds about ten years ago. It's the familiar pattern of the ignorant little cabaret girl who marries a count, and who turns out to be so much nicer than the other woman, who belongs to the nobility.

There was an era in American movie civilization when we gloated on the fact that "plain folks" were better than people with titles. The poor girl was honest, virtuous and noble and the rich one was immoral, selfish and snobbish. In the past few years, however, as Mr. Griffith might have noted by the sale of such books as Mrs. Post's treatise on etiquette, the American people have exhibited a vast consciousness of the fact that some persons have better manners and better minds than others.

"Lady of the Pavements" is a naive little story of a countess (Jetta Goudall) who, jilted by her fiance, when he finds her with a lover, hires Lupe Velez to fall in love with and marry the unreasonable fiance (William Boyd) in order to disgrace him. This she does most rapidly—only after the great "disgracing scene," in which Jetta Goudall, her nose pointing skyward (to indicate that she is a noble), Mr. Boyd comes down to the cabaret where she is singing and tells her he cannot live without her, bringing us to a lovely romantic ending.

Miss Velez's role is that of one of those Paris gamins who have such a terrible time in civilized society. If her shoes hurt her she kicks them off. And she is always yanking the hoops of her hoop-skirts this way and that. She behaves, in fact, a little like a good-natured collie in a drawing room full of breakables. Toward the latter part of the picture, when she is supposed to have become trained in polite society by the double-faced countess, she becomes much more subdued.

As the countess, the beautiful Jetta Goudall gave a stereotyped and unimaginative performance. Movie entrepreneurs turn up their noses, sneer a bit, and think they have done a day's work.

Miss Velez sings her songs nicely, but a-la too often for dramatic effect. Mr. Boyd was unfortunately cast. He had a hard time looking realistic in the costumes of the Princeton Bonanza in Paris in the 1880's.

Mr. Griffith, like Mr. Fairbanks, has made almost no use of sound at all, except for the songs and the of two snatches of dialogue.

Ten years ago "Lady of the Pavements" might have been considered a good film. There was the day when you could almost get away with such a subtitle as "she must be chic, young and a rare mud-flower," which is the way the countess describes Miss Velez.

Eve Graphic
2/11/29

Films Today
by BETTY COLFAX

Whoopee - Lupe Velez Captivates Rialto Audiences in Stage Act—Mystery Thriller at Paramount Theater

Lupe Velez, Mexican whirlwind, on the stage at the Rialto Theater this week, is doing her successful best to prove to New Yorkers that advance reports of her unbridled pep and her vivacious personality have not been exaggerated. Whoopee-making Lupe, with all the primitive charm which the Hollywood cameras never caught, leaves a theater full of new friends at each perfo-mance and a trail of ostrich fluss, the remnants of her attractive and flattering, if somewhat abbreviated, feathered evening dress.

The dark-eyed, slender young star goes through a show like a baby tornado, scattering her endearing terms around the audience, jumping from the Moller violet song into indistinguishable jazz tones, running all over the theater, scolding and cajoling men, flattering women, and making them like it. She displays an indefatigable energy—and most of her figure—through a schedule of performances which would tax any player, but leaves Lupe vivacious and ambitious for more packed houses to conquer.



Lupe Velez

This newest flicker luminary to reach Broadway is about to take Mazda Lane by storm. Watch her do it. Within a week she'll be the latest Manhattan vogue. She has more personality than all the combined appeal of the frigidaire beauties who drop off the Twentieth Century and suavely wait for night club bows. She gives imitations of Gloria Swanson, Jetta Goudal and Dolores Del Rio which won't make her popular with that trio, but judging from week-end attendance, Miss Velez is a box-office success.

Primarily, Lupe is here in connection with the showing of her newest picture, 'Lady of the Pavement," at the Rialto, and in which she shares featured place with William Boyd and Jetta Goudal. This D. W. Griffith production, which United Artists is releasing, needs the ticket-selling incentive of Miss Velez' personal appearances. Highly decorative as is this diplomatic romance of late nineteenth century Paris, the action is too placid for the obviously stormy conflict of emotions which the plot suggests but which the film does not present. There is that pictorial beauty and excellent photography which graces all Mr. Griffith's productions, and there is also that unconvincing theatrical atmosphere which has dominated his recent directorial efforts. It is better than "The Battle of the Sexes," but it is not the thrilling and satisfying photoplay it might have been.

Boyd photographs at his best, and while he looks the part of a titled young Prussian diplomat, his work is too subdued to be effective. Miss Goudal stalks all over the sets, throwing out her familiar eye play and pursing lips, which has been tried in too many roles to be even entertaining.

Miss Velez gives a splendid performance in the first half of the picture, where, as an entertainer in a Paris dive, she is duped into impersonating a Spanish lady so that Boyd, who has spurned Miss Goudal, will fall in love with her and thus fulfill Jetta's imaginative plans for vengeance. And as any one may guess, the hero actually loves the pretty heroine and forgives her even her lurid background.

Brooklyn Union 3/11/29

The New Films

Lupe Velez Panics the Folks at the Rialto—Other New Ones

By RICHARD HASSE

LUPE VELEZ, who is as full of energy as Douglas Fairbanks, took her place in the Broadway gallery Saturday at the Rialto. There, between showings of "Lady of the Pavements," she is making astonishing whoopee three times daily.

Lupe is a lively girl, forthright and frank. She swept on stage in a cloud of white ostrich feathers, blew kisses hither and yon, scolded late comers with relish, and pulled the hair of her accordion player.

She undulated with skill and zest, called the customers darlings, wafted good-byes to a couple of people going out, and threw daffodils and roses to others down front.

Before Lupe had finished, a score of men and women admirers are about to clamber over the heads of the musicians to reach the stage. Lupe shushed them back like a loving mother, pitched her flower basket to the fans on a dare, and departed amid whole-hearted hussahs.

So bursts the fable of a quiet wistful little girl aflutter over Gary Cooper — Lupe ain't thinking of marrying him she says—to be succeeded by Lupe, the exponent of continental slapstick.

As to her new picture, "Lady of the Pavements," which is D. W. Griffith's 461st production, it turns out to be a dubious exaggerated and stuffy tale about a count and a cabaret girl and a jealous countess.

The count spurned the countess for cause. She decided it would be a satisfying trick, to fool her aristocratic admirer into marrying a street girl. Lupe was the pawn.

But under Mr. Griffith's increasingly dramatic and sentimental direction, true love dawned brightly, and after the requisite heartbreaks for Lupe and William Boyd, the duped count, they reached understanding and contentment. The jealous countess was conveniently exposed as a viper.

Pictorially, "Lady of the Pavements" is beautiful. In it Lupe is charming, except when she runs away with her comedy moments. William Boyd and Albert Conti carry uniforms well enough to flutter the hearts of any number of girl fans probably. Jetta Goudal looked more like a little girl playing charades than like a villainous lady of intrigue. There is too much singing.

Eve. Journal

2/11/29

Lupe Velez.

Over at the Rialto is Lupe Velez—in person and a very moving picture.

Take this column's advice and see Lupe herself before you catch the film, "Lady of the Pavements." Because, off-screen, she is one of the most magnetic personalities that ever hit this or any other town. The young Mexican cyclone would be a riot in a revue, as a night club hostess or as master of ceremonies. She can take an audience and make it roll over and play dead.

Lupe skips about the Rialto stage with all the assurance of youth, whirlwind looks and superlative vitality. She sings, talks, and does riotous impersonations of Jetta Goudal, Gloria Swanson and Dolores Del Rio. As long as she makes these personal appearances, the picture will pack 'em in, for Lupe clicks with the knowing ingenious skill of the natural entertainer.

* * *

On the screen, Lupe is much more restrained than she is off, but even so, she is vividly convincing.

"Lady of the Pavements" is D. W. Griffith's best production in several years. It has dignity, a handsome mounting and unfolds its story in a manner that will hold your interest.

Based on "La Paiva," a story by Dr. Kurt Vollmoeller, the setting is that of Paris in 1860. Count Karl von Arnim (William Boyd) discovers that his fiancee Jetta Goudalt is the mistress of the Emperor. He thereupon tells her that he'd rather marry a woman of the streets than marry her, at which she decides upon revenge. She has a diplomat (Albert Conti) pick up a girl (Lupe) from the lowest dive in Paris and train her in the ways of a fine lady. The Count falls in love with her and after they're married, the cast-off fiancee tells all. But since like the film Kiki, the heroine is a good girl, it all ends happily.

Lupe is at her best in the scenes where she is allowed to act the hoyden. Henry Armetta does a good bit as Papa Pierre of the Smoking Dog cabaret, and Conti contributes a neat performance. Boyd, however, is very colorless in his part, and Miss Goudal is much too artificial even in a role that calls for artificiality. This is not a talking picture, although there are sound effects and Lupe sings the theme song, "Where is the Song of Songs For Me," and two other numbers.

Variety

Lady of the Pavements

(SOUND)

Good, but not great, entertainment dominated by Lupe Velez. Joseph M. Schenck's new and interesting personality of Mexican extraction, D. W. Griffith has manipulated his story and people in something less than the master's best style, but with an eye for new-fashioned sex appeal that will increase the height of measure at the b. o. "Lady of the Pavements" is apt to be the most successful money picture for Griffith in several years. He adds nothing thereby to his artistic prestige, but possibly he will square much at the pay box.

Karl Vollmoeller, the German playwright, wrote the story. Upon discovering the infidelity of his high-born fiancee (Letta Goncalt), a young nobleman (William Boyd), attached to the Prussian Embassy in Paris, 1852, expresses a contemptuous preference for a woman of the streets. The proud dame thereupon schemes to maneuver him into a literal fulfillment of his statement about marrying a woman of the streets. In the Winning Dog Cabaret, a low life rendezvous of Paris, the countess finds her assumption in the person of a bad-mannered soubrette (Lupe Velez). Of course real love develops between the young Prussian and the soubrette, whose vivacity it appears is wrongly interpreted as moral laxity.

Lupe Velez gets everything in the picture, nine-tenths of the close-ups are here although she is third in the billing. Quite obviously and with good reason United Artists is developing Lupe by the spotlight method, the quickest of them all. "Lady of the Pavements" is only her third or fourth major picture, but it should definitely establish her. Of a whole flock of Spanish, Mexican and Latin senoritas she and Del Rio are practically alone in clicking importantly.

Sam Taylor was originally slated to direct "Lady of the Pavements" and had the adaptation all set when switched to another picture, with Griffith stepping in and shooting from Taylor's script. Story is compact, neatly dovetailed, and reasonably rapid in tempo. Running time of 90 minutes is a bit overboard, but about average on a special representing production pretentions such as this.

Theme song, by Berlin, runs through the picture, frequently refrained by Miss Velez. It means little, although Miss Velez isn't much of a songster and doesn't bolster the puny melody with distinguished delivery. No dialog except for the intermittent vocalizing. Picture synchronized on coast by Hugo Riesenfeld.

William Boyd, very boyish and good looking in Prussian military turnout, has little opportunity, a complaint peculiar to the entire cast excepting Lupe. Albert Conti, who is a specialist in such roles, suavely impersonates Napoleon III's chamberlain. Conti seems to have the same utility status in Hollywood held by Adolphe Menjou prior to "A Woman of Paris" which lifted Menjou into the star class. In those days they sent for Menjou. Now they seem to be sending for Conti. Miss Goudal's quaint coiffure and tiny features are strikingly "different" as always while that sterling character actor, George Fawcett, is the very model of a Prussian diplomat. Fawcett remains the best known of the older character men whose ranks have been thinned noticeably in the last year, including Theodore Roberts and Frank Keenan.

Photography, production detail, etc., all Grade A. Laughs include a slapstick fight between an effeminate professor of ettiquette (Franklin Panghorn) and the soubrette with many other hokum touches throughout for giggles. "Lady of the Pavements" should find a cordial reception. *Land.*

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sunday Telegraph
3/10/29

Miss Velez Plays A Pavement Lady

LUPE VALEZ, the dynamic little Mexican star who in the past few months has flashed across the movie horizon with meteoric swiftness, is disporting both upon the stage and screen of the Rialto Theater this week, where her latest vehicle, "The Lady of the Pavements," had its Broadway premiere yesterday.

Unusual interest centers around the Rialto production this week for several reasons. Chief among them is the fact that Miss Lupes, who was brought across the continent from the West Coast to New York, is making personal appearances at every performance and then, again, the picture has as its director D. W. Griffith, tho the stage Miss Lupes is luging, dancing and otherwise entertaining, while on the screen, through the assistance of the sound film, she sings, talks a bit and pantomimes, and does all quite delightfully.

"The Lady of the Pavements" is from an original story by Karl Vollmoeller with continuity by Sam Taylor. While the story boasts no strenuous effort at originality, it holds the interest from start to finish and works up to an exciting denouement that is thrillingly dramatic.

The role of Nanon brings warmth, impetuosity and vitality and under the Griffith direction develops a touch of humor which brings an amusing contrast to the highly dramatic episodes of the last few sequences.

Jetta Goudal brings to the role of the Countess a hauteur that is regal, while William Boyd, in a more passive role than those to which he is accustomed, gives an excellent account of himself. Albert Conti and George Fawcett have the other two important roles of the story.

Sunday World
3/10/29

The New Films

AT THE RIALTO
LUPE VELEZ
IN "LADY OF THE PAVEMENTS"

A United Artists picture directed by David Wark Griffith, made from a story by Karl Brown and Tom Geraghty. The original story title was "La Vie."

The Cast

Baron de Sarno	Lupe Velez
Richard Clyde des Grieux	William Boyd
Charles Laski	Albert Conti
Irving Bacon	Gino Corrado
Harry Gribbon	Harry Carey
Count Kirie	Otto Matieson
Marquis	William Pawley
Des Grieux	Franklin Pangborn

An old favorite of mine and a new one, David Wark Griffith and Miss Lupe Velez, have associated themselves in the making of a motion picture called "Lady of the Pavements," and while I am obliged to report that the movie is a squibb document there is in it a barrel of evidence to prove at least the artistry of the above named two.

The new film in the Rialto, which attracted large and demonstrative audiences all day yesterday, presents a first half as lively and as exciting as anything in comedy to be found along Broadway, and indicates that Miss Velez, when she is permitted to be herself, possesses practically all the qualities which go into the making of a first rate player of parts depicting tempestuous youth.

Mr. Griffith, if reports on Miss Velez from Hollywood may be relied upon, has taken the young warrior in hand, placed her before the camera, and instructed her to do her stuff. In the beginning she is seen as a cabaret singer in a Parisian dive. Throughout these episodes, in which she carries on in an underground cafe, she is captivating in her wild uninhibited manner, her daring, her audacity. She is picked up by an agent of the French court and offered a large roll of bills if she will enter into a game of love-making with a nobleman. Here, too, she is given opportunities to conduct herself as she wishes, and so she continues to be enormously funny. Along about this time she turns quite serious, impersonating the great lady, later falling in love with the young officer whom she was expected only to excite, and with this more sombre, less fractious mood Miss Velez reverts into a familiar type and becomes considerably less important.

It is not much of a story. It was not, I hear, Mr. Griffith's idea of a motion picture at all, but was passed on to him after other Hollywood craftsmen had tried it and given up hope. Some the less, there is in it such a wealth of incident, such a careful attention to photographic detail (as, indeed, is the case in all the silences which Mr. Griffith sends out from his studio) and so really delightful a comedy performance of Miss Velez that you might to go and see it.

The Mexican actress appears in person before the showing of the film, clowning, singing a few songs and making her way down into the audience to play with the boys. She is, without exception, the cleverest party I have seen on a stage this season. Her act yesterday appeared to me a bit

Sunday News
3/10/27

Pavement Lady Captured Rialto Folk Yesterday

By IRENE THIRER.

"Lady of the Pavements," a United Artists production, directed by D. W. Griffith and presented at the Rialto theatre.

* * *

THE CAST:

[illegible]

Whoopee Lupe Velez demonstrates her fiery Mexican temperament as well as some of the soulful quiet restraint she has been taught at the movie studios in "Lady of the Pavements," D. W. Griffith's new movie at the Rialto.

Lupe's a great little trouper and she fits her role like the proverbial glove. She has the support of William Boyd and Jetta Goudal, both of whom give nice enough performances. They are comparatively lost, however, in the glory of this Mexican baby's interpretation of her role.

Done in Engrossing Way.

D. W. Griffith's story—the script was written by Sam Taylor, himself a director of note—comes from the story of Kurt Vulmueller. It is vaguely familiar and one recognizes the fact at the film's start that it is being done this time with fine taste, great dignity, splendid settings, lovely costumes and, above all, in an engrossing manner.

With France of the late '60s as



Jetta Goudal

a background, there is woven the tale of a count who finds his future wife—a countess—in the arms of another. He scorns her then, telling her he'd rather marry a woman of the streets than a "lady" who is unfaithful.

She Falls for Plot.

And she, to get even with him, has Baron Finot, a great friend of hers, wander into a low Parisian dive, pick up a dancing-singing girl, train her in the ways of a fine lady, and get Count Arnim to fall in love with her.

It all happens exactly as planned—Nanon, a vivacious girl of the Black Dog cabaret, agrees to the arrangement, urged by fat bank notes that intrigue her to accept the offer.

And then—she actually falls in love with the man she's tricking.

On the stage, Lupe sings, dances and gives impersonations of some of her sister screen actresses, accompanied on the accordion by Frank Yaconelli. Take our word for it, she's worth seeing and hearing.

American 3/11/29

Lupe Scores in 'Lady of Pavements'

"LADY OF THE PAVEMENTS," at the Rialto, is as sentimental as a love song. It is replete with gallic pash-un until Lupe Velez makes her bow, when the true honey-lotey element is introduced. Miss Velez is so stimulating as a case of that "if caught-must-be-confiscated" stuff. She's got pep and personality and couldn't do an uninteresting thing if she tried. And Lupe is an actress. Yes, D. W. Griffith trained and tamed her. She has entire sequences in which she behaves in a manner that would make the author of a book of etiquette beam with pride.

However, we must confess we like Lupe best as the hoyden, the dancing girl in the Smoking Dog Cafe, one of the lowest dives in Paris. We won't keep you in suspense any longer. Our heroine is, of course, a lil-tul white flower in this ashcan of vice. But then you've probably assumed this, having seen cinematic innocents of Paris before.

She sings a love song in this den of iniquity ,A tender little tune as delicate as fine lace and written especially for the Napoleonic heroine by Irving Berlin. We'd imagine the frequenters of the Smoking Dog would far rather have heard "My Baby Don't Mean Maybe Now." But they got a love song, and liked it!

The story is that of a diabolical dame's revenge. Yes, Jetta Goudal was to have married William Boyd. But the script clerk saved her from this fate. Bill gives her the run-around just because he discovers his bride-to-be in another man's arms. Darn narrow-minded, we call it. He silently yells—for this isn't a talkie—"I'd rather marry a woman of the streets than you." So Jetta dedicates the next couple reels of her movie life to seeing that her erstwhile fiance's wish is fulfilled.

Lupe is brought from the Smoking Dog dressed up like the famous pony that belonged to Mr. Astor, and sure violently "lady." Boyd falls for her and they are married. Then the big scene, which we'll keep from you, just to be an old meanie, is unreeled.

The picture is beautifully and tastefully mounted. The directorial touches bear the experienced hand of Mr. Griffith. Strange to say, with such a heroine, there are no torrid love scenes. Both the photography and lighting are excellent.

First acting honors go to the irresistible Lupe, and then there is Jetta Goudal, who behaves as if she feels temperamentally well cast in the role of a countess. William Boyd, looking like a lace valentine, has gained much weight, and the less said regarding his histrionics the kindlier.

Miss Velez sings and dances on the Rialto stage, and her act is alone worth the price of admission.—Regina Cannon.

Herald-Tribune
3/11/29

By Richard Watts Jr.
"Lady of the Pavements"—Rialto

The dashing Miss Lupe Velez, who is noted in connection with an Unfamed Waterfall of the Mexican Mountains, is pretty hard at work this week, being both Barbaric and Uninhibited on stage and screen. Lest newspaperdom and audience, expecting to see a Barbaric Child of Nature doing her stuff, find to their disappointment, just a hopeful and ambitious little Mexican girl trying to get along in a strange city, Miss Velez is to be discovered spending most of her time devising methods to show her innocent scorn for the heartless conventions of an effete civilization.

It all seems a great shame, for really, Miss Velez is a vivid and rather exciting young person, with an unusual gift for showmanship. Not exceptionally equipped as either actress or singer, she is so effective as a personage that you cannot help feeling how much better off she would be if she weren't quite so hard-working at the business of being untamed. Though she is thoroughly successful as a stage performer—being, at a low estimate, several hundred times more competent than the usual Hollywood player making a personal appearance—you always feel that she would be infinitely better if she didn't labor to be on such intimate, uninhibited terms with her audience. It is not likely that anything would make her a first-rate screen actress, but she is undeniably alluring to watch in the films and you can hardly avoid the suspicion that she would be far more so if she would just quiet down a bit.

Certainly it is not the intention of this survey to suggest that, being given to the ways of freedom, Miss Velez should toss them aside and be sedate and restrained for the purposes of the photoplay. It does seem, however, that she would be well advised if, as was hinted earlier, she didn't work so hard. She is interesting enough as a natural phenomenon as it is. Would it be too bromidic to suggest that, when she labors at being barbaric, she is really engaged in that celebrated artistic custom of painting the lily?

Anyway, it is something of an indication of the new star's value as a performer that she receives so much space in the review of a photoplay directed by the distinguished Mr. D. W. Griffith. "The Lady of the Pavements," as the work is called, is a good-looking, commonplace and thoroughly obvious melodrama of France's second empire. When you learn that a haughty and faithless countess, told by her indignant fiance that he would rather marry a woman of the streets, plans vengeance by plotting to make him fall in love with a cabaret performer disguised as a girl from a convent, you probably can figure out, fifteen minutes after the film opens, how everything is going to work out, scene by scene. The result is a pretty dull photoplay.

Despite the faults, already suggested, of Miss Velez's performance in the title role, her work is the most interesting feature of the picture. Miss Jetta Goudal, however, is properly haughty as the villainous countess. . . . The Mexican madcap's stage show is, however, the event of the entertainment and, if she would be a trifle restrained it would be a good one.

THE SCREEN

By MORDAUNT HALL.

Lupe Velez Again.

David W. Griffith's latest screen contribution, "Lady of the Pavements," an adaptation of a story by Lieut. Hart Vollmoeller, author of "The Miracle," is a handsome production, with spacious and lavishly furnished settings, brilliant photography, faultlessly fitting uniforms and voluminous crinoline skirts. This German-Spanish romance of the days of Napoleon the Little, in the French capital, is however, unfurled in the popular fashion, with an abundance of close-ups and some half-minute kisses. Its outcome creates little anxiety, for while there is the penultimate chapter of sorrows, it is obvious in advance that in the end a smile will lighten Lupe Velez's countenance.

Miss Velez is appearing in person before the picture four times a day. She is a fascinating, vivacious and resourceful little person who was not in the least disturbed yesterday afternoon by a few thousand persons in the audience. In fact her songs and chatter were far more entertaining than all but a few of the Hollywood luminaries who have taken the stage before their films were offered. Miss Velez has a ready wit and her limited knowledge of English was never embarrassing to her, for if she was at a loss for a phrase she filled in the gap with apt colloquialisms. She outshocked her rival in "Lady of the Pavements," Jetta Goudal, also Gloria Swanson and Dolores Del Rio much to the delight of those who packed the theatre.

In the film, Miss Velez is most suitably cast. She gives a clever performance as a Spanish dancer and singer in a Parisian cabaret, known as "Le Chien Qui Fume." She is far more apt to bite the hands of her masculine admirers than caress or kiss them. She subsequently reminds one vaguely of a Pygmalion or a Madame Sans Gêne, when she is being taught how to act in high society.

The idea of the narrative has merit, even though Mr. Griffith has not inoculated it with much suspense. A rather unfortunate choice for the principal male rôle was William Boyd, who is quite pathetic when it comes to expressing his silent love for Nanon Del Rayon. His part is that of Karl von Arnim, attaché of the German embassy in Paris, who is at first jubilant that the German emperor has given his consent to the young man's marriage to Countess Diane des Granges. It happens, however, that Diane, played by Jetta Goudal, is fickle in her fancies and when Arnim goes to tell her of the joyful news he finds her in the arms of another man.

It is to be supposed here that the footman is in sympathy with von Arnim, for the young attaché is permitted to ascend alone to the Countess's apartment. It is through the inevitable large mirror that von Arnim sees the Countess fervently embracing his rival. The scene ends by von Arnim informing the Countess that he would sooner marry a woman of the streets than have her as his wife. Hence the Countess, with the aid of Baron Finot, impersonated competently by Albert Conti, plots to tempt von Arnim with a lowly girl.

Finot discovers the short-skirted dancer in the cabaret and following a gift of bank-notes he arranges for the instruction of Nanon del Rayon so that she can appear at a function given by the Countess. Nanon is by no means a pliant pupil, for her uncouth nature is constantly asserting itself, especially when it comes to arousing fun with a hooped skirt. Her conduct at the social affair is not always exemplary, but her presence proves so alluring that she easily wins von Arnim's favor and finally his love.

Von Arnim is perceived scrawling several times on a piece of paper the name "Nanon." It is obvious that when the attaché learns of the lady's past he is at first going to be disappointed and then once more turn to the minx from the cabaret.

Mr. Griffith's scenes in Le Chien Qui Fume are adroitly executed, and this producer makes the most of the sign of a dog with a pipe in his jaws. There is the nice Papa Pierre, acted by Henry Armetta, who looks upon Nanon as the salt of the earth.

There are episodes in which Nanon bursts forth into a song, which is fairly well registered. The melody in question was furnished by Irving Berlin. But while there is an excuse in this instance for this tuneful expression, as it comes from one of the characters and not, as is so often the case, from an invisible person, there are some inopportune moments when Miss Velez chooses to express herself in song. Toward the end, however, Mr. Griffith does some very clever camera work. It is when the heavy-hearted Nanon has returned to her old friends at the cabaret and is once again singing the same melody. Mr. Griffith here causes the men in the place to change gradually into the person of von Arnim. There are half a dozen von Armins around the place, and, as you might surmise, one of them is the real lover, or husband, as it happens here.

The uniforms of the officers, including that of von Arnim, are more reminiscent of an imaginary kingdom yarn than one of the days of seventy-odd years ago. And as for William Boyd, with his well-shaved face and American haircut, he hardly impresses one as being either an attaché or a person of bygone days.

3/10-11/29 clippings
"LADY OF THE PAVEMENTS"
N.Y. DAILIES
REVIEWS
VARIETY - 3/13/29

3/10/29 O.W.G. on sound movie

Where D. W. Griffith Really Stands

Sunday World 3/10/29

A LETTER has come, and also a telegram. The latter appears to have been written by one interested in the films generally and more specifically concerned with films accompanied by voice and sound. It goes, with a few deletions, as follows:

"The fact about the Movietone and Vitaphone is that the producers of films, desperate in their efforts to retain the patronage of other years and seeing this patronage slowly but surely deserting them, came upon this talking and sound apparatus a year or so ago and have used it to the hope that by its novelty it would resuscitate and revitalize their failing business. They know, and everybody knows, that the so-called synchronized voice cinema is a failure. Nothing has been done with the machine which would appeal favorably to the average intelligent mind. The movie patrons who once were fast in their affection for their favorite form of entertainment are being driven away from the theatres and toward vaudeville. The time will come when all the movie people will regret their turn from the silent screen and toward the sound one. You will never see a man of the good sense and artistic appreciation of D. W. Griffith falling for this false and artificial piece of machinery. Mark my words."

The telegram:

* * * and incidentally I am crazy over talking pictures. I think they are going to open up opportunity for the greatest form of entertainment the world has ever known.

(Signed) DAVID WARK GRIFFITH.

* * *

Whoopee - Lupe Velez Captivates Rialto Audiences in Stage Act—Mystery Thriller at Paramount Theater

GRAPHIC 3/11/29

Lupe Velez, Mexican whirlwind, on the stage at the Rialto Theater this week, is doing her successful best to prove to New Yorkers that advance reports of her unbridled pep and her vivacious personality have not been exaggerated. Whoopee-making Lupe, with all the primitive charm which the Hollywood cameras never caught, leaves a theater full of new friends at each performance and a trail of ostrich flues, the remnants of her attractive and flattering, if somewhat abbreviated, feathered evening dress.

The dark-eyed, slender young star goes through a show like a baby tornado, scattering her endearing terms around the audience, jumping from the Meller violet song into indistinguishable jazz tones, running all over the theater, scolding and cajoling men, flattering women, and making them like it. She displays an indefatigable energy—and most of her figure—through a schedule of performances which would tax any player, but leaves Lupe vivacious and ambitious for more packed houses to conquer.



Lupe Velez

This newest flicker luminary to reach Broadway is about to take Mazda Lane by storm. Watch her do it. Within a week she'll be the latest Manhattan vogue. She has more personality than all the combined appeal of the frigidaire beauties who drop off the Twentieth Century and suavely wait for night club bows. She gives imitations of Gloria Swanson, Jetta Goudal and Dolores Del Rio which won't make her popular with that trio, but judging from week-end attendance, Miss Velez is a box-office success.

Primarily, Lupe is here in connection with the showing of her newest picture, 'Lady of the Pavement," at the Rialto, and in which she shares featured place with William Boyd and Jetta Goudal. This D. W. Griffith production, which United Artists is releasing, needs the ticket-selling incentive of Miss Velez' personal appearances. Highly decorative as is this diplomatic romance of late nineteenth century Paris, the action is too placid for the obviously stormy conflict of emotions which the plot suggests but which the film does not present. There is that pictorial beauty and excellent photography which graces all Mr. Griffith's productions, and there is also that unconvincing theatrical atmosphere which has dominated his recent directorial efforts. It is better than 'The Battle of the Sexes," but it is not the thrilling and satisfying photoplay it might have been.

Boyd photographs at his best, and while he looks the part of a titled young Prussian diplomat, his work is too subdued to be effective. Miss Goudal stalks all over the sets, throwing out her familiar eye play and pursing lips, which has been tried in too many roles to be even entertaining.

Miss Velez gives a splendid performance in the first half of the picture, where, as an entertainer in a Paris dive, she is duped into impersonating a Spanish lady so that Boyd, who has spurned Miss Goudal, will fall in love with her and thus fulfill Jetta's imaginative plans for vengeance. And as any one may guess, the hero actually loves the pretty heroine and forgives her even her lurid background.

The New Films

AS THE REELS LURE VELEZ

In "Lady of the Pavements"

An old favorite of mine and a new one, David Wark Griffith and Miss Lupe Velez, have combined unfortunately in the making of a motion picture called "Lady of the Pavements," and while I am inclined to regret that the movie is a pretty mediocre one, there is in it a barrel of evidence to prove at least the artistry of the above named two.

The new film in the Rialto, which featured organ and accompanying diminuendo all day yesterday, presents a first half of lively and by exciting an entertainment to warrant a long Broadway run, and indicates that Miss Velez, when she is permitted to be herself, possesses practically all the qualities which go into the making of a first rate player of parts requiring temperament rarely.

Mr. Griffith, if reports on Miss Velez from Hollywood may be relied upon, has taken the young warrior in hand, placed her before the camera, and instructed her to be her stuff. In the beginning she is seen as a cabaret singer in a Parisian dive. Throughout these episodes, in which she carries on in an underground cafe, she is capitalizing her wild, untrammelled manner, her daring, her audacity. She is picked up by an agent of the French court and offered a large roll of bills if she will enter into a game of love-making with a nobleman. Here, too, she is given opportunities to conduct herself as she wishes, and as she continues to be enormously funny. Along about this time she turns quite serious, impersonating the great lady, later falling in love with the young officer whom she was expected only to excite, and with this more somber, less fractious mood Miss Velez reverts into a familiar type and becomes considerably less impressive.

It is not much of a story. It was, I hear, Mr. Griffith's idea of a motion picture at all, but the reason is to be sure that background carries not the kind of a plot to [illegible] from the [illegible] of it is only a series of incidents both a comedy and serious in photographic detail [illegible] here, to be sure, is to the [illegible] with Mr. Griffith made out from the studio and of some [illegible] a comedy performance of Miss Velez that one might [illegible] of with her.

The Musical setting [illegible] and before the opening of the film, [illegible] adapting a few scenes [illegible] reading but for [illegible] one [illegible] to play with the [illegible] Mr. [illegible] without [illegible] the producer [illegible] I have [illegible] a [illegible] this [illegible] [illegible] [illegible]

Telegraph

SUNDAY TELEGRAPH
3/11/29

Miss Velez Plays A Pavement Lady

LUPE VELEZ, the dynamic little Mexican star who in the past few months has flashed across the movie horizon with meteoric brilliance, is departing both upon the stage and screen of the Rialto Theater this week, where her latest vehicle, "The Lady of the Pavements" had its Broadway premiere yesterday.

Unusual interest centers around the Rialto production this week for several reasons. Chief among them is the fact that Miss Lopez, who was brought across the continent from the West Coast to New York, is making personal appearances at every performance and then, again, the picture has as its director D. W. Griffith, the man whose Miss Lopez is making dancing and vivacious entertaining, while on the screen, through the contrivance of the silent film, she must take a sit and a stimulus, but does all quite delightfully.

"The Lady of the Pavements" is from an original story by Karl Vollmoeller with continuity by Sam Taylor. While the story boasts of strenuous efforts at originality, it holds the interest from start to finish and works up to an exciting denouement that is thrillingly dramatic.

The role of Jetta Goudal brings warmth, spontaneity and vitality and under the Griffith directing develops a touch of humor which brings an amusing contrast to the highly dramatic episodes of the last few sequences.

Jetta Goudal brings to the role of the Empress a beauty that is regal, while William Boyd, in a more passive role than those in which he is accustomed, gives an excellent account of himself. Albert Conti and George Fawcett have the other two important roles of the story.

FUNNY JOURNAL
3/11/29

Lupe Velez.

Over at the Rialto is Lupe Valez—in person and a very moving picture.

Take this column's advice and see Lupe herself before you catch the film, "Lady of the Pavements." Because, off-screen, she is one of the most magnetic personalities that ever hit this or any other town. The young Mexican cyclone would be a riot in a revue, as a night club hostess or as master of ceremonies. She can take an audience and make it roll over and play dead.

Lupe skips about the Rialto stage with all the assurance of youth, whirlwind looks and superlative vitality. She sings, talks, and does riotous impersonations of Jetta Goudal, Gloria Swanson and Dolores Del Rio. As long as she makes these personal appearances, the picture will pack 'em in, for Lupe clicks with the knowing ingenious skill of the natural entertainer.

* * *

On the screen, Lupe is much more restrained than she is off, but even so, she is vividly convincing.

"Lady of the Pavements" is D. W. Griffith's best production in several years. It has dignity, a handsome mounting and unfolds its story in a manner that will hold your interest.

Based on "La Paiva," a story by Dr. Karl Vollmoeller, the setting is that of Paris in 1860. Count Karl von Arnim (William Boyd) discovers that his fiancee (Jetta Goudal) is the mistress of the Emperor. He thereupon tells her that he'd rather marry a woman of the streets than marry her, at which she decides upon revenge. She has a diplomat (Albert Conti) pick up a girl (Lupe) from the lowest dive in Paris and train her in the ways of a fine lady. The Count falls in love with her and after they're married, the cast-off fiancee tells All. But since like the film Kiki, the heroine is a good girl, it all ends happily.

Lupe is at her best in the scenes where she is allowed to act the hoyden. Henry Armetta does a good bit as Papa Pierre of the Smoking Dog cabaret, and Conti contributes a neat performance. Boyd, however, is very colorless in his part, and Miss Goudal is much too artificial even in a role that calls for artificiality. This is not a talking picture, although there are sound effects and Lupe sings the theme song, "Where is the Song of Songs For Me," and two other numbers.

THE BROOKLYN EAGLE

"Lady of the Pavements"

"Lady of the Pavements" came to the Rialto theater on Saturday with Lupe Velez in the starring role. It turned out to be one of those pictures about a woman of easy virtue who falls in love with a handsome young Parisian attache in Paris, terrifies him and then confesses her past. In between there were a lot of scenes showing Lupe Velez fainting and singing in a disreputable Parisian cafe. Lupe Velez posing as a lady of position in the Parisian society and Lupe Velez kissing nearly everybody in William Boyd.

None of this was particularly interesting and much of it was rather dull. D. W. Griffith, directed the picture without much imagination and certainly without any consideration for pictorial situation or dramatic suspense. The film plods ahead with no particular objective in view and the monotony is interrupted only when Senorita Velez feels a theme song stealing upon her. Then she sings "Where Is the Boy of Songs of Me?" and one realizes that it would have been much better if she had never sung it at all.

Besides La Lupe, the cast includes William Boyd, Colleen Farrell, Jetta Goudal and Albert Conti, and, with the possible exception of Mr. Conti, they are all pretty terrible.

Lupe Velez is making personal appearances at the Rialto in connection with the picture. Among other things, she gave impersonations of Gloria Swanson, Dolores Del Rio and Jetta Goudal. They are far more clever than anything she does on the screen.

Pavement Lady Captured Rialto Folk Yesterday

By IRENE THIRER.

"Lady of the Pavements," a United Artists production, directed by D. W. Griffith and presented at the Rialto theater.

* * *

THE CAST

Raoul de Nerac ..... Lupe Velez
Karl von Arnim ..... William Boyd
Nichette Mimi Aimee ..... Jetta Goudal
Baron Finot ..... Albert Conti
Baron Arnheim ..... Gustav Partoli
Duke Marie ..... Henry Knoles
A Waiter ..... William Pawley
A Jazz Singer ..... Florence Dudson

Whoopee Lupe Velez demonstrates her fiery Mexican temperament as well as some of the soulful good restraint she has been taught at the movie studios in "Lady of the Pavements," D. W. Griffith's new movie at the Rialto.

Lupe's a great little trouper and she has her role like the proverbial glove. She has the support of William Boyd and Jetta Goudal, both of whom give nice enough performances. They are comparatively lost, however, in the glory of this Mexican baby's interpretation of her role.

Done in Engrossing Way.

D. W. Griffith's story—the script was written by Sam Taylor, himself a director of note—comes from the story of Karl Vulmueller. It is vaguely familiar and one recognizes the fact at the film's start that it is being done this time with fine taste, great dignity, splendid settings, lovely costumes and, above all, in an engrossing manner.

With France of the late '60s as



Jetta Goudal

a background, there is woven the tale of a count who finds his future wife—a countess—in the arms of another. He scorns her then, telling her he'd rather marry a woman of the streets than a "lady" who is unfaithful.

She Falls for Plot.

And she, to get even with him, has Baron Finot, a great friend of hers, wander into a low Parisian dive, pick up a dancing-singing girl, train her in the ways of a fine lady, and get Count Arnim to fall in love with her.

It all happens exactly as planned—Nanon, a vivacious girl of the Black Dog cabaret, agrees to the arrangement, urged by fat bank notes that intrigue her to accept the offer.

And then—she actually falls in love with the man she's tricking.

On the stage, Lupe sings, dances and gives impersonations of some of her sister screen actresses, accompanied on the accordion by Frank Yaconelli. Take our word for it, she's worth seeing and hearing.

Lupe Scores in 'Lady of Pavements,' at Rialto

"Lady of the Pavements," at the Rialto, is an unintentional example of a true song. It is the story of a girl who, on the eve of her wedding, is told by her lover that he cannot marry her because she is a thief. Lupe Velez plays the part. She has been known to show, when the time has arrived, extraordinary moments in which she has displayed histrionic ability. But in a case of that kind, she ought to be allowed to do something else besides be a girl who is a thief. She's got pep and personality and couldn't be an uninteresting thing if she tried. And Lupe is an actress. Yes, D. W. Griffith trained and tamed her. She has entire sequences in which she behaves in a manner that would make the author of a book of etiquette beam with pride.



Lupe Velez.

However, we must confess we like Lupe best as the lovelorn, the dancing girl in the Smoking Gun Cafe, one of the lowest dives in Paris. We won't keep you in suspense any longer. Our heroine is, of course, a lily-of-the-valley flower in this cabbage of vice. But then you've probably assumed this, having seen cinematic innocents of Paris before.

She sings a love song in the den of iniquity, a tender little tune so delicate as the love and written especially for the Saxophoon heroine by Irving Berlin. We'd imagine the frequenters of the Smoking Gun would be rather here heard "My Baby Don't Mean Maybe Now." But they got a love song, and liked it!

The story is that of a diabolical dame's revenge. Yes, Lolita Gaudal was to have married William Boyd. But the script clerk saved her from this fate. Bill gives her the run-around just because he discovers his bride-to-be in another man's arms. Dark nerves minded, we call it. He silently tells her this isn't a table—I'd rather marry a woman of the streets than you." So Lolita endeavors the next couple reels of her movie life to seeing that her erstwhile fiancé's wish is fulfilled.

Lupe is brought from the Smoking Gun dressed up like the famous song that belonged to Mr. Astor, and goes violently "lady." Boyd calls for her and they are married. Then the big scene, which we'll keep from you, just to be an old meanie, is unveiled.

The picture is beautifully and tastefully mounted. The directorial touches bear the experienced hand of Mr. Griffith. Strange to say, with such a heroine, there are no lurid love scenes. Both the photography and lighting are excellent.

Most acting honors go to the irresistible Lupe, and then there is Lolita Gaudal, who behaves as if she feels temperamentally well cast in the role of a countess. William Boyd, looking like a lace valentine, has gained much weight, and the less said regarding his histrionics the kindlier.

Miss Velez sings and dances on the Rialto stage, and her act is almost worth the price of admission.

Times 3/1/29

THE SCREEN

By MORDAUNT HALL.

Lupe Velez Seen

David W. Griffith's latest screen contribution, "Lady of the Pavements," an adaptation of a story by Dr. Karl Vollmoeller, author of "The Miracle," is a handsome production, with spacious and lavishly furnished settings, brilliant photography, faultlessly fitting uniforms and voluminous crinoline skirts. This German Spanish romance of the days of Napoleon the Little, in the person capital, is however, authored in the popular fashion, with an abundance of close-ups and some half minute kisses. Its outcome creates little anxiety, for while there is the penultimate chapter of sorrows, it is obvious to doughnuts that in the end a smile will lighten Lupe Velez's countenance.

Miss Velez is appearing in person before the picture four times a day. She is a fascinating, vivacious and resourceful little person who was not in the least dismayed yesterday afternoon by a few thousand persons in the audience, in fact her songs and chatter were far more entertaining than all but a few of the Hollywood luminaries who have taken the stage before their films were offered. Miss Velez has a ready wit and her limited knowledge of English was never embarrassing to her, for if she was at a loss for a phrase she filled in the gap with apt colloquialisms. She outmatched her rival in "Lady of the Pavements," Jetta Goudal, also Gloria Swanson and Dolores Del Rio, much to the delight of those who packed the theatre.

In the film, Miss Velez is most suitably cast. She gives a clever performance as a Spanish dancer and singer in a Parisian cabaret, known as "Le Chien Qui Fume." She is far more apt to bite the hands of her masculine admirers than caress or kiss them. She subsequently reminds one vaguely of a Pygmalion or a Madame Sans Gêne, when she is being taught how to act in high society.

The idea of the narrative has merit, even though Mr. Griffith has not inoculated it with much suspense. A rather unfortunate choice for the principal male rôle was William Boyd, who is quite pathetic when it comes to expressing his silent love for Nanon Del Rayon. His part is that of Karl von Arnim, attaché of the German embassy in Paris, who is at first jubilant that the German emperor has given his consent to the young man's marriage to Countess Diane des Granges. It happens, however, that Diane, played by Jetta Goudal, is fickle in her fancies and when Arnim goes to tell her of the joyful news he finds her in the arms of another man.

It is to be supposed here that the footman is in sympathy with von Arnim, for the young attaché is permitted to ascend alone to the Countess's apartment. It is through the inevitable large mirror that von Arnim sees the Countess fervently embracing his rival. The scene ends by von Arnim informing the Countess that he would sooner marry a woman of the streets than have her as his wife. Hence the Countess, with the aid of Baron Finot, impersonated competently by Albert Conti, plots to tempt von Arnim with a lowly girl.

Finot discovers the short-skirted dancer in the cabaret and following a gift of bank-notes he arranges for the instruction of Nanon del Rayon so that she can appear at a function given by the Countess. Nanon is by no means a pliant pupil, for her uncouth nature is constantly asserting itself, especially when it comes to arousing fun with a hooped skirt. Her conduct at the social affair is not always exemplary, but her presence proves so alluring that she easily wins von Arnim's favor and finally his love.

Von Arnim is perceived scrawling several times on a piece of paper the name "Nanon." It is obvious that when the attaché learns of the lady's past he is at first going to be disappointed and then once more turn to the minx from the cabaret.

Mr. Griffith's scenes in Le Chien Qui Fume are adroitly executed, and tihs producer makes the most of the sign of a dog with a pipe in his jaws. There is the nice Papa Pierre, acted by Henry Armetta, who looks upon Nanon as the salt of the earth.

There are episodes in which Nanon bursts forth into a song, which is fairly well registered. The melody in question was furnished by Irving Berlin. But while there is an excuse in this instance for this tuneful expression, as it comes from one of the characters and not, as is so often the case, from an invisible person, there are some inopportune moments when Miss Velez chooses to express herself in song. Toward the end, however, Mr. Griffith does some very clever camera work. It is when the heavy-hearted Nanon has returned to her old friends at the cabaret and is once again singing the same melody. Mr. Griffith here causes the men in the place to change gradually into the person of von Arnim. There are half a dozen von Armins around the place, and, as you might surmise, one of them is the real lover, or husband, as it happens here.

The uniforms of the officers, including that of von Arnim, are reminiscent of an imaginary kin[g] yarn than one [o]f the days of [N]ty-odd years [a]go. [T]od[a]y f[o]

Mirror 3/11/29

It's All Lupe at Rialto

'Sonny Boy' Brings New Baby Star to Front; 'Speakeasy' and 'Canary,' Good.

By BLAND JOHANESSON.

This is one of those exceptional weeks when all the new Broadway movies are entertaining. You only have to pick the type of entertainment you prefer.

"Lady of the Pavements" is picturesque-romantic.

"Cane's Murder Case"—detective.

"Speakeasy" — underworld-romantic.

"Sonny Boy"—cute comedy.

All good shows.

"LADY OF THE PAVEMENTS" at the Rialto is a very good romantic movie. Lupe Velez provides an amusing two hours of entertainment both on the stage and on the screen. The picture is all Lupe. The stage show is all Lupe. She sings, kicks up her heels, plants her slipper on her accompanist's panties and conducts herself in the hoydenish style which is so enthusiastically devoured by the public. Lupe wears her shoulder length hair parted in the middle and brushed straight down over her ears. She wears a knock-out frock of white ostrich feathers trimmed with brilliants. She looks like a hot million and she also gives a first-rate little whoop-la show.



Lupe Velez.

On the screen, Lupe also walks off with the largest share of "Lady of the Pavements." It is one of those highly romantic stories in which the proud count marries the little cabaret singer. The plot is a little stronger than the average one built on this theme, for Jetta Goudal is concerned in it. You know your Jetta. She always contributes a healthy gob of concentrated meanness. In this case she hires little Lupe to win the Prussian diplomat who had scorned her. Then comes all the good old stuff of exposing the deal, the devilish laughter, the tears, the cruel misunderstanding and finally the theme song. You can't overlook the theme song for Lupe sings it six or seven times, through happy smiles, through tears, and through her teeth. "Where is the Song of Songs for Me?" The answer is your old friend William Boyd, all decked out in a swank uniform with a gold curtain rope hanging from the waist and a thrilling military bow.

Exquisite sets and costumes are a part of the picture. D. W. Griffith's expert direction also has its effect. The acting is good, even Jetta Goudal's. Lupe shows decided comedy talent and moving dramatic ability. You'll love her on the stage. And you'll enjoy her in the picture.

ZIT'S THEATRICAL NEWSPAPER

NEWS

"Lady of The Pavements"

A different person from the one [illegible] Benefits of "Weil done" comes to the Rialto in D. W. Griffith's presentation of a new drama that is a cross between "The Lady of Lyons" and "Mme. Sans Gene," the locale being Paris of the Empire.

Count Arnim, of the Prussian legation, is in love with a French Countess, who feels that her honor is a bit unreasonable in objecting to a liason with her Emperor. But young Arnim tells her that he would rather wed a woman of the streets.

With Baron Pinot she plans to accommodate the impulsive youth. The Baron locates a girl in a cabaret and as Nanon del Baron, a Spanish protege of the Countess, she is introduced to high society and of course Arnim falls in love with her. Pinot weakens and counsels Nanon to drop the game, but she sincerely loves Arnim and is readily persuaded by the Countess to follow the dictates of her heart. The Countess gives the wedding breakfast and her entertainers are the musicians from the cabaret. When they leave, Nanon goes with them, and half-heartedly resumes her drab artistry, but Arnim comes to claim her as the picture fades.

The first half of the picture is a tornado of action, unhampered by the fettering dialogue. There is a brisk episode between Arnim and the Countess to prepare the plot and the scene shifts to the cafe where Lupe reigns supreme. She is not a cyclone, as advertised, but rather a Mexican revolution all by herself. Of course she is a "good girl." She lets the preferred patrons drop coins in the top of her stocking, though the stocking reaches to the hip, but that is purely a matter of cold business and she is more liberal with her kicks than her caresses.

Pinot explains that he is looking for someone to make a man fall in love with her as a joke, and Lupe sounds the keynote when she declared that to fall in love with her is no joke.

Franklin Pangborn is told off to educate her in the airs and graces of the haute monde, and they stage an elegant rough and tumble all over the apartment when he essays to make love to her. There is a clever bit when she makes her debut in society and there the comedy ends. The story becomes sloppy sentimentality with a few hectic love scenes until the one

Post

At the Rialto, "Lady of the Pavements"

LUPE VELEZ is now appearing in person extremely much in person at the Rialto and if this little Mexican movie actress ever had any doubts or fears as to how Broadway would receive her she can certainly have them no longer. Supercharged with a tremendous physical vitality, she compels, forces, commands and impinges her audience's attention. She sings pleasantly, talks tough, smiles, teases and does imitations with sufficient vigor and determination to bring even the sleepiest customer to startled attention. Also, she has a decided flair for those hip-waving muscle dances usually found only in Bowery burlesque shows. But above all she has youth and a perfectly incredible desire to amuse you and gain good will.

Now as for Mr. David Wark Griffith's latest film, "Lady of the Pavements," in which this same Miss Velez acts and sings, it is just another old-time movie romance of the kind the industry used to produce by the hundreds about ten years ago. It's the familiar pattern of the ignorant little cabaret girl who marries a count, and who turns out to be so much nicer than the other woman, who belongs to the nobility.

There was an era in American movie civilization when we gloried on the fact that "plain folks" were better than people with titles. The poor girl was honest, virtuous and noble and the rich one was immoral, selfish and snobbish. In the past few years, however, as Mr. Griffith might have noted by the sale of such books as Mrs. Post's treatise on etiquette, the American people have exhibited a vast consciousness of the fact that some persons have better manners and better minds than others.

"Lady of the Pavements" is a naive little story of a countess (Jetta Goudall) who, jilted by her fiance, when he finds her with a lover, hires Lupe Velez to fall in love with and marry the unreasonable fiance (William Boyd) in order to disgrace him. This she does most rapidly—only after the great "disgracing scene," in which Jetta Goudall, her nose pointing skyward (to indicate that she is a noble), Mr. Boyd comes down to the cabaret where she is singing and tells her he cannot live without her, bringing us to a lovely romantic ending.

Miss Vélez's role is that of one of those Paris gamins who have such a terrible time in civilized society. If her shoes hurt her she kicks them off. And she is always yanking the hoops of her hoop-skirts this way and that. She behaves, in fact, a little like a good-natured collie in a drawing room full of breakables. Toward the latter part of the picture, when she is supposed to have become trained in polite society by the double-faced countess, she becomes much more subdued.

As the countess, the beautiful Jetta Goudall gave a stereotyped and un-

imaginative performance. Movie actresses turn up their noses, shoot a lip, and think they have done a day's work.

Miss Velez sings her songs nicely, but much too often for dramatic effect. Mr. Boyd was unfortunately cast. He has a hard time looking realistic in the costumes of the Russian Embassy in Paris in the 1880's.

Mr. Griffith, like Mr. Fairbanks, has made almost no use of sound at all, except for the songs and one or two snatches of dialogue.

For years ago "Lady of the Pavements" might have been considered a good film. There were the days when you could almost get away with such a contrite as the dust be this, young and a rare wild flower, which is the way the countess describes Miss Velez.

...ments." "The Covered Wagon" and "The Big Parade" that every body will see and talk about for a long time to come.

"LADY OF THE PAVEMENTS"

David Wark Griffith's latest effort for United Artists, "Lady of the Pavement," made its debut at the Rivoli. A rather improbable story of the Second Empire, which suffered some from over-acting, was none the less an interesting picture, made outstanding by the scintillating performance of Lupe Velez, who also made a personal appearance. Also starred in the cast were William Boyd, Jetta Goudal with Albert Conti and George Fawcett also mentioned. Success, thanks to Lupe Velez, with lobbies in the wake of this picture.

"THE CANARY MURDER CASE"

An all talking picturization of S. S. Van Dine's best selling detective mystery, "The Canary Murder" case fell to the lot of the Paramount. A thrilling entertainment it compares very favorably with talkies that have been getting two dollar bookings. That almost perfect actor, ...o Powell, is the star. This is the first mystery play we have ... the use of the cut back. Conversation

The New Films

Lupe Velez Panics the Folks at the Rialto — Other New Ones

By RICHARD WATTS

LUPE VELEZ, who is as full of energy as Douglas Fairbanks, took her place in the Broadway gallery Saturday at the Rialto. There, between showings of "Lady of the Pavements," she is making astonishing whoopee three times daily.

Lupe is a lively girl, forthright and frank. She crept on stage in a cloud of white ostrich feathers, blew kisses hither and yon, mugged into cameras with relish, and pulled the hair of her accordion player.

She undulated with skill and [illegible] the customers indulged, perched good-humoredly in a couple of people lying out, and threw [illegible] the rose to others down front.

Before Lupe had finished a score of men and women admirers [illegible] about to clamber over the heads of the musicians to reach her stage. Lupe shushed them back like a benign mother, pitched her flower basket to the lucky one, and departed amid whoops and huzzahs.

It leaves the taste of a quiet musical little girl about her first Broadway appearance. Lupe isn't thinking of [illegible] with the type to be encouraged by Lupe, the exponent of exhibitionistic splashes.

As to her new picture, "Lady of the Pavements," which is D. W. Griffith's first production, it turns out to be a ribbon compounded [illegible] and stuffy tale about a count and a cabaret girl and a jealous countess.

The count spurned the countess for Lupe. She decided it would be a satisfying thing to fool her prize-crazy admirer into marrying a street girl. Lupe was the prize.

But under Mr. Griffith's increasingly dramatic and sentimental direction, true love dawned brightly, and after the countess heartbreaks for Lupe and William Boyd, the duped count, they reached understanding and contentment. The jealous countess was conveniently exposed as a viper.

Pictorially, "Lady of the Pavements" is beautiful. In it Lupe is charming, except when she runs away with her comedy moments. William Boyd and Albert Conti carry uniforms well enough to flutter the hearts of any number of girl fans probably. Jetta Goudal looked more like a little girl playing charades than like a villainous lady of intrigue. There is too much singing.

The New Photoplays

Lupe Velez, the Mexican Tidbit, at the Rialto —'The Canary Murder Case.'

3/11/29 THE SUN.

By JOHN S. COHEN, Jr.

Lupe Velez, the primitive little Mexican version of Raquel Meller, is offered in large quantities on the stage and screen of the Rialto this week. On the stage she sings several songs, impersonates and burlesques several noted screen stars, throws violets and baskets to the downstairs patrons, and goes through various gamine and can-can didoes. On the screen D. W. Griffith presents her in "Lady of the Pavements," a charmingly mounted and produced Cinderella story of the Second Empire—in which Senorita Velez is permitted to scuttle around in the bouffante modes of the period.

So far Miss Velez is preferable in the flesh, although she is impressive enormously as a screen actress. But on the stage she is a delight to the eye and, even with an untrained and unattinguished voice, to the ear. For La Velez is an brimful of animal spirits, an fascinating and voluptuous little barbarian, that she brings out a completely back-to-nature reaction in those out front.

And as such she is highly valuable. Mr. Ziegfeld, says the story, wants her for the Midnight Frolic. There, at close range, she would wiggle and sing, drop ice down the backs of the attending maecenases and put butter and chow mein in their pockets. Of course, they would love it, and everything would be just a great big party. For Miss Velez, of all the tropical girls on the stage and screen, is about the only one who could get away with it. One simply has to be fascinated by her—or else civilization has changed values.

She looks something like the Gloria Swanson of nine years ago, and she has a bit of the early De Putti in her. Yet one feels that she is closer to the truth than either of those products of the movie beauty shops. Jet black, wild locks top her—they are now arranged in a sort of marcelled bob which comes down below her ears and accentuates the primitive beauty of her face—and high cheek bones, high coloring and an exquisitely molded little figure do the rest. Her movements, it might be added, are gracefully vulgar.

What will happen to her on the screen, however, is a matter for ratiocination. In "Wolf Song" her personality—her real personality—was smothered in moony romance. And in "Lady of the Pavements" Mr. Griffith has turned her animalism into cuteness. He has done her hair up into little pompadours, made her pigeon toed, and rather coy, and when she begins to upset court functions one is reminded of the gosling days of the Gishes and the Dempsters. Some of her antics were funny, in an innocuous way, but one felt that she had been jerked into a corsetted role.

As for the film itself, it is one of the loveliest things to look at in town. Jetta Goudal and Miss Velez head a host of screen ladies who parade, accompanied by any number of Second Empire gallants, through galleries of great charm. Bodices and bouffante skirts, mirrored floors, delicately carved walls—all are photographed and lighted superbly. Miss Goudal, as a viperish countess, looks like a figure from an old French print, and gives an exquisitely mannered performance. All of the acting, in fact, is in a definitely stylized manner—the straight, direct, realistic approach of today being nowhere in evidence, save, possibly, in the climaxes, where Mr. Griffith has shown a certain simplicity of direction.

The story is "Cinderella," with trimmings from "Irma, Dans Gene." Jilted by her fiance, a Prussian count, and insulted by his parting fling that he would rather marry a woman of the streets, Miss Goudal determines that that shall be her lover's lot. Whereupon the Chamberlain is set to work to project Miss Velez, as a discuse from one of the worst dives in Paris, into court life in the hope that the count may fall in love with and marry her. It all happens as Miss Goudal planned, and after the marriage she exposes Miss Velez's origin.

It so happens, however, that love conquers all, and what might have been a high comedy in Lubitsch's best vein becomes a commonplace but rather interesting and certainly a beautifully produced motion picture. The featured mime sings several times via the movietone—words and music having been furnished by Irving Berlin—but the chief memories of "Lady of the Pavements" are the atmosphere and generally fine texture of the production.

At the Paramount.

THE EVENING WORLD, MONDAY, MARCH 11, 1929.

REEL REVIEWS

By George Gerhard

IT MAY or may not have been the influence of "The Gaucho," but Lupe Velez is gauche. She is a consummate hoyden, of course; she is fiery, impetuous and abandoned. And more often than not she is in questionable taste. But—and here's the rub—she will undoubtedly develop a colossal popularity with the rank and file of moviegoers.

Up at the Rialto, where she is appearing five times a day in conjunction with "Lady of the Pavements," she is literally knocking 'em into the aisles at every performance. She stomps about the stage, she gesticulates wildly, she yells at the top of her lungs, she wags her hips a la Hawaii, she croons several songs, she impersonates Gloria Swanson, Jetta Goudal and Dolores Del Rio, and she kicks her partner from the north as he is facing south.

And, boy, how they love it! Gales of laughter and applause meet every gesture of "Whoopee Lupe." She sways audiences at will. And, as you watch her, you say to yourself: "She's not as crazy as she sounds; just see how they eat up this stuff she is giving them." And that undoubtedly is at the core of this meteor's success. She has a sort of psychology of her own; she knows what the mob wants and she is giving it to them.

At every appearance she sings two or three songs, does three impersonations and gets off a lot of patter which may roughly be placed in the category of cute. You can see the same sort of stuff up at the Columbia, where burlesque is specialized in. In the picture, though, she takes second or third place. Jetta Goudal is quite the whole thing, and not far behind her is Albert Conti, who isn't supposed to be one of the featured people at all. He is a lot better than William Boyd and Miss Velez.

Indeed, Miss Goudal and Mr. Conti carry the burden of the story despite the fact that Boyd and Miss Velez are supposed to. Because of their presence, "Lady of the Pavements" goes down in the lists of this reviewer as the best picture David Wark Griffith has turned out in several years. And the thought occurs that it would be great to see Griffith or some other competent director take Miss Goudal and Mr. Conti as leads of another story and see what would happen. It really ought to be great.

"Lady of the Pavements" is an excellent picture. It will make a lot of money for its producers.

UMBER OF NEW A

HOLLYWOOD'S YOUNG TOMBOY PROVES SENSATION AT RIALTO

"Whoopee Lupe" Velez Disports in New D. W. Griffith Film, "Lady of the Pavements."

By KATHARINE ZIMMERMANN.

THE sprightly Lupe Velez, self-styled "Whoopee Lupe," is having a good old romp at the Rialto this week in D. W. Griffith's newest picture, "Lady of the Pavements." Judging by the long line of customers kicking up their heels outside this house at an early hour Saturday, United Artists will have no reason to repine over the outlay.

Miss Velez is making personal appearance with the film to silence such old meanies as may be inclined to doubt that she sings her own theme songs. The vitality of this Mexican lassie is something overpowering. In fact, there seems to be no holding the little tomboy at all.

AN entire sequence in "Lady of the Pavements" is given over to a roughhouse party in which Lupe, arrayed in the formal war paint of the Second Empire, hands her astonished dancing master a smart clip to the jaw, bears him to the ground in a single bound and fights him to the death on the carpet with the diverting tooth-and-nail technique of pre-Queensberry days. Even the whalebone framework on her heavy court dress is powerless to frustrate the romping instincts of this impulsive creature. A packed house cheered her to the echo as this gripping fight scene drew to its appointed end Saturday afternoon and the exhausted dancing master was allowed to go home and hunt up beefsteaks.

The story of "Lady of the Pavements" is not what you might call its strong point. It concerns a courtesan's dastardly scheme for revenge on her ex-fiance, Wilham Boyd, who, having surprised her in the arms of the Emperor, remarks cuttingly, "A Von Arnheim does not marry anybody's mistress, not even the Emperor's. I would sooner marry a woman of the streets."

SO Diane, alias Jetta Goudal, commands the court chamberlain to go and hunt up a woman of the streets in order that she may palm her off on Von Arnheim as a spotless convent graduate and foil the haughty Baron into a shameful marriage. "She must be a rare mudflower," explains Diane significantly. And thus it is that the court chamberlain catches up with Lupe, a dancing girl in a cabaret. "I assume you know life thoroughly," he remarks delicately. "How would you like to have a fling at real life—money, clothes, jewelry?"

The rest you will no doubt figure out for yourselves.

What with the antics of Senorita Velez, plenty of time out for theme songs, more time out for impressive court functions, and this, that and the other, the weakness of the plot is not so evident as it would be with a less dynamic figure in the title role. The settings are handsome and so are the costumes.

MISS VELEZ has an attractive voice, and in her personal appearance she regales the customers not merely with song and story but also with some saucy impersonations of Jetta Goudal, Gloria Swanson and Delores Del Rio. Her impersonations are not nearly as astute as those of Marion Davies, but she seems to be having such a good time herself that the audience has no difficulty in catching the spirit of good, clean fun.

Spies report that "Whoopee Lupe" has threatened to paint the town red before she goes back to Hollywood. At all events, she seems to have made a pretty good start.

Lady of the Pavements

(United Artists)

[redacted]

(Sound, but not great, entertainment dominated by Lupe Velez. Joseph M. Schenck's new and interesting personality of Mexican attraction. D. W. Griffith has manipulated his story and people in something less than "the master's" best style. But with an eye for new-fashioned sex appeal that will increase the jingle of measure at the b. o. "Lady of the Pavements" is apt to be the most successful money picture for Griffith in several years. He adds nothing thereby to his artistic prestige, but possibly he will square much at the pay box.

Karl Volmoeller, the German playwright, wrote the story. Upon discovering the infidelity of his high-born fiancee (Letta Goudal), a young nobleman (William Boyd), attached to the Prussian Embassy in Paris, 1865, expresses a contemptuous preference for a woman of the streets. The proud dame thereupon schemes to maneuver him into a literal fulfillment of his statement about marrying a woman of the streets. In the Winking Dog Cabaret, a low life rendezvous of Paris, the countess finds her accomplice in the person of a bad-mannered soubrette (Lupe Velez). Of course real love develops between the young Prussian and the soubrette, whose vivacity it appears is wrongly interpreted as moral laxity.

Lupe Velez gets everything in the picture, nine-tenths of the close-ups are hers although she is third in the billing. Quite obviously and with good reason United Artists is developing Lupe by the spotlight method, the quickest of them all. "Lady o. the Pavements" is only her third or fourth major picture, but it should definitely establish her. Of a whole flock of Spanish, Mexican and Latin senoritas she and Del Rio are practically alone in clicking importantly.

Sam Taylor was originally slated to direct "Lady of the Pavements" and had the adaptation all set when switched to another picture, with Griffith stepping in and shooting from Taylor's script. Story is compact, neatly dovetailed, and reasonably rapid in tempo. Running time of 90 minutes is a bit overboard, but about average on a special representing production pretentions such as this.

Theme song, by Berlin, runs through the picture, frequently refrained by Miss Velez. It means little, although Miss Velez isn't much of a songster and doesn't bolster the puny melody with distinguished delivery. No dialog except for the intermittent vocalizing. Picture synchronized on coast by Hugo Riesenfeld.

William Boyd, very boyish and good looking in Prussian military turnout, has little opportunity, a complaint peculiar to the entire cast excepting Lupe. Albert Conti, who is a specialist in such roles, suavely impersonates Napoleon III's chamberlain. Conti seems to have the same utility status in Hollywood held by Adolphe Menjou prior to "A Woman of Paris" which lifted Menjou into the star class. In those days they sent for Menjou. Now they seem to be sending for Conti. Miss Goudal's quaint coiffure and tiny features are strikingly "different" as always while that sterling character actor, George Fawcett, is the very model of a Prussian diplomat. Fawcett remains the best known of the older character men whose ranks have been thinned noticeably in the last year, including Theodore Roberts and Frank Keenan.

Photography, production detail, etc., all Grade A. Laughs include a slapstick fight between an effeminate professor of ettiquette (Franklin Panghorn) and the soubrette with many other hokum touches throughout for giggles. "Lady of the Pavements" should find a cordial reception. *Land.*

United Artists (Australasia) Ltd
221-225 Elizabeth Street
Sydney

11th. March, 1929.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR FOUR WEEK PERIOD ENDING 2nd MARCH.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "TEMPEST" opened at the Capitol Theatre, Melbourne, for an extended run on Feb. 16th, and the opening week was one of the worst ever experienced in Melbourne owing to the terrific heat that prevailed. The gross for the first week under the circumstances was remarkably good and the picture was well received. An elaborate Prologue was put on by the Capitol Theatre management and the picture was publicised in the best possible manner. The run looks like going over the minimum six weeks' guarantee under the contract.

"WOMAN DISPUTED" at Tivoli Theatre, Brisbane, played to tremendous business and was excellently received.

"BATTLE OF THE SEXES" at the Wintergarden Theatre, Brisbane, was received only moderately well, and no extra business was done at the box office. This picture was put over equally well from a publicity point of view, but failed to attract the public.

"STEAMBOAT BILL JR." at Ambassadors Theatre, Perth. This picture was presented on a double feature programme and was very well received.

"WOMAN DISPUTED" at Ambassadors Theatre, Perth, duplicated its success and reception recorded in Brisbane.

"TEMPEST" at Regent Theatre, Adelaide, was very well received and gross takings on the week were very satisfactory.

"REVENGE" at the York Theatre, Adelaide, had the misfortune to strike a severe heat wave, and in consequence did poor business which was no fault of the picture as it was well received by those who saw it.

"TWO LOVERS" at the Regent Theatre, Adelaide, also struck the same heat wave which continued unabated there for three weeks, and although the picture has been a clean up everywhere else, naturally it failed to overcome conditions that make theatre going by the vast majority of the public, out of the question.

"BATTLE OF THE SEXES" at Strand Theatre, Auckland, did not do anything above ordinary business and its reception was only moderate.

"BATTLE OF THE SEXES" at Strand Theatre, Dunedin, had a similar experience in every respect to the run of the picture at the Strand Theatre, Auckland, mentioned above.

"DRUMS OF LOVE" at Majestic Theatre, Auckland, was received much better than "BATTLE OF THE SEXES" and played to fair business.

"MAGIC FLAME" at the Strand Theatre, Dunedin, was well received and played to fair business.

"TWO LOVERS" at the Strand Theatre, Auckland, was very well received and the gross for the two weeks' run was more than this theatre has taken for some considerable time.

"TOPSY AND EVA" in Everybody's Theatre, Dunedin, played to ordinary business and was only moderately well received.

In the above reports on first releases, mention has been made of the extremely hot weather in certain places, particularly in Adelaide. I am attaching hereto cutting from one of the Adelaide papers mentioning that the heat wave constituted the worst February spell for the last 72 years.

In regard to publicity campaigns in Adelaide and elsewhere, I attach hereto some cuttings from Adelaide newspapers showing how the expenditure by us of additional publicity money has thrown open columns in the paper never before achieved. It was most unfortunate that we should have experienced such bad weather conditions when our publicity campaign was so much better than ever before.

To give you an idea of how gross receipts are affected, "THE GAUCHO" played the Regent Theatre, Adelaide, during a cool week and grossed £1915, whilst "TEMPEST" and "TWO LOVERS" played the same theatre during hot weather, and grossed £1430 and £1285 respectively.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

No important pictures were released in Sydney by other companies for the reason that the long run theatres are still showing the same pictures that were reported on by me last month. The three long houses as previously stated, are showing "MOTHER KNOWS BEST", "THE STREET ANGEL" and "THE JAZZ SINGER" respectively, all in sound and or talking.

3. CHANGES IN PERSONNEL AND SALARIES:

HEAD OFFICE:

A. Wade, who has been given more responsible work to do, has had his salary increased by 10/- per week. Mr. Wade's duties now consist of taking charge of the new accessory systems and acting as a follow-up clerk on all instructions given out by the executives, and is responsible for seeing that branches are sending their returns in correctly, etc.

As the Head Office Accounts Department had to be deprived of Mr. Wad's services to enable him to do this new work, a clerk by the name of G.A. Berner, has been appointed at £3/10/- per week. If his services prove satisfactory, he is to be given a further increase later.

Miss E. McCarry, who is now exclusively engaged as General Sales Manager's Stenographer and looking after the contract record system, has had her salary increased to £4/-/- per week.

QUEENSLAND:

J. Ward has been given the title of Office Manager and has assumed much greater responsibilities. His salary has been increased 10/- per week in consequence.

C.F. Symons, junior boy in the Brisbane office, has had his salary increased by 7/6 per week in pursuance of the Queensland Award governing rates of pay.

4. MATTERS OF POLITICAL IMPORTANCE:

(a & b) Negotiations are still going on with the New South Wales Government to have the rate of tax reduced to a final permanent basis of 3/- in the £1 on 7½% of the turnover. Matters are stationary at the moment, and it is hard to say what the outcome of the Distributors' efforts will be.

(c) The Appeal Board gave us another victory during the month by reversing the Censor Board's decision in regard to a number of posters and photos on "THE AWAKENING."

At the end of the month we submitted "LADY OF THE PAVEMENTS", and are now waiting the Censor Board's decision, but we believe it will be necessary for us to make an appeal, as unofficially we have been told that extensive cuts have been made, and the title barred altogether.

9. MATTERS OF ECONOMIC IMPORTANCE:

(a) The economic situation in New South Wales is only fair, as the question of the future of the coal industry has taken a turn for the worse, inasmuch as through the miners refusing to sacrifice anything, employers decided to close their mines and as a preliminary gave notice to over 10,000 employees in the Newcastle district. This will not necessarily cause any great coal shortage in the State, but it absolutely finishes the export trade altogether and it will result in great hardships being experienced on the coalfields. It is hard to say what is behind the owners' move as, whilst it is drastic, some mines are still working and the miners still employed are contributing to the upkeep of their fellow workers who have been virtually locked out. The Federal Government have promised an impartial investigation of the owners' books to see if they are making more than 8/- a ton profit, which the miners' representatives contend is the case. If they are not making more than this profit, there is every probability that the miners will then take a reduction in their wages, or alternatively work longer hours; in which case this very important branch of New South Wales industry will be rehabilitated. In the meantime, pending this inquiry matters are just dragging on and the outlook is very bad for the theatre proprietors in the Newcastle area.

Another strike is in progress all over Australia, namely, - the timber workers, who, when ordered by the Federal Arbitration Court to work 48 hours instead of 44, blankly refused and went on strike. The owners of the timber yards are organising and employing free labour, and it looks as if this strike will be just as badly broken in due course as was the waterside workers, but in the meantime thousands are out of employment and business is suffering in all Australian cities to some extent.

Our money market remains steady, and in this State ample funds are available for investment, which is a reflection of the prosperous seasons New South Wales has had for some considerable time. The conditions are not the same in Victoria, which is still depressed, and matters in South Australia are certainly just as bad as ever. The worst affected spot is Port Adelaide, which is the next biggest centre to Adelaide itself, and I enclose herewith cuttings from the Adelaide papers recounting the distress existing there.

(b) It has often been said of this country that it certainly succeeds in spite of itself, and this is truly exemplified by the progress Australia as a whole is making when you come to consider the constant strikes that are occurring, the marvellous conditions under which the workers - that is to say, those that are working - enjoy, and the tremendous sums that are spent on the importation of luxuries. If ever Australia can overcome the mistrust and misunderstanding that exists between employer and employee, and can establish itself as a manufacturing country in addition

to its present main source of revenue - the production of wool and wheat, its progress will be phenomenal and its population should increase by little less than a million people a year. As it is, the last six years have seen an increase of one million in the population, and this in spite of the fact that immigration is restricted - as that is another false doctrine the Australian working man follows, namely, bitter antagonism to the introduction of the English working classes. He imagines that every immigrant that arrives here will deprive an Australian worker of his job, instead of realising that every properly selected migrant, scientifically handled, automatically increases the wealth and prosperity of the country, and by so doing, provides more employment instead of less.

6. ANTI-AMERICAN FILMS:

(a, b & c) Nil.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

During the month Union Theatres' atmospheric house, the State, opened in Melbourne. The opening was a huge success and the performance went without a hitch. It is a weekly change house seating 3,600 people , with a further right to stand 500. The interior is an exact replica of their Capitol Theatre, Sydney, except that it is larger and better proportioned. The outside is of Moorish design, highly colored, and is a unique architectural effort as far as Australia is concerned. The theatre has been an instanteous success in Melbourne, who up-to-date have only had the Capitol Theatre to give them the slightest idea of what a modern theatre is like. I attach hereto two booklets issued by the State setting out its wonders. The cover of the buff colored book truthfully depicts the exact appearance the theatre has now it is completed. Hoyts Regent Theatre, Melbourne, will be finished within the next week and is scheduled to open on the 15th instant.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) The usual trade advertising was done during the month and the expenditure is as follows:-

"REVENGE"	£39.
"BATTLE OF SEXES"	£39.
"WOMAN DISPUTED"	£20.
"TEMPEST"	£ 9.
"TWO LOVERS"	£ 9.

Advertisements of a general nature in which more than one picture is mentioned - £40.

(b) Space to the extent of £40 was taken in "Smith's Weekly" during the month by way of national publicity, and various first runs were helped in the key cities. This expenditure was made from out of the publicity allocations, given us on various productions we were releasing during the month.

Free publicity has been placed extensively, and copies of this, as usual, are being sent under separate cover direct to the Foreign Office Publicity Department.

(c) Our Mr. McMahon went to Melbourne for a week to help put over "TEMPEST" at the Capitol Theatre there, where it is playing for an extended run. In co-operation with the Capitol Theatre Management, a very extensive publicity campaign was launched, and the box-office reflected our efforts. In addition to this, where we had sold "TEMPEST" in a number of country towns for a one or a two day run, we have been able to re-sell the picture for a greater length of run at greatly increased terms. This is due to the big publicity campaign, and to the placing of the picture for an extended run in the Capitol Theatre.

Our General Sales Manager, Mr. Marks, during a visit to the Queensland Branch, helped to put over "WOMAN DISPUTED" and our expenditure there resulted in the picture recording very excellent box-office figures, and our average justified the expenditure in a most convincing manner.

In Adelaide our South Australian Representative assisted the run of "TEMPEST" and "REVENGE", but as previously mentioned in this Report, the latter picture struck a heat wave and box-office figures were disappointing. Undoubtedly under normal weather conditions our average on "REVENGE" would have been at least four times the amount spent by us in additional publicity.

Of the above mentioned productions "TEMPEST" is having an extended run in Melbourne and is now in its fourth week, and will probably continue for another four weeks.

(d) Sales promotion material in the form of letters is attached hereto, and you will note that letters were sent out by New Zealand, South Australia, Queensland and Victoria, whilst New South Wales and Western Australia sent out to selected exhibitors star heads in the large envelopes sent us from America, and broadsides for "BATTLE OF THE SEXES" and other material sent us, and the other branches likewise sent this material out prior to the visit of our salesman.

A special slide was designed by our Queensland Manager depicting the "magnet" advertisement that appeared in the American trade journals, and this slide, with appropriate wording, was distributed to exhibitors showing our product for them to throw on their screen at every performance so as to let the public know the great pictures that were coming forward. We were so struck with this idea of Mr. Allen's that we adopted it in the

rest of the territories, and all of them are now supplied with these slides for handing out to exhibitors.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANISATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

We think it well worth mentioning the many bright ideas Mr. Allen, our Queensland Manager, thinks of to bring our pictures before Queensland exhibitors, particularly the slide idea mentioned above.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANISATION:

Nil.

12. ACCESSORIES AND PUBLICITY:

(a & b) No change.

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

During the month the Regent Theatre, Adelaide, and the Wondergraph Theatre, Adelaide were wired and opened with talking pictures, the Wondergraph with "THE JAZZ SINGER" and the Regent with "THE RED DANCE". The Wondergraph Theatre raised their admission prices considerably, but the public resented this so much that poor business was being done therefore after the first few days the prices were reduced to the same level as the Regent, which had charged no extra. As soon as the reduction in prices was made at the Wondergraph business was tremendous, and the talkies at each houses were received far better than in Melbourne. This latter place did not receive them as well as Sydney did, probably for the reason that both houses presenting them were of an inferior nature. "THE RED DANCE" at the Auditorium only ran for four weeks, which is the usual run at this place for first class long run silent pictures. The Athenaeum, however, is a better house, and is doing capacity business at night with "THE JAZZ SINGER", but the day business is poor. Nevertheless the run there looks like being of eight weeks duration to favourable business. The comparative success, however, of both houses has convinced the Capitol Theatre of the necessity of wiring, and they will have their installation in by the middle of April, and our picture playing there at present, "TEMPEST", will be the last silent picture this house will show.

The new State Theatre, Union's atmospheric house in Melbourne, is wiring and announce that they will add talkies to their entertainment on April 6th. This will force Hoyt's new Regent Theatre to wire, although they had not intended to do so.

In New Zealand, very recently the Paramount Theatre, Wellington, was wired with the De Forest System of reproducing sound recorded on the film. I am enclosing herewith three of the preliminary advertisements, and it will be seen that Fox supplied this Theatre with their synchronised picture "THE STREET ANGEL" and their talking shorts. This De Forest System cannot reproduce sound on discs as far as we know, but we believe that, in New Zealand, they are at present working on this problem with the equipment at the Paramount Theatre, and anticipate solving it.

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

During the month Mr. Walter Marks, who is Chairman of the Royal Commission inquiring into the film industry in this country, made a speech to the Commonwealth Parliament relative to his investigations during his visit to England, Canada and the United States. I am enclosing herewith a copy of the speech.

I also enclose an abridged Prospectus of Union Theatres (Victoria) Ltd., a subsidiary company formed to finance the State Theatre for Union Theatres in Melbourne. You will no doubt see therefrom that Union Theatres still have a large margin for further borrowing as the Asset Value per £1. Preference Share is £3/19/7, or practically four times the Par value of the Preference Shares issued.

Also from this Prospectus you will notice that the rent of the State Theatre, Melbourne, is approximately £1,000 per week, when you add rates and taxes to the annual rental that Union Theatres Ltd. pay Union Theatres (Victoria) Ltd. for the theatre. I think an analysis of the Prospectus will still further show you that cost of land and building in Australia is very heavy, and with money costing 8 per cent, the erection of these big theatres is to a certain extent a precarious venture, for the reason that their gross takings are so extremely limited through the "One show a night" policy and double feature programme, plus elaborate stage presentation that is necessary to draw the crowds to hold the business these theatres are now doing. However, these new theatres, so far, are all grossing sufficient money to make them profitable, and the profits from them more than set off the lesser earnings from the old small obsolete houses that are still being operated.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.

R.R. DOYLE

RRD:MH. GENERAL MANAGER.

COPY

UNITED ARTISTS (AUSTRALASIA) LTD.
221 -225 Elizabeth Street,
Sydney

May 11, 1929.

Mr.Arthur W.Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
UNITED ARTISTS CORPORATION,
729 Seventh Avenue,
NEW YORK CITY N.Y.C. U.S.A.

Dear Arthur:

We have your cable in which you tell us that our Counsel advises that unless we can get special dispensation from the Minister for Internal Affairs for New Zealand, it will be advisable to put all of our pictures on one contract.

While I was in New Zealand last month, I made it my business to have a conference with the Prime Minister, Sir Joseph Ward, the Hon. Mr. De Le Peurrelle- Minister for Internal Affairs, Mr.Butcher- in charge of Explosives, and the ex-Prime Minister Mr.Coates, who is now leader of the opposition party.

So that you may understand the political situation in New Zealand, the Government Party, headed by Sir Joseph Ward, Prime Minister, has 30 votes, the Opposition Party headed by the ex-Prime Minister Mr.Coates has 28 votes, and the Labor Party has 19 votes. You will therefore readily see that the Labor Party has the balance of power. Any time that the Prime Minister, Sir Joseph Ward puts any measure through the House that the Labor Party does not approve of, they immediately put Sir Joseph in the discard and Mr.Coates will be Prime Minister, and then if Mr.Coates doesn't do just what the Labor Party wants, they will do the same little trick with him, and put back Sir Joseph, so both Sir Joseph and Mr.Coates are in hot water most of the time. Both these gentlemen explained the situation to me in person, and were quite frank about it.

Mr.Coates is the father of the Film Bill, and he is a very reasonable man.

I first explained to Sir Joseph Ward and the Hon.Mr.De Le Peurrelle the harm that Clause 37 worked on our particular firm, showing that the very thing they were trying to avoid, which was the block-system of booking, has worked havoc with the one firm that was involved, which was ours.

They readily realised this, and agreed that they would forget Clause 37 entirely and have it struck off the Statute Book on June 1st, which is the next meeting of the House. In the meantime it will have to remain on the Statute Book and be a law, although they will overlook it. Sir Joseph said: "Of course I agree to do this, but you must also get Mr. Coates to agree to it, because it is his Bill and I would not do anything to upset him"; so Sir Victor Wilson and myself had another discussion with Mr.Coates, and he agreed that it would be eliminated from the Bill. Therefore it is all right for us to go ahead as we have been doing. Of course contracts that we have taken and that are not played off within the 6 months specified are illegal according to the law and will be until this law is struck out on June 1st, and while the Government will overlook it, nevertheless Mr.Exhibitor if he wants to take advantage of it, can do so. You can rest assured however that any exhibitor who does it will not get anywhere with the Government of N.Z. and certainly will not benefit by his action from us in future dealings. We feel sure if there is any cancellation of contracts, they will be very limited, and will be on contracts that have already been taken.

You can understand that while the Government would not uphold the Exhibitor in making use of this Clause 37, nevertheless the Court of Equity would have to uphold it inasmuch as it is a law on the books at this time and will be until June 1st. I hope this fully explains this particular situation.

During Sir Victor Wilson's and my talk with Sir Joseph we discussed fully the 12½% tax bill. We pointed out to Sir Joseph how unfair it has been to so many companies and has forced out some of the smaller ones. We told him we fully believed that a minimum tax of 7½% on the gross turnover, or on profits, whichever was the greater, was more fair than asking 12½%. He would not quite agree to this, because it sticks in their craw that with subsidiary companies of New York, the Home Office is able to charge anything they like against production and operating costs, and can make their profits or losses anything they want on their books for the Australasian Company. We pointed out that the books of all companies were always available and we could pretty well show that only £13 out of every £100 that the public paid into the theatres ever reached the United States for the entertainment received on the screen, and that out of that £13 there certainly was not a great deal of profit.

Sir Joseph finally said that he was going to watch the N.S.W. Government and that we could almost count on their adopting whatever N.S.W. adopted. That's how New Zealand stands at this moment.

The position in N.S.W. is that they have agreed to lower the tax from 12½% of the gross turnover or on profits, whichever is the greater, to a tax on 10% of the gross turnover, or the profits, whichever is the greater.

We have not accepted this compromise as yet. We are still in hopes of getting it down to 7½% and we think we will be successful, although you never can tell what this Government will do. However, you can be sure it certainly will not be more than 10% of the turnover. That would mean that if we grossed £ 70,000 in N.S.W., which I expect we will do,-if not this year,-then next year, we would have to pay a tax on 10% of that which is £7,000 and the tax on £ 7,000 would be 3/- in the £1 or £1,050, unless of course our profits on a £70,000 gross were greater than £7000. In that case we would have to pay 3/- in the £1 on our profits. You can be sure that all the rest of the States and New Zealand will follow the lead of N.S.W. when that is decided.

With best regards,

Sincerely yours,

Pat Campbell,

P.S. I might add that entertaining Sir Joseph Ward, the Hon. Mr.De Le Peurrelle, Mr.Butcher and Mr.Coates during my stay in New Zealand cost this firm in the neighborhood of £20, but inasmuch as it eliminated that damaging clause 37, I believe it was well worth it, and I hope that you share my views.

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HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE CIRCLE 7600

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

March 11th, 1939

Mr. A. M. T. Banshaf
130 West 42nd Street
New York City

Dear Mr. Banshaf:

We are enclosing herewith proposed plan for the distribution of our pictures in Germany by the Terra Film Company which has been agreed to by Mr. Joseph M. Schenck.

Copy of this plan has been sent direct to each one of the stockholder-producers.

Very truly yours
UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

P.S. For your information

TPM:R

ENCL.

March 18, 1929

Mr. Raymond H. Khune,
c/o D. W. Griffith, Incorporated,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Khune,

Pursuant to your advice that you have settled the matter of Miss Dempster's claim for salaries asserted against D. W. Griffith, Incorporated, we suggest that you exchange mutual releases with Miss Dempster and accordingly we are enclosing herewith the forms of general release, one to be executed by Mr. Griffith as President of D. W. Griffith, Incorporated, and the other to be executed by Miss Dempster. In both cases the release should be acknowledged before a Notary Public and delivery by the corporation and Miss Dempster should be made simultaneously. This, of course, will finally terminate the matter and you can guide yourself accordingly as to your bookkeeping records.

Yours very truly,

RCR KM
ENC.

Form 1022A

...ge to the account of D. W. Griffith, Inc. $

WESTERN UNION

NO. | CASH OR CHG.

CHECK

TIME FILED

...d the following message, subject to the terms on back hereof, which are hereby agreed to

March 15, 1929.

Straight Message

Miss A. Farrago
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Montgomery Ward proposition interesting Get all possible information and wire me Regards

R. A. Kline

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
GEORGE BLAIR VICE-PRESIDENT
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

March 14th, 1929.

D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Gentlemen:

Please be advised that we are mailing a check to-day to the Art Cinema Corp. in the amount of $383.38 covering draw-backs on DRUMS OF LOVE and BATTLE OF THE SEXES for February 1929 as per schedule attached.

Very truly yours,

UNITED ARTISTS CORPORATION,

H J Muller

Comptroller
H.J. MULLER

EAF:MVH
ENCL.

ART CINEMA CORPORATION

PRINTS,ETC.	PICTURE	CLEARED SHIPPED	DATE RECOVERED	AMT. OF DRAWBACK RECOVERED	SPLIT	PRODUCER'S SHARE
Titles	Drums of Love	Cristobal	Feb.1,1929	$ 1.48	50-50	$ .74
1 Print	" "	Lima	Feb.25,1929	33.16	50-50	16.58
4 Prints	" "	Rio-de-Janiero	Feb.27,1929	136.19	50-50	68.10
Titles	" "	Argentine	Feb.27,1929	13.33	50-50	6.66
2 Prints	Battle of Sexes	England	Feb.18,1929	60.17	100-	60.17
Trailer	" "	Sydney	Feb.1,1929	1.68	100-	1.68
6 Prints	" "	"	Feb.11,1929	190.51	100-	190.51
2 Prints	" "	Wellington	Feb.11,1929	60.15	50-50	30.08
1 Print	" "	Batavia	Feb.11,1929	31.44	60-40	18.86
				$ 516.11		$ 383.38

EK

63
Griffith

March 14, 1928

Commissioner of Internal Revenue,
67thstreet and Broadway,
New York, N.Y.

Dear Sir,

We are enclosing herewith income tax return for year 1928 of D. W. GRIFFITH, INCORPORATED.

Yours very truly,

D. W. GRIFFITH, INCORPORATED

By

RGR KM
ENC.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1002A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

Fastest service unless class of service desired is specified, otherwise message will be transmitted as a full rate message.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. N. WILLCOX, FIRST VICE PRESIDENT

No.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 10, 1929.

Night Letter

Miss Anna Vergara
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

We will leave for Coast probably between twentythird and twentyfifth March will advise definitely later stop Am communicating with Montgomery Ward Oakland Regards

H. A. Klune

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F O'BRIEN
M L MALEVINSKY
ARTHUR F DRISCOLL

LAW OFFICES

TIMES SQUARE
NEW YORK CITY

RICHARD J MACRAE
ARTHUR G WALSH
EDWARD G RAFFERTY
BENJAMIN PEPPER
FRANK G MEEKER
EDWARD J CLARKE
CHARLES H BERG
THOMAS F SCANLON

IN RE UNITED ARTISTS CORP'N

March 15, 1929

D.W. Griffith, Inc.
1476 Broadway
New York City

Gentlemen:

Enclosed please find notice of Annual Meeting of Stockholders of United Artists Corporation to be held the last day of April, 1929.

We also enclose herewith a proxy to be signed by you and returned to the office of O'Brien, Malevinsky & Driscoll, Attention of Benjamin Pepper. The same should be returned by you immediately in order that it may be received prior to the date of the meeting.

Please give this your attention.

Very truly yours,

O'BRIEN, MALEVINSKY & DRISCOLL

By Benjamin Pepper

BP/EC
Enclosures

KNOW ALL MEN BY THESE PRESENTS:

That D.W.GRIFFITH,INC., a corporation duly organized and existing under the laws of the State of New York, by its duly authorized officers, does hereby constitute and appoint ALBERT H.T.BANZHAF, its lawful attorney, substitute and proxy for it and in its name, to vote upon all the stock held by it in the UNITED ARTISTS CORPORATION, at the annual meeting of stockholders of such corporation, to be held on the 1st day of April, 1929, and at any adjourned meeting thereof, as fully and with the same effect as any officer of the corporation mig t or could do were the corporation personally represented at such meeting.

IN WITNESS WHEREOF D.W. Griffith, Inc. has hereunto caused these presents to be executed by its duly authorized officers and the seal of the corporation to be affixed hereto.

Dated: New York, March 18 1929.

D.W. GRIFFITH, INC.

By D.W. Griffith

D.W. Griffith, Pres.

ATTEST:

_____

Secretary

STATE OF NEW YORK)
: ss:
COUNTY OF NEW YORK)

On this 18th day of March, 1959, before me personally came ALBERT H.T. HANZHAF, to me known, who being by me duly sworn, did depose and say that he resides in Larchmont, New York; that he is the Secretary of the corporation D.W.GRIFFITH,INC., the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

NOTICE OF ANNUAL MEETING OF STOCKHOLDERS

April 1, 1929

The Annual Meeting of Stockholders of this corporation will be held on the 1st day of April, 1929, at 5 o'clock in the afternoon at the office of the corporation in New York, 729 Seventh Avenue, Borough of Manhattan, City of New York, for the purpose of electing a Board of Directors for the ensuing year and receiving and acting upon the reports of the officers, and for the transaction of such other business as may properly come before the meeting.

Dated, March 18, 1929

Albert H.T. Banzhaf,
Secretary

To:

D.W.Griffith, Inc.
1476 Broadway
New York City

an Answer is expected

on the sender of this message. Please give it to the messenger or telephone it to WESTERN UNION

REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Time of receipt at destination as shown on all messages, is STANDARD TIME.

1929 MAR 19 AM 12 4

SF127 47 NL=HOLLYWOOD CALIF 18

RAYMOND A KLUNE,D W GRIFFITH INC=
ROOM 501 729 7TH AVE NEWYORK NY=

AM PLANNING ON TAKING TRIP TO FRISCO LEAVING FRIDAY MORNING WILL RETURN BY TUESDAY IS THIS OKAY OR WILL YOU BE BACK BEFORE STOP RUMOR SCHENCK WILL BE HERE SUNDAY STOP LET ME KNOW IMMEDIATELY WHETHER OR NOT THIS IS OKAY JIMMY WILL BE IN OFFICE REGARDS=

A FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Night Letter March 19 1929

Miss A. Ferrero
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif.

Okay to take trip Regards

R. A. Klune

Mr Bangs

[illegible]

UNITED AIRLINES CORPORATION (DEL.)
AND SUBSIDIARY COMPANIES

CERTIFIED ACCOUNTS

* * * * *

DECEMBER 29, 1928

PRICE, WATERHOUSE & CO.
56 PINE STREET
NEW YORK

Price, Waterhouse & Co.

30 Pine Street

New York March 19, 1929

We have examined the attached consolidated balance sheet as at December 29, 1928 and relative statement of profit and loss for the year ending on that date, of the United Artists Corporation (Del.) and its subsidiary companies, which have been prepared from the following sources:

Accounts examined by us:	
United Artists Corporation (Del.)	Home office books
United Artists Corporation, Ltd.	(Canada)
Allied Artists Corporation, Ltd.	(England)
United Artists Film Verleih G.m.b.H.	(Germany)
United Artists Corporation	(Chile)
Artistas Unidos S. A.	(Mexico)
United Artists Corporation	(Brazil)
United Artists Corporation	(Argentine)
Accounts not examined by us, for which we were furnished statements by the companies' representatives:	
United Artists Corporation	(Continental Europe)
United Artists Corporation	(Peru)
N. V. United Artists Corporation	(Holland)
United Artists Corporation	(Far East)
Les Artistes Associes S.A.	(France)
United Artists Australasia, Ltd.	(Australia)
United Artists Aktieselskap	(Norway)
Les Artistes Associes S.A.	(Brussels)
United Artists Corporation	(Prague)
United Artists A.B.	(Sweden)
United Artists Corporation	(Finland)
United Artists Corporation	(Switzerland)

All producers have been charged 27½% of the domestic gross rentals for distribution in the U.S.A. but Mr. Charles Chaplin has not agreed in writing to this arrangement.

Rentals charged to Publix Theatres Corporation and Loew's, Inc. are based on agreements dated February 3, 1928 but are subject to revision upon examination by the contracting parties of the particulars.

Subject to the above, we hereby certify that, in our opinion, the attached balance sheet and statement of profit and loss fairly set forth the financial position of the United Artists Corporation (Del.) and its subsidiary companies at December 29, 1928 and the results of operations for the year ending at that date.

Price, Waterhouse & Co.

U N I T E D A R T I S T S C O R P O R A T I O N (D E L.)
AND SUBSIDIARY COMPANIES

CONSOLIDATED BALANCE SHEET — DECEMBER 29, 1928

Assets

CASH:		
In banks and on hand	$1,331,374.81	
In transit from foreign subsidiaries	26,830.52	
		$1,357,205.33
NOTES RECEIVABLE		11,600.84
ACCOUNTS RECEIVABLE:		
Producers	$ 243,988.14	
Exhibitors	963,982.74	
Miscellaneous	66,464.10	
	$1,274,434.98	
Less - Reserve for doubtful accounts	22,855.31	
		1,251,579.67
INVENTORIES:		
Accessories on hand and in transit	$ 209,219.00	
Prints in transit	21,563.84	
Picture rights (France) "From Jungle to Screen"	4,901.95	
Picture rights "Romance" as valued by Board of Directors	50,220.99	
		285,905.78
SUBSCRIPTIONS TO PREFERRED STOCK		125,000.00
FURNITURE AND FIXTURES AND IMPROVEMENTS	$ 321,571.75	
Less - Reserve for depreciation	126,087.08	
		195,484.67
DEFERRED CHARGES:		
Prepaid rent, taxes, insurance, etc.	$ 70,882.31	
Development expense of foreign company	11,839.72	
		82,722.03
ARTISTS' CONTRACTS		40,000.00
		$3,349,498.32

Liabilities

NOTES PAYABLE - MISCELLANEOUS			$ 2,941.17
OWING TO PRODUCERS			1,208,360.61
ACCOUNTS PAYABLE AND ACCRUED EXPENSES			437,656.66
PAYMENTS IN ADVANCE OF FILM SERVICE:			
Exhibitors	$ 156,078.47		
Foreign rights	17,500.00		
			173,578.47
DEFERRED CREDITS			27,352.37
RESERVE FOR INCOME TAXES			145,245.91
RESERVE FOR CONTINGENCIES			22,353.90
CAPITAL STOCK:-			
Preferred 8% cumulative:			
Authorized - 8,000 shares of a par value of $100 each			
Issued - 6,650 shares	$665,000.00		
Unissued -			
Subscribed, per contra 1,250 "	125,000.00		
Paid by note (issued in 1929) 100 "	10,000.00		
8,000 shares	$800,000.00	$ 800,000.00	
Common - no par value:			
Authorized - 9,000 shares stated value $5 each	$ 45,000.00		
Less - In treasury	5,000.00	40,000.00	
			840,000.00
Note - The accumulated unpaid dividends on the preferred stock amount to $138,561.04 at December 29, 1928.			
SURPLUS:			
Profit for the year ending December 29, 1928 as per annexed statement		$1,598,109.14	
Less - Deficit at January 1, 1928		1,107,565.66	
		$ 490,543.48	
Plus adjustments affecting periods prior to January 1, 1928		1,463.33	
			492,006.81
CONTINGENT LIABILITY on notes discounted	$20,710.00		
			$3,349,498.32

UNITED ARTISTS CORPORATION (DEL.)
AND SUBSIDIARY COMPANIES

STATEMENT OF PROFIT AND LOSS

FOR THE YEAR ENDING DECEMBER 29, 1928

* * * * *

Income:		
Gross film rentals	$20,579,903.42	
Less - Producers' participation	13,809,559.86	
Corporate share - played and earned		$6,770,343.86
Profit on sale of accessories	$ 252,737.58	
Commission on sale of foreign rights	16,347.97	
Other income	63,640.18	
		332,725.73
Total income		$7,103,069.29
Expenses:		
Printing, duties, censorhip, etc.	$ 346,473.97	
Exchanges' operating expenses	3,431,766.55	
Home office expenses	1,218,866.29	
Foreign department expenses	124,545.67	
Loss on foreign exchange	2,486.04	
Income tax of foreign companies	57,578.33	
Other expenses	220,388.47	
		5,402,107.32
Profit before providing for Federal income taxes		$1,700,961.97
Less - Provision for Federal income taxes		102,852.83
Profit for the year ending December 29, 1928 after provision for Federal income taxes		$1,598,109.14

ELIMINATIONS ORDERED BY AUSTRALIAN CENSORS IN UNITED ARTISTS PICTURES AND ADVERTISING MATTER.

* * * * *

I - BATTLE OF THE SEXES - The following cuts have been made in this picture, and in addition children under the age of 16 are barred from viewing it in the Victorian territory:-

Reel 1: In hairdressing saloon scene, eliminate shot of girl crossing legs.

Reel 2: Eliminate view of man kissing neck, and girl lying down pulling dress open at throat.

Reel 3: Eliminate shot of girl at piano kicking up leg, and putting leg on to man's lap.

Reduce view of man fixing electric belt, and all views of putting on corsets.

Reel 4: Eliminate views of man fixing girl's dress, pulling up shirt of bathing suit, and whole of incident relating to swimming with accompanying subtitles.

In cafe scenes eliminate (a) girls showing navels, close-ups of girls bending backwards and lifting legs (b) man kissing girl's neck at table (c) putting bank notes in hair (except first) and man putting arms round girl (d) portion of dancing scenes.

Reel 7: Eliminate first view of woman going to roof edge and looking over, and falling shot.

Eliminate view of paper seen by girl taking revolver from drawer and pistol point-blank.

Reel 8: Delete subtitle "Just be quiet, it won't be long".

Cuts 244 feet.

II

The reason given for the cuts in "BATTLE OF SEXES" is that there were scenes greatly contravening the Censorship Regulations, particularly those where the man is kissing the girl's neck and shoulder. The Censorship Act in Australia particularly bars a man kissing a girl on the bare flesh anywhere except the face. Shots of this nature are invariably deleted regardless of whether the kiss is passionate or otherwise.

III

In addition to the above cuts, the following advertising matter has been censored:-

IV

"THE THREE PASSIONS": Two stills of drunken party scenes:

V

"BATTLE OF THE SEXES". Both 1/sheets.
No.2 1/sheet has been passed subject to the obliteration of the caption "Wife sometimes playful husband".
4 stills were rejected, namely:- Studio still "Shouldering" situating garter, man nearly catching her - girl resisting to smack, man holding her hands endeavoring to raise her.

MRS. ATALANTE

VI

The same scenes have been eliminated from the Press Book and from the Heralds and wherever they appeared, plus a number of other deletions in the Press Book, rendering it a sadly mutilated object.

VII

In New Zealand "REVENGE" was passed with one slight cut in the scene of Dolores Del Rio being roughly handled by the outlaw. A frame of the cut is attached hereto.

VIII

So far as "REVENGE" in New Zealand is concerned, this picture was passed with an "A" Certificate, which means that it is more specially recommended for Adult audiences, and this fact must be plainly stated in all advertisements.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

CENSORSHIP CUTS IN UNITED ARTISTS PICTURES

DATED MARCH 21, 1922

ROME, ITALY

THE WOMAN DISPUTED -

All scenes showing Austrian General praising the heroism of the girl; Austrian Regiment kneeling before the girl; scene showing the Russian officer accusing the girl before his friend, owing to the fact that Italian actor, Arnold Kent, since deceased, was shown in an unsympathetic role.

STOCKHOLM, SWEDEN

THE BATTLE OF THE SEXES-

Third reel - Mary putting her leg over that of Winsor and showing swimming movements.

Ladies Gymnastic scenes at night-club.

Seventh reel- The most of Mrs. Judson's walk on the roof. Scene shortened of Ruth's aiming with revolver.

- - - -

Telephone: Murray Hill 1273 Cable Address: Byeshire

GEORGE T. BYE
INCORPORATED
535 FIFTH AVENUE
New York

March 21, 1929

Dear Mr. Banzhaf:

As I told you over the telephone today, we are in a quandry over the sound-picture rights to Joan Lowell's book, "The Cradle of the Deep".

This is the biggest selling book that has been on the American horizon in many years -- that is, a book sold through the regular trade channels. Within eight days after the book had appeared, editions running up to 150,000 copies had been arranged for.

We could sell the picture rights for $50,000, but we have been holding back to see if a play and a picture should be sold jointly in one deal with one of the several theatrical producers that are after it.

We believe we would sell the sound-picture rights to "The Cradle of the Deep", without Miss Lowell's participation in the picture, for $75,000.

Kindly advise me if your principal is interested. You will find that we are not unreasonable to deal with, and an expression of interest will not result in any attempt to hold you up.

Faithfully yours,

George T. Bye

Albert Banzhaf, Esq.,
130 - West 42nd Street,
New York City.

March 31st 1934.

Mr. Joseph M. Schenck,
Pres., United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Schenck:

Some time ago you told me if I wanted to see you that I should come up at any time. I tried to get you on the wire but unfortunately have never been able to catch you in. I am very anxious to see you if you will please let me know when I may do so.

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

March 31st 1929.

Mr. David W. Griffith,
Hotel Astor,
New York City.

Dear Mr. Griffith:

Since writing the long letter, Mr. George T. Bye, representing Miss Lowell, author of "The Cradle of the Deep" brought the original of the enclosed letter, also clippings, one of four pages which will appear in this week's Literary Digest, a review by Heywood Broun. Bye tells me that Walter Wanger of the Paramount is very anxious to buy this story for picture purposes and that this book has received more publicity than any inthe history of this country. You may think the price is high, but remember the publicity already given this story and by the time it will be produced it will be worth $500,000.

You will remember about a year ago I sent you a copy of "Trader Horn" with a hint to consider it for picture purposes. This story in my mind will far exceed "Trader Horn", which latter story as you know the Metro Goldwyn Co. is producing.

Bye is very anxious to get some immediate action on the picture rights to this story on account of deals for dramatic rights, so won't you please give this your immediate attention.

Very truly yours,

AHTB: GDM
Encs.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

RKO EXPORT CORPORATION

1270 BROADWAY, NEW YORK, N.Y.

March 22, 1929

D. W. Griffith, Inc.
729 Seventh Avenue
New York City

Attention: Miss Conway

Gentlemen:

Confirming our telephone conversation with regard to the reissue rights for Belgium to the productions WAY DOWN EAST and ORPHANS OF THE STORM -

Our customer in Brussels has intimated that he might be interested in the reissue rights of these pictures provided they could be obtained for approximately three years and provided further that the price would be reasonable.

We should like to discuss this matter with you personally if you can find time to call at our office within the next day or two.

Yours very truly,

R K O EXPORT CORPORATION

E. Smith

ES:AB

TELEPHONES:
LONGACRE 1478
MONUMENT 0849

25th Anniversary

THE NEW YORK PLAYGOERS'

Branch of the Universal Peace Theatre Company, Inc.

ALEX B. EBIN, *Chairman*

11 WEST 42D STREET
SUITE 1449
NEW YORK, N. Y.

Some Members of the Original Committee

MARY GARDEN
EMMA EAMES
MME. SCHUMANN-HEINK
LILLIAN RUSSELL
BLANCHE WALSH
ROSE COGHLAN
ANNIE RUSSELL
ELSIE DE WOLFE
SIR CHAS. WYNDHAM
JOHN DREW
EDWARD TERRY
NAT. C. GOODWIN
HENRY MILLER
ROBERT LORAINE
FRANCIS WILSON
JOHN PHILIP SOUSA
OTIS SKINNER
J. E. DODSON
R. B. MANTELL
ARNOLD DALY
CHARLES KLEIN

March 23rd, 1919

Mr. David Griffith,
c/o United Artists Corporation,
729 Seventh Avenue,
New York City

Dear Mr. Griffith; RE: LADY OF THE PAVEMENTS

The entire production is well-conceived, well acted, and admirably staged. Even among the United Artists productions, it should be regarded as the best of the season.

The introduction of Lupe Velez at each performance is, undoubtedly, a great help, but in my opinion, is unnecessarily carried to the borderline of cheap vaudeville, which does not harmonize with the name of David Griffith.

As a Playgoer, I would like to emphasize the fact that the picture improves on seeing it a second time. With highest personal regards, believe me to be,

Very sincerely yours,

ALEX B. EBIN,
Chairman

AE:PS

D. W. Griffith, Incorporated
INTER-OFFICE MESSAGE

To Mr. A. H. E. Banshof. Date March 29, 1926.

From J. M. Conway Time

Reply to

Dear Mr. Banshof,

As per our telephone conversation of today, the following is for your information.

Miss Minnie Webster was in the office today to inquire whether we still own the rights to "Romance". Her reason is that Miss Nanette Guilford, the youngest star of the Metropolitan Opera Company, has expressed herself as being desirous of making an opera (in pictures) of "Romance" and Mr. Rudolph Friml has expressed himself ready to write the music for same. Miss Webster, naturally, wanted to know if Mr. Griffith would be interested in making same, and she also inquired whether we still own the rights to same.

J. M. Conway

Please make all replies on back of this memorandum.

March 28, 1919.

Mr. Loyd Wright,
Security Bldg.,
Los Angeles, Calif.

Dear Mr. Wright,

I am very sorry that I neglected to have the certificate of the County Clerk attached to the grant deed which I sent you. However, I am sure I have now had this properly executed and am returning it to you herewith. This whole transaction has been handled, I am afraid, in a very messy fashion and while most of it has been caused by Mrs. Griffith's not being available, I feel that I am responsible for some of it, and I am sorry.

If there is anything further required, please communicate with me.

With kindest regards,

Very truly yours,

Business Manager,

D. W. Griffith.

RAK/CC

March 25th 1912.

Mr. Miller Goodwin,
"ew York City.

Dear Mr. Goodwin:

I am enclosing herewith option in duplicate and if the same meets with your approval will you kindly have Miss Lowell execute the same and return it to me so that I can arrange to have the check for you on account thereof.

Thanking you, I remain

Very truly yours,

AHTB:GDM

Enc.

MRS. JOHNSON BUCHANAN, also known as
KNOW ALL MEN BY THESE PRESENTS: That I, JOAN

LOWELL, for and in consideration of Five Thousand ($5,000) Dollars, paid to me by D.W.GRIFFITH,INC., a Maryland Corporation, receipt whereof is hereby acknowledged, do hereby grant unto the said D.W.GRIFFITH, INCORPORATED , its successors and assigns, the sole and exclusive right to purchase within the period of two (2) months from the date hereof, for the total sum of Seventy Five Thousand ($75,000) Dollars, Five Thousand ($5,000) Dollars whereof has been paid at the time of delivery of these presents as aforesaid, and the balance of Seventy Thousand ($70,000) Dollars to be payable at the time of execution and delivery of the instruments as hereinafter stated, the sole and exclusive right throughout the world to take, make, manufacture, produce, reproduce, sell, lease, release, license, generally deal with and traffick in, exhibit, exploit and cause to be exhibited and exploited by means of mechanical, electrical or radio instruments or appliances, motion pictures and photoplays based upon or taken from or adapted from a certain story entitled "CRADLE OF THE DEEP", copyright whereof was registered by me on or about the 7th day of March 1929. There shall also be included with the aforesaid rights, the right to make use of any and all portions of the aforesaid story for dialog purposes to accompany any of the motion pictures that may be made, and also the right to use for advertising and exploitation purposes at least one thousand (1,000) words taken from the aforesaid story.

I hereby agree that I will not during the period of this option, sell, grant, transfer or convey unto any person, firm or corporation, or others, any rights or

licenses which will in anywise conflict with the rights hereby granted to the said D.W.GRIFFITH, INCORPORATED .

In order to induce the said D.W. Griffith, Inc., to make the payment to me above mentioned, I hereby warrant and represent:

1. That I am the sole author of said story, that the same is not an adaptation of or plagiarism from any work published or unpublished, or any part of any such work, and that I am the sole and exclusive owner of the rights to purchase which are hereby granted, and to the whole thereof, free and clear of any lien, encumbrance, debt or charge of any kind or character whatsoever.

2. That to the best of grantor's knowledge and belief the title of the aforesaid composition is such as may be used by said D.W.Griffith, Incorporated ,its successors and assigns in connection with motion pictures or photoplays based upon or adapted from said story.

I further agree,upon the making of the payment of the said purchase money as aforesaid, to execute and deliver to the said D.W.Griffith, Incorporated , its successors or assigns, any and all instruments that may be deemed necessary by it or its attorneys to properly effectuate the transfer, conveyance and assignment of the rights, the option to purchase which is hereby granted, which said instruments shall be in substance similar to instruments of like character now usually used and shall contain provisions transferring all the rights as aforesaid, together with such rights of adaptation, arrangement, rearrangement, change, transposition, additions and/or subtractions from said story and usual warranties as are usually used in

said instruments of transfer.

It is hereby agreed that all payments called for under this contract shall be made to my agents, George T. Bye, Incorporated, 535 Fifth Avenue, New York, New York, and that their receipt to you shall be your full acquittance for any such payments. Any notices required under this contract shall be given to my said agents at the foregoing address, and they are authorised ~~xxxxxxxxxx~~ in writing to execute or consent to any variations of this contract which they may deem necessary or desirable and I hereby ratify, confirm and approve anything that my said agents shall do or cause to be done in the premises as fully as if I had personally done the same and were personally present.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 25th day of March, 1929.

Joan Lowell (L.S.)

CITY, COUNTY AND)
) ss.:
STATE OF NEW YORK)

On this 25th day of March, 1929, before me personally came JOAN LOWELL, to me known and known to me to be the individual described in and who executed the foregoing instrument and she duly acknowledged to me that she executed the same.

Sydney T. Bash

Notary Public, Bronx County
BronxCo.Clks. No 18, Reg. No 3013A
Certificate filed in New York Co.
N.Y.Co. Clks. No.756, Reg. No. 0-530
Commission expires March 30, 1930

JOAN LOWELL

to

D. W. GRIFFITH, INCORPORATED

OPTION

BANZHAF & RICHTER,
Attorneys-at-Law,
Office & P.O.Address,
#130 West 42nd Street,
New York City.

March 16, 1923.

Mr. Dudley Grant Hays,
Board of Education, City of Chicago,
460 South State Street,
Chicago, Ill.

Dear Sir,

We wish to apologize for delay in replying to your recent letter to Mr. Griffith, which delay was caused by Mr. Griffith's absence from New York.

We regret to advise that Mr. Griffith does not expect to be in Chicago in the very near future. He was in Chicago from Feb. 21st to the 24th for the opening of his production "LADY OF THE PAVEMENTS" at which time he probably gave the interviews mentioned in your letter, but at the present time we do not believe he will return there for the time being, at least.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

CC/S

$ 2000.00 New York, N. Y. March 28, 1929

On May 28, 1929 after date We promise to pay to

the order of D. W. Griffith

Two Thousand and 00/100---------- Dollars

at Central Union Trust Co., 42nd St. & Madison Ave., N. Y. C.

Value received D. W. Griffith, Inc.

No. Due Asst. Treas.

HENRY HARRISON
PUBLISHER
19 STUYVESANT STREET
NEW YORK, NEW YORK

Algonquin 6696

March 26, 1929.

My dear Mr. Griffith,

It would be a great pleasure to revive for our group the incident of your speaking once before us about two years ago would you be kind enough to talk on "The Future of Motion Pictures" on Monday, Apr. 8th? Our card is enclosed.

You may remember that the compensation we offer is merely hearty appreciation -- and the publicity.

May we have your answer promptly, as the announcement must go shortly to the printer?

Most cordially,

Parker Tyler

Parker Tyler, Sec'y.

March 26th 1929.

Simon and Schuster,
37 West 57th Street,
New York City.

Gentlemen:

Mrs. Baumhaf, Mr. Griffith and I are delighted to accept your kind invitation to the party to be held on the S.S. Ile de France in honor of Miss Lowell on March 28th 1929.

Thanking you, I remain

Very truly yours,

AHTB:GDM

615- 23rd Street N. W.,
Washington, D. C.
March 26, 1929.

Mr. D. W. Griffith,
Longacre Building,
New York City, New York.

My dear Mr. Griffith:

You will recall that I called at your office in New York several years ago to talk with you about making a moving picture based upon a book written by me, "AUTHENTIC HISTORY OF THE KU KLUX KLAN, 1865 - 1877." Of course I feel that your picture the BIRTH OF A NATION, is the greatest picture ever made and has done more to benefit the South than all other histories combined, but as yours is a romance, based upon the "Clansman," a novel written by Thomas Dixon, I am now asking you if you will agree with me that when you revise your BIRTH OF A NATION, making it into a sound picture, as I learned from the newspapers is your intention, that it be possible for you to supplement your picture with the real facts of the origin and purpose of the real Ku Klux Klan. At least, using such parts of my history as will inform the public of its disbandment in 1877 when its purpose had been accomplished.

I know that no one else can make a picture to compete with yours, which was inspired and I hope that you may be able to use my book in the revival of your masterpiece on the subject. I will be glad to sell you my picture rights on any terms that you may suggest, a cash settlement or part royalties.

Wishing you every success, I am

Very sincerely yours,

(Miss) Susan L. Davis.

March 26, 1932.

Miss Susan L. Davis,
615 33rd Street, N. W.,
Washington, D. C.

My dear Miss Davis,

In reply to your letter of March 24th to Mr. Griffith, we wish to advise that the possibility of Mr. Griffith re-making "THE BIRTH OF A NATION" as a sound picture is very remote. We know that reports to this effect have been circulated, but at the present time Mr. Griffith has no such plan in mind. However, should anything develop along this line, we will be pleased to refer to your letter which we are keeping on file.

With kind regards,

Very truly yours,

Secretary to Mr. Griffith.

D. W. Griffith, Inc.

CC/S

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

March 27, 1939.

Mr. Parker Tyler,
Secretary, The Grub Street Club,
c/o Mr. Henry Harrison,
19 Stuyvesant Street,
New York, N. Y.

Dear Sir,

I regret to advise that Mr. Griffith will be unable to accept your kind invitation to speak at the meeting of your club on April 8th, due to the fact that according to his present plans, Mr. Griffith will leave for California the beginning of next week.

Very truly yours,

Secretary to Mr. Griffith.

CC/S

Made in U. S. A. Form 9 GEE 1942

OFFICE RUSHGRAM

To MR. RAYMOND A KLUNE

From MISS RUSK Date March 27, 1939

Whenever there is issued a talking trailer for any of your productions, please arrange for me to receive at least three copies of the dialogue. I am awaiting this dialogue sheet for:

LADY OF THE PAVEMENTS

Hawks

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

C
O
P
Y

LES ARTISTES ASSOCIES, S.A.
20 Rue d'Aguesseau,
Paris, France.

March 27th 1929

M. Arthur W.Kelly,
Vice President & Treasurer,
United Artists Corporation,
729 Seventh Avenue,
New York.

Dear Mr.Kelly:

Foreign Sales.

We acknowledge your letters of February 27, and March 1st, referring to foreign sales and beg to advise as follows.

AUSTRIA HUNGARY. The negotiations for the sale of "Revenge" and "Eternal Love" was never consumated as the buyer decided he would have to see the pictures before definitely deciding. He has viewed both films and said that according his opinion of the value of these pictures he would not pay anything like the prices discussed.

Since I came back from New York I have been in touch with every distributor in Austria and Hungary and none are willing to take more than a few of our best pictures and these at prices we could not consider. One reason for this is that Gluck had such unfortunate results with our films last season and in fact no distributor has ever made any money with United Artists Pictures in this territory. Other reasons which distributors give for not being willing to undertake any-what they consider-high price obligations, is because the present season has been particularly bad in both Austria and Hungary and they, therefore, have not sufficient funds, and the proposed new contingent law in Hungary will increase import licenses to between 400 and 500 dollars per film in this territory.

In view of the above conditions and the fact that you said when I was in New York that you might consider a distribution contract with responsible companies in this territory, I have been negotiating with the Superfilm Company of Vienna, and Ecofilm Cy. of Budapest. These are the most active and reliable distributors in Austria and Hungary. They are the firms from whom I submitted a proposition in December which they later decided they could not undertake on account

of the high minimum guarantees. I have not arrived with them at another possible basis on account of this same point. They are conservative and unwilling to run the risk of loss through important guarantees. However, I hope to reach a possible proposition with them within a few days which I will send by the next mail.

PERSIA: As advised you by cable, we consumated the sale of twelve pictures. Translation of the contract will be sent this week.

Referring to the comparison of Persia with Portugal (Mr.Mulrooney's letter of March 1st) it is a fact that I very much oversold Persia in the following pictures; "Thief of Bagdad" $700.-- "The Mark of Zorro" $500.-- and "Don Q." $700.--. They buyer did not realize this, however, and lost heavily. The prices on the contract for the twelve pictures may be considered remarkably good. We have negotiated with the only other two buyers in this territory and their limit for any picture is $100.-- We may be able to sell some of our oldest films to one of these companies while twelve was all that that our present buyer could contract for now. We shall sell him more as soon as some of the present contract has been played off.

PORTUGAL. While there are 130 theatres in this territory, Lisbon is the only town of any importance and even here a film plays but two weeks, consisting of a first and second run of seven days each. If a film is not successful the first week, it does not even have the second one. After Lisbon, the rentals fall to very low sums in the provinces where the theatres are generally of small capacity and primitive. Before closing our present contract with Castello Lopes last year, I negotiated with the only other firm in Portugal who can afford to pay prices worth considering. They wanted to select five films only and at prices lower than Castello Lopes would pay for the same subjects. We have spoken with them again recently and they are interested but in the Fairbanks and Chaplin pictures at prices we could not consider. We are negotiating with Castello Lopes now for all of the 1928-1929 pictures.

EGYPT, SYRIA AND PALESTINE. Referring to the list of prices I showed you in New York and told you I could arrive at with the buyer Josy-Films. After long correspondence they have accepted all but two: "Magic Flame" and "Two Lovers". They will pay but $700 instead of 800 for "Magic Flame" and 750 instead of 900 for "Two Lovers". Will you please advise if these prices can be accepted?.

I am negotiating with Josefilm for additional pictures of this seasons product to include in the contract. As soon as I have possible prices they will pay, will submit to you.

POLAND. Now negotiating.

ROUMANIA. Now negotiating

GREECE " "

BULGARIA The Theatre Moderne Company who have bought our production in the past have refused to pay our prices this year. We are now negotiating with three other buyers, none of whom however will pay us the prices previously obtained.

TURKEY Papayanopoulo has requested reductions on his present contract which we have refused to give.

We are having much difficulty in getting prices equal to our last contracts in Turkey and Greece. Some of our pictures had done badly in both of these territories this season and business generally was very poor due to several months of excessive cold weather and epidemic of influenza.

ESTHONIA, LATVIA AND LITHUANIA.

The reason why we have not sold more pictures in this territory is because on our last contract with Royal film- the only firm who is honest and pays possible prices (the other distributors show principally pirated prints which they can buy for next to nothing) lost heavily on their last contract with us and have not yet been willing to make another. During the last two weeks the manager has been in Berlin and I have interested him in the possibility of taking again ten to fifteen pictures. He has returned to Esthonia to submit the proposition to his firm and will give me an answer about April 10 when he expects to come to Paris.

JUGOSLAVIA. The manager of Avalafilm who has been in Paris has taken the contract back with him to his home office to be confirmed by his partner. He left out "She Goes to War" for which he could not pay $1000 as it was a war story. As soon as we have a print of this picture, his Paris representative will see it. We forced three of our older pictures into this contract.

In the letter of February 27th was the following paragraph:

"It should not be necessary to rely on one buyer in each country, as we have enough pictures open in most of these countries to split with another providing other buyers are reliable, so please get after this thing at once and see if we cannot get somewhere with these unsold pictures".

I never burden you with letters telling you of the difficulties we have in selling, whether it refers to our own, branches or foreign territories, for only what is accomplished is of interest and not how it may have been done. But I thought

I perhaps ought to let you know that whenever a territory is not completely sold, it is not due to any lack of effort on the part of Mr.Kastner or myself. We naturally do not rely on one buyer in each country but exhaust every possibility. It is becoming increasing difficult to sell pictures at good prices- particularly in the smaller countries- for two reasons. First because the buyers have not always made money with our pictures at the prices paid and secondly on account of the competition of European pictures, which are of better quality and more numerous than formerly. Notwithstanding we have almost been able to increase our prices each year and we shall leave nothing undone to maintain this record.

Coquette. We were instructed by cable to cancel all contracts on "Coquette" as there was to be no silent version. As this picture was included in the letter of February 27th, I would like to ask if this means that we are to sell this picture in foreign territories in the talking version with silent prints?

With kindest regards,

Yours sincerely,

(sd.) Guy Croswell Smith

W. GRIFFITH, President
GRIFFITH GRAY, Vice President
A. H. T. HANZIKER, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT

March 27, 1929

Mr. George C. Bye,
530 Fifth Avenue,
New York, N.Y.

Dear Mr. Bye,

You may accept this letter as our consent to the broadcasting on April 9th next by Miss Lowell of the skit based on the story "THE CRADLE OF THE DEEP".

Very truly yours,

D. W. GRIFFITH, INCORPORATED

By

Secretary.

RCR M

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

NL 90 460P

HY HOLLYWOOD CALIF MAR 8/34

D W GRIFFITH

RM 501 723 7 AVE NEWYORK NY

DEAR D W JUST STARTED TO READ CRADLE OF THE DEEP WILL WIRE YOU IMMEDIATELY I AM FINISHED BEST REGARDS

JOE SCHENCK.

COPY

UNITED ARTISTS CORPORATION, LTD.
FILM HOUSE, WARDOUR STREET,
LONDON, W.I. ENGLAND.

March 26th 1929.

A.W.Kelly Esq.,
United Artists Corporation, Ltd.,
729 Seventh Avenue,
NEW YORK CITY

Dear Arthur,

I am in receipt of your cable advising us to speed up the selling of all silent pictures on account of the talking film competition.

We have had this very same thing in mind for the past few months as we could see that the British Public were following very closely the American Public in their taste for pictures. The avalanche has come- the Public have gone mad over talking pictures. They will not support any other kind with the possible exception of some very great outstanding film like "THE IRON MASK" but other than this isolated exception we can take it as definite that the silent picture is as dead as the proverbial door nail.

The theatres that are showing sound films are doing very bad business. Mr.Evans told me that the receipts of his houses are very much under those of last year and also many of the Gaumont-British houses are losing heavily. Their West End houses are in bad shape on account of the severe competition of the theatres showing talking pictures. We attribute it chiefly to the most marvellous success of "THE SINGING FOOL" which has swept the country with the greatest enthusiasm and is creating unbelievable records everywhere. In Manchester "THE SINGING FOOL" is in its eleventh week and playing to enormous business. Even now the takings there are more than double the previous record of the house.

This will give you an idea of the tremendous upheaval which is taking place. The papers are full of articles day after day predicting that the silent film is dead. I enclose herewith an article from "THE DAILY EXPRESS" this morning which will give you Atkinson's view. Other newspapers have commented in a similar strain.

A.W.Kelly Esqr. March 26th, 1929

The British film manufacturing industry has absolutely stopped. The Films Act which was intended to encourage British productions has been nullified by talking pictures and will ruin undoubtedly the majority of the companies which were formed last year to make British pictures. The investing public who have sunk millions of pounds in film production will never see their money back nor any part of it. In our opinion it is absolute ruination for them. Of course a good many of these companies would have failed anyhow, but those that did stand a chance are now in the same cart as the others. There is only one studio equipped in England for making sound films so you can see the difficulty there will be to get quota pictures. Parliament is already alive to the fact that a chaotic condition will prevail quite soon, but they have not done anything at the moment. One cannot see where one will get quota pictures from but I do not think it need be very seriously considered at the moment because if British pictures are not available for foreign companies to acquire then they get relief under the Cinematograph Film Act. I therefore think it is much better for us to sit tight at the moment and not bother about our second quota film for the quota year commencing April 1st, 1929.

We are fighting very hard to get in all our silent pictures as rapidly as possible but the opposition that we are meeting is as tough as a mountain wall. Many exhibitors are refusing to touch any silent films whatever even although they are not equipped for sound films. They have a feeling that there are going to be many cheap sets on the market within the next few months which will enable them to show only sound films within a year from now. As you know, the majority of exhibitors are booked up as far as the Act will allow them, which is nine months, so that they are closing their books and hoping for the best. Even Gaumont-British- P.C.T. and all the theatres under their control have stopped booking because they are likewise in a terrible quandary as to what to do. In any event they have definitely stated they will not book any more silent pictures and propose scrapping their silent films in such houses as they can wire immediately. Negotiations are still going on between Western Electric and P.C.T. and I have every reason to believe that they will be concluded shortly, with the result that the Tivoli and approximately 40 houses will be wired by the end of this year with Western Electric equipment. Mr.Evans is 100% for making a deal with Western Electric, but the Bromheads are still dilly-dallying. We have a sneaking suspicion they they are still trying to force the issue by putting into their theatres their own equipment, namely British Acoustics, which they contend is now adaptable for sound on film or sound on disc, and they claim is quite asgood as Western Electric or R.C.A.

A.W.Kelly Esq., March 26th,1929

I am of opinion that Mr.Evans will compel the Bromheads to put in Western Electric in all their very big houses, but what will happen to the remainder of the circuit is difficult to forecast at this moment. I should imagine that Bromheads will equip the balance of the theatres with British Acoustics.

The question of interchangeability has been discussed in Parliament and I think that there is no doubt that Western Electric will be forced by some means, by legislation or otherwise, to agree to interchangeability. You will notice in Atkinson's article which is enclosed that they are blaming an "American electrical company" whose system has been installed by most of the leading American film producing companies. This of course is Western Electric and I feel quite sure that the President of the Board of Trade, faced with a crisis which he undoubtedly is faced with, will get Parliament to pass such legislation as will make Western Electric withdraw from their high-handed attitude.

The entire position can be summed up by saying that the entire film industry in this country is in the most chaotic condition that it ever has been or that it ever possibly can get into. It is a hopeless muddle and no one seems to know where they are. The booking of pictures is a mis nomer at the present time and confusion reigns supreme.

The extreme satisfaction that we have is that we have got in with our chief runs on our silent pictures in the nick of time, and I really think we are in the strongest position of any company in the industry by reason of the fact.

We are going ahead in cleaning up every possible contract on our silent pictures as rapidly as is possible. You will note that we have maintained our high average of sales and we are miles ahead of the corresponding period last year. You can be sure that we are fully cognisant of the entire situation and not letting the grass grow under our feet for even one second. The men are working at top-notch speed so to speak day and night and are pulling their fullest weight to clean up the entire situation.

Regarding those films of ours that are coming along that are talking pictures, you need not have the slightest fear about the ultimate results. Wewill exact the maximum there is to be had. The only difficulty we are up against is that Warner Brothers have murdered "THE SINGING FOOL" by renting it out at 25% in some places and 33 1/3% in others. I use the term "murder" because that is the only

A.W.Kelly Esq. March 25th,1929

word that can adequately describe it. The theatres have reaped fortunes out of it and in many instances have trebled the record of their houses.

I am sending you an extra copy of this letter as you may want to forward it to Mr. Schenck.

With kindest regards,

Yours sincerely,

(sd.) M.Silverstone

March 31, 1929.

Miss A. Ferrero,
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Dear Miss Ferrero,

Will you kindly send immediately to Miss M. Rust, United Artists Corporation, 729 Seventh Avenue, New York, N. Y. three copies of the trailer dialogue of "LADY OF THE PAVEMENTS".

Will know in a few days when we will be returning to the Coast and will advise you.

With kindest regards to all,

Very truly yours,

RAK/CC

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY SUGGESTIONS AND INQUIRIES CONCERNING ITS SERVICE

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Received at

SC1 32 NM=HOLLYWOOD CALIF 29

RAYMOND A KLUNE,D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

HAVE NOT RECEIVED CANADIAN PRINTS WHICH YOU WROTE ABOUT STOP SENT WIRE TO DENISON COUPLE DAYS AGO BUT HAVE NOT HEARD FROM HIM STOP WILL YOU CHECK UP AND ADVISE ME REGARDS=

JAMES E SMITH=

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

March 29, 1924.

Mrs. W. K. Vanpet,
137 Riverside Drive,
New York, N. Y.

Dear Madam,

Enclosed herewith you will find check in the amount of $200.00, representing box which Mr. Griffith is taking for the Milk Fund Benefit at the Metropolitan Opera House on April 11th.

Will you kindly send the tickets to this office, addressed to the writer.

Thanking you,

Very truly yours,

Secretary to Mr. Griffith.

CC/S

March 29th 1929.

Messrs. Simon & Schuster,
37 west 57th Street,
New York City. Attention Mr. Schuster.

Dear Mr. Schuster:

Miss Joan Lowell advised me that she had ordered a copy of her book "The Cradle of the Deep" which she had autographed for me to be forwarded to my office. To date I have not received the same and I was wondering if I should note put in a tracer for the same through the mails.

On behalf of Mrs. Banshaf, Mr. Griffith and myself I want to again thank you for your kind invitation to us to attend last night's party on the Ile de France, which we enjoyed very much.

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
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MISS C H CONWAY=

703 SEVENTH AVE ROOM 501 NEWYORK NY=

RESTING AT 721 EAST BIRCH STREET DELAWARE INDIANA STOP TO YOU AND THE COOK GREETINGS SALUTATIONS AND PROFITS IS HANDY IF SHE IS INTERESTED IN HE STOP WILL BE IN NEWYORK TUESDAY STOP RESURGENT AND HAPPY EASTER=

E LINDEMAN..

WELL GRIFFITH STAR CRADLE OF DEEP" TALKIE

D. W. Will Direct Writer in Her Own Yarn; Buddy Rogers in "Magnolia"; Gossip.

By IRENE THIRER.

Joan Lowell, who sailed the seven seas for seventeen of her twenty-four years and then wrote **"The Cradle of the Deep"** to tell of her experiences, yesterday signed a contract with **David Wark Griffith** whereby she'll portray the leading role in an all-talkie version of her book—today's best seller adventure tale.



It is Griffith's belief that nobody but Miss Lowell could portray the adventurous character, and so Joan will re-enact her life before the camera and microphone. The film will be released next fall by **United Artists.**

Since she left her father's ship for Hollywood seven years ago, Miss Lowell has played extra roles in films, besides having served as telephone operator, typist, waitress, assistant wardrobe mistress and dishwasher. She never wore shoes or stockings until she was seventeen.

Joan's real last name is Lazzarrevich. She was born in Berkeley, Cal., an eleventh child.

* * *

[illegible] slogan for any good department store:

"All the latest Parish Models."

* * *

MISS JOAN LOWELL, whose book of the month turned her into the pet of the season, now has more people who claim to have discovered her than Daddy Browning has loving cups for little girlies. At a party in her honor on the Ile de France the other night, a woman interrupted a conversation between Miss Helen Shipman, who is a very close friend of Miss Lowell's, and another woman.

"Who are you?" asked Miss Shipman sharply.

"My dear young woman," returned the intruder in an annoyed voice, "I happen to be the party who first discovered Miss Lowell."

"O," cried Miss Shipman as she pumped the woman's hand enthusiastically, "I'm so happy to meet you. I've already met so many of the others!".....

* * *

March 30, 1929

NEW YORK HERALD TRIBUNE,

Hip Flask Revel on Ile de France Brings Raid to Joan Lowell Party

French Line Absolved as One Whiff of Seized Liquor Proves It Not Imported Article; L. Schuster, Host, Pays $7 Penalty on Rum of Unidentified Origin

A party aboard the French liner Ile de France which did not break up until early yesterday convinced the customs men, whose duties include the confiscation of liquor, that they should slap the pockets of those boarding the vessel and not those who leave it. At about midnight some of the searching squad, attracted to the Ile de France by the sounds of revelry, steered their patrol boat alongside and boarded. They watched the crowd running for one suite as steel filings run for a magnet.

Shoving their way through the massed humanity that packed the doors so tightly that those who were in could not get out to make room for the noisy and thirsty crowd outside, the overalled searching squad discovered three bottles partly filled with liquor. There was a bit of brandy, a bit of vermouth and a bit of rye.

It looked bad for the French Line until the searchers, accustomed only to imported liquors, whiffed the bottles they had seized. Then they knew they had no case against the French Line. They called in Clayland T. Morgan, publicity man for the company, and asked him about it. Morgan also whiffed the contents.

"Oh, no," he said, smiling broadly, "that never came from this ship nor this line."

So the searchers sent for the host of the party, M. Lincoln Schuster, of Simon & Schuster, publishers, who were entertaining in honor of Joan Lowell, author of "The Cradle of the Deep." The assessment regularly would be $15, at $5 for each bottle. Mr. Schuster was told, but because the bottles were not full and because the liquor seemed to be so bad, he was let off for $7. He paid.

Henri Villard, purser of the ship, said it was a good thing the guests of the party chose to take coals to what they might have thought to be Newcastle because the ship was dryer than a new blotter. Some of the guests found that out when they tried to talk the stewards into producing real stuff.

Just how Miss Lowell took the raiding party in her honor Mr. Schuster refused to reveal. He only called attention to that chapter in her book where she boasts that in early youth she learned all the words that the sailors on her father's schooner used when they were angry. And, Schuster added, Miss Lowell was angry.

Mr. Schuster followed the French Line officials in insisting the liquor's source was a mystery. He said he did not bring it aboard and knew that the French Line had not provided it. But because, therefore, it had to come from his guests and because he did not want them to be put out he paid the $7.

Among the guests at the party were David Ward Griffith, Captain Bob Bartlett, Arctic explorer; Roy Howard, newspaper publisher; James R. Quirk, magazine publisher; Sidney Lenz, bridge expert; Robert J. Casey, author; John Farrar, editor; Robert L. Ripley, cartoonist, and Stephen Graham, novelist.

As the hour approached last night for the sailing of the Ile de France Customs guards stationed themselves on the pier again and searched all comers. Women were compelled to open their coats to show that they were carrying no liquor and all the men had their pockets slapped. Visitors leaving the pier were followed into the street and, in some instances, to their automobiles, and searched. So far as became known no liquor was found. The Ile de France sailed at 7 p. m., five hours ahead of her usual sailing hour. The early sailing hour and heavy sailing list caused considerable confusion.

March 30, 1923.

Miss A. Ferrero,
United Artists Studio,
Hollywood, Calif.

Dear Miss Ferrero,

Enclosed herewith you will find Mr. Griffith's family check for April, with the exception of the one for Mr. W. W. Griffith, which I am sending from here. Also enclosed you will find Mr. Sternlov's check and checks for Hyuhi. Please give the check for $165 to Hyuhi now as it is for past services, and the other two as earned.

Thanking you, I am

Yours very truly,

D. W. GRIFFITH COLLECTION
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GENERAL REPORT FOR THE MONTH ENDING
MARCH 31st, 1929.

1 - MATTERS OF IMPORTANCE AFFECTING OPERATION AND MAINTENANCE

a) "THE IRON MASK" pre-released at the New Gallery. Reception extraordinarily good. Tremendous success.

b) "ETERNAL LOVE" pre-released at the Tivoli. Reception very poor.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "WHITE SHADOWS OF THE SOUTH SEAS" (Metro-Goldwyn) pre-released with synchronised sound at the Regal. Most successful.

b) "THE WOLF ON WALL STREET" (Famous Players) pre-released at the Plaza. Did very good business.

c) "NOAH'S ARK" (Warner Bros.) pre-released at the Piccadilly. General impression very poor. Bad criticisms by the Press who criticised tie-up between biblical story and the Great War.

3 - CHANGES IN PERSONNEL OR SALARIES

None.

4 - MATTERS OF POLITICAL IMPORTANCE

Quite a panic has been created by Press articles saying that the British film industry is doomed owing to the fact that there are no talking studios available. This is generally looked upon as a ramp by financiers to bring down the price of shares in British companies. If this was the idea it has been most effective. Most of the British companies which were formed just about a year ago in order to take advantage of the Cinematograph Films Act and make British pictures, are finding themselves in a very bad way. The booking of silent films by exhibitors has practically ceased. Even although the greater majority of exhibitors have not any talking picture equipment still they find themselves booked nine months ahead and have an idea that they will be able to purchase talking picture equipment within the next nine months at very much cheaper prices than are being offered now, and that they then will be in a much better position than those exhibitors who have gone to the expense of putting in high priced installations.
We are feeling this reluctance on the part of exhibitors to book silent pictures less than any other company, but we too are finding a much greater sales resistance than we ever at any time did before.

5 - MATTERS OF ECONOMIC IMPORTANCE

The position with regard to talking pictures is intensifying itself. The trade press especially are taking the issue of interchangeability very seriously. Western Electric have not yet given any permission, as far as we can discover, for films manufactured under their licence to be projected by any other equipment than their own. As soon as Gaumont-British make a decision as to what equipment they are going to put in I feel that the answer will be given. At the moment the Bromheads have not made up their mind. I understand that Western Electric are prepared to give them preferential treatment in the equipping of some 60 halls, provided they make a decision forthwith. This includes the wiring of the Tivoli and the reconditioning of the equipment at the New Gallery. The latter equipment can undoubtedly be very much improved upon. It has been installed for over fifteen months and requires a thorough overhauling and replacing with up-to-date gadgets. I understand that Mr. Evans is all for the Western Electric being put in to the circuit, but that the Bromheads are dilly-dallying, because as you know they are interested in a company called British Acoustics.

6 - ANTI-AMERICAN FILMS

Press propaganda was fanned to life again by the exhibition of "NOAH'S ARK" at the Piccadilly. It was stressed in a good many newspapers that once again we were shown that America had won the War.
The situation of affairs under this head remains the same.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

None.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

None.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising:
Page ad. to Constance Talmadge in "VENUS", which appeared in Daily Film Renter, Today's Cinema, Kinematograph Weekly and The Bioscope, also Cinematograph Times (official organ of C.E.A.). Total cost .....£ 94. 9. 0.
Press work
The Weekly Cinema News is sent out regularly to our list of 420 correspondents. In addition, the following special articles have been sent out to 420 pressmen;

United Artists World Wide Chain Now Complete.
Louella Parson's Article on "COQUETTE".
"Speed, The Secret of Life" by Douglas Fairbanks.

London Presentations.

March 11th. John Barrymore in ETERNAL LOVE.
First English presentation at The Tivoli, Strand. Ran two weeks.

The latest Ernest Lubitsch production was heralded by the usual advance paragraphs and photos - 120 clippings being recorded. The press reception, as can be gauged from notices sent to New York, was mixed and obviously reflected itself in the attendances.

The Tivoli undertook the newspaper display advertising as well as the usual House publicity, comprising:

Smalls in entertainment columns of all Dailies, Evenings and Sunday weeklies.
Newspaper display advertisements.
Underground railway ads in lifts and on escalators.
Twentyfour sheet stands.
Sandwichmen on parade in main streets.
Big electric sign on front of house.
Sandwichmen at street corners of Strand.

The front of house displayed 6 feet oil paintings, and 30 x 40 oils representing scenes, and some type of ads. were used at New Gallery to advertise the Tivoli show, so as to lure in Barrymore fans. "ETERNAL LOVE" was also advertised by advance trailer on screen of Tivoli as well as the New Gallery, and twelve oil paintings were displayed for 14 days in advance at the Tivoli.

Douglas Fairbanks in "THE IRON MASK"

March 11th. First English Presentation at the New Gallery. Still running.

Up to the opening the advance publicity pulled in roughly 200 clippings. We sent out to our 47 paper exclusive list, the younger Dumas story, with good results. Since the opening, another 150 notices, paragraphs and pictures have come in, making 380 in all to date. Every leading London journal has dealt with "THE IRON MASK" including both "The Times" and "Punch". Others are mentioned in Special Display Press section. Set of clippings covering London press notices have already been sent to New York. Trade papers are also boosting "THE IRON MASK" crowds in their columns. We shared the newspaper display ad. scheme with New Gallery which started three days prior to the opening. These ads. are appearing in London Dailies, Evenings, and Sunday Weeklies. Entertainment column ads. in all these papers are inserted by the New Gallery as part of house publicity. Advertising scheme included:-

Twelve 24/sheet stands in main thoroughfares.
Display of posters on Underground.
Bills in Underground lifts.
500 D/Crown posters sniped round West End streets.
Sandwichmen parade West End streets daily.
Lobby stills in lighted frames, and oil paintings (30 x 40) in lobby.
Entertainment column ads. in all Dailies, Evenings and Sunday Weeklies.

New Gallery put on the Sound version last Thursday, and a further Press boost resulted.

TRADE SHOW

D.W.Griffith's "LADY OF THE NIGHT"

Was Trade Shown at Leeds, Glasgow, Newcastle, Birmingham, Cardiff and Manchester. Branch managers sent out advance letters advising Exhibitors to reserve dates in advance.
Dates were published in Trade Papers' trade show lists.
Invitation cards followed to all exhibitors and the Press.
Film critics in cities named, got private letter from London inviting them to the show - backed up by invite from Branch Managers.
Musical suggestions were prepared by musical director of the Tivoli and sent to each provincial theatre concerned in show.

Special Press Displays

Page Photos "THE IRON MASK" March 13th, "The Sketch".
Photos "THE IRON MASK" in "Theatre World", "Illustrated London News" and "The Bystander".
Cartoon Sketches, "THE IRON MASK" in March 30th, "Punch".
Half Page Tribute to "First Gentleman of the Screen (Fairbanks) March 16th "Evening News"
Cartoon of "THE IRON MASK", March 11th, "Film Weekly".
"Conrad on The Screen" by William McFee ("THE RESCUE") March No. "Foyer".
Wm.McFee Article on "THE RESCUE", March 2nd, "South Wales Evening Express".
Illustrated Article on "THE RESCUE", March No. "London Magazine".
Illustrated Article on Vilma Banky "THE AWAKENING" March No. "Foyer".
Cartoon on "LADY OF THE NIGHT", March 11th, "Film Weekly".
Photo Lupe Velez, "LADY OF THE NIGHT", March 6th, "Eve".
Photo Norma Talmadge, "THE WOMAN DISPUTED", March 6th, "Eve".
Photo Gloria Swanson in "QUEEN KELLY" March 6th, "Tatler".
Article on Charlie Chaplin by Sir Neville Wilkinson, K.C.V.O., March 16th, "Irish Times".
"Chaplin and the Smile Hards" by Valentine Williams, the novelist. March 17th, "Sunday Graphic".
"Charles and Charlie" by W.T.Tilden, the famous tennis players, March 2nd, "Evening Standard".
Articles on Chaplin in "Sunday Dispatch" and "Sunday Express" March 3rd.
Lupe Velez Page article, written by herself, March 16th, "Film Weekly".
Page of Vilma Banky in March 30th "Illustrated Sporting & Dramatic News"
"A Day with Charlie Chaplin by Konrad Bercovici, April No. "Strand Magazine".
"You See I Was Born in Leap Year" by Douglas Fairbanks, March 30th "Everybody's Weekly"
"The Perfect Marriage of The Movie World", Mary & Doug. March 21st, "Evening Standard".
"Magic of Youth" by Mary Pickford, March 16th, "Illustrated Sporting World"
"Speed The Secret of Life", by Douglas Fairbanks, March 26th, "Kent Evg.Echo"
"Reel Love is not Real Love" by John Barrymore, March 24th "Newcastle Sunday Sun
Page photo Camilla Horn, March No. "Vogue".
Photo Vilma Banky March 20th, "Tatler".

Exemplary of how Charlie Chaplin figures "in the news", "Charlie Chaplin's illness", brought in 800 clippings from Dailies and Evenings throughout the country.
At an Address by Rev.E.Benson Perkins at National Council of Free Churches on 13th March, the parson said: "It is a damning indictment of modern civilisation that the most popular person in the English speaking world is Charlie Chaplin", inspired a crop of Special Articles, Leaderettes etc, as to the tonic value of Chaplin, the burden of most of these being exemplified by the heading, "Nonsense from The Pulpit".
Return of Stratford Players from Hollywood also gave a good "break" for Chaplin, as E.Bridges Adams was extensively interviewed by the Dailies and spoke of his meeting with The Great Comedian.

Sales Promotion

The 1100 Booklets received on "LADY OF THE PAVEMENTS" (censored title here, "LADY OF THE NIGHT") were sent out to a selected list of the most likely Exhibitors with a covering sales letter from each Branch Manager.

Weekly Sales Chat.

You get this regularly and copies go to European, Australian and Far East Branches.

10 - MEMBERS OF ORGANISATION WHO RENDERED MERITORIOUS SERVICE DURING THIS MONTH

None.

11 - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANISATION

None.

12 - ACCESSORIES

Campaign for "More Sales" continues with gratifying progressive results.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

M. Seymour

Managing Director,
UNITED ARTISTS CORPORATION, LTD.

Film House,
Wardour Street,
LONDON.
April 8th, 1929.

This Indenture, *made the*

day of March , *nineteen hundred and* twenty-nine

Between D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at 729 7th Avenue, City and State of New York,

, *party of the first part,*

and G. M. M. CORPORATION, a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York,

, *party of the second part,*

Whereas, said G. M. M. CORPORATION,

by indenture of mortgage, bearing date the 1st *day of* February *nineteen hundred and* twenty-six , *recorded in the office of the* Register *of the County of* Westchester , *in liber* 2459 *of mortgages, of Section* , *page* 61 , *on the* 4th *day of* February , *nineteen hundred and* twenty-six , *for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto* D. W. GRIFFITH, INCORPORATED, said party of the first part;

And Whereas, *the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage,*

Now this Indenture Witnesseth, *that the party of the first part, in pursuance of said agreement, and in consideration of* Ten and 00/100

Dollars; lawful money of the United States,

paid by the party of the second part, does grant, release and quitclaim unto the party of the second part, all that part of said mortgaged lands described as follows:

All that certain lot, plot, piece or parcel of land situate, lying and being in the Village of Mamaroneck, County of Westchester and State of New York bounded and described as follows:

BEGINNING at a point formed by the intersection of the westerly side of Orienta Avenue with the southeasterly line of property formerly known of as the Griffith Parcel; thence along the southeasterly line of said land South 49°18'30" West 876.00 feet to the northerly shore line of Delancey Cove; thence along the northerly shore line of said Delancey Cove the following courses and distances:

66°16'30" West [illegible]

73°03'00" East 40.33 feet; South 16°[illegible] East 32.40 feet; South 57°05'40" East 89.42 feet; North 83°21'00" East 90.33 feet; North 83°44'30" East 88.74 feet; South 58°24'20" East 85.69 feet; South 33°44'20" East 77.39 feet; South 88°03'40" East 34.83 feet; South 58°21'20" East 29.50 feet; North 69°37'20" East 17.69 feet; South 78°09'30" East 11.87 feet; North 57°25'00" East 89.00 feet; North 21°13'00" East 86.80 feet; North 4°32'00" East 60.44 feet; North 87°17'40" East 12.17 feet; South 79°26'00" East 40.26 feet; South 44°22'00" East 20.43 feet; South 78°34'20" East 11.23 feet; South 75°30'50" East 14.13 feet; North 87°12'10" East 26.66 feet; North 88°19'10" East 61.83 feet; South 82°40'30" East 43.56 feet; South 19°31'30" East 13.65 feet; South 87°48'20" East 67.03 feet; South 57°05'30" East 12.66 feet; South 12°14'40" East 44.97 feet; South 58°41'20" East 37.03 feet to the easterly shore line of Grimsley Pond Inlet; thence along the easterly shore line of said inlet North 40°32'20" West 80.35 feet; North 73°52'40" West 88.39 feet; North 16°19'00" West 32.77 feet; North 19°34'30" East 37.08 feet; North 28°42'50" East 42.19 feet; North 70°41'10" West 29.05 feet; North 40°15'10" West 15.50 feet to land of the Hammocks Holding Corporation; thence along said land North 61°07'00" East 175.63 feet to the center line of a proposed road; thence along said road on a curve to the right with a radius of 113.73 feet 125.38 feet to a point in the center line of a proposed road 50 feet in width to be called Eagle Knolls Road; thence northerly along said road on a curve to the right with a radius of 145.00 feet 42.05 feet to a point of tangent; thence North 53°45'00" East 115 feet to a point of curve; thence on a curve to the right with a radius of 445.00 feet 57.63 feet to land of the Hammocks Holding Corporation; thence along said land South 32°58'00" East 190.07 feet; South 52°00'20" East 103.87 feet to the westerly side of a proposed road 31.00 feet in width to be called Delancey Cove Road North; thence South 89°45'00" East 16.50 feet to the center line of said road; thence southerly and easterly along said Delancey Cove Road North and Delancey Cove Road South on a curve to the left with a radius of 52.00 feet 104.69 feet to a point of compound curve; thence on a curve to the left with a radius of 431.50 feet 111.21 feet to a point of tangent; thence North 54°08'00" East 104.00 feet to a point of curve; thence on a curve to the right with a radius of 191.50 feet 34.95 feet to the easterly line of land of the Hammocks Holding Corporation; thence along said land North 37°20'20" West 157.33 feet to the center line of said Delancey Cove Road North; thence along the center line of said road North 42°33'00" East 88.31 feet to a point of curve; thence on a curve to the right with a radius of 84.86 feet 38.43 feet; thence North 21°30'00" West 8.50 feet to a point on a curve in the center line of a proposed road 50.00 feet in width to be called Eagle Knolls Road; thence westerly along the center line of said road on a curve to the right with a radius of 225.00 feet 78.54 feet to a point of tangent; thence South 88°30'00" West 106.44 feet to land of the Hammocks Holding Corporation; thence along said land North 28°12'10" West 111.67 feet; North 4°44'00" West 52.00 feet; North 59°18'00" East 360.00 feet; due east 137.92 feet; North 57°30'30" East 148.30 feet to the center line of a road 50.00 feet in width to be called Delancey Cove Road East; thence along the center line of said road North 32°29'30" West 108.48 feet to a point of curve; thence on a curve to the right with a radius of 80.00 feet 130.70 feet to a point of tangent; thence North 61°27'10" East 268.10 feet to the westerly side of Orienta Avenue; thence southerly along the westerly side of said street on a curve to the left with a radius of 2336.00 feet 117.87 feet to a point of tangent; thence S.32°29'30" E 512.80 feet to the point or place of beginning

MUTILATED PAGE (s)

Together *with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore.*

To Have and to Hold *the lands and premises hereby released and conveyed to the party of the second part,* **its successors** *and assigns, to* **its** *and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.*

In Witness Whereof, *the party of the first part has caused* [illegible] **its duly authorized officer and its** *corporate seal to be hereunto affixed by order of its Board of* **Directors the day and year first above written.**

In presence of

D. S. GRIFFITH, INCORPORATED

Secretary

By_____ Vice President.

State of
County of } ss.:

On the day of , nineteen hundred and before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

line of said land South 49 [illegible] West 370.00 feet to the northerly shore line of Delancey Cove; thence along the northerly shore line of said Delancey Cove the following courses and distances:

66°16'20" West [illegible]

Reserve this space for use of Recording Office

D. W. GRIFFITH, INCORPORATED

to

S. M. H. CORPORATION

Release,

PART OF MORTGAGED PREMISES.

Dated, March *19* 29

The land affected by the within instrument lies in Section____ in Block____ on the Land Map of the

Record and return to

INTER OFFICE RUSHGRAM

To Fourie Briant Boston Office

From	Drums	Eagle Dells	Lon Song	Date
Milford Plaza	Open House 200	200	250	
Waltham "	Cont Open 350	350	400	Drums - 350 - 50/1000 - GR 462.50 7/15/28
E Boston "	100 Open	250	300	
Marlboro "	—	200	250	
Ex. Attleboro "	—	75	100	
New London Ct (over)	Crown 1000	1000	1250	1000 - 50/2500 - GR - 976.25 Drums 6/24/28 - (4)
Dudley then Roxbury	600 } * 600 } 1st R-36	1st 36 300	1st 36 400	Sold to Humboldt - Warren. Humboldt now closed * Warren now 5th Run
Harvard "		2nd 36 125	2nd 36 150	
Criterion "	—	3rd 36 100	3rd 36 125	
Franklin Ex Dorchester	—	4th Run 37 50	4th Run 37 100	
Norton Dorchester	* 0 300	3rd Run 37 75	3rd Run 37 125	* DID NOT RUN DRUMS Sold to Liberty - 3rd Run closed.
Jamaicaste. Mass	‡ 400	175	225	‡ Sold to Eggleston Then which now plays 2d Run
Roslindale "	—	200	250	
Norfolk Downs "	40 Office	75	100	

OVER

Crown New London
1000 - Reduced to 667 ea

Refund authorized by Mr Sullivan

Hew Haven Found
Equipment

COPY
Sent to you from the office of
[illegible]
[illegible]
[illegible]

- PARIS - FRANCE -

General report for the month ending March 1928.

1. MATTERS OF IMPORTANCE -

Exclusive runs :

No new films released this month.

General release :

"Drums of Love" - very badly received; demonstration of disapproval in some theatres and business very poor.

"Steamboat Bill Jr" - very well received.

"Two Lovers" - successful.

2. PRODUCTIONS RELEASED -

"The Spies" (German) at Ciné Max Linder, unsuccessful.
"Quartier Latin"(French-German) at Marivaux, well received first week but light business thereafter. (The reason why Marivaux played this film was because they pay but 18% of the receipts.)
"The Jazz Singer" continuation of success at Aubert Palace.
"Dancing Daughters" with sound at Madeleine, received with interest but only on account of sound.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE -

The film control commission has not yet announced any decision with reference to the new contingent laws and the Companies distributing American films here have discussed the advisibility of discontinuing the taking of any further contracts (this policy was decided upon, on April 5th, after confirmation from New York).

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS -

In connection with the purchase of the control by Fox of Loew-Metro, it has been announced that there will be no change in the continuance of separate administration of both companies in France.

9. NEW THEATRES - ---

10. ADVERTISING - ---

11. MEMBERS OF ANY ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP -

We could use more portrait stills,not in character, of the individual artists.

14. REPORT - ---

- BRUSSELS - BELGIUM -

General report for the month ending March 1929

1. MATTERS OF IMPORTANCE -

"Women Disputed" released at Agora - fairly well received. Newspapers and public severely criticised the end of the picture where troops are shown to kneel in homage before a woman who had been shown at the beginning of the picture as of immoral character.
"Revenge" released at Agora - gave good satisfaction but not as successful as "Ramona".
"Three Passions" released at Agora - fairly well received.

2. PRODUCTIONS RELEASED -

"The Spies" (German) - not well received.
"The Red Danger" (Fox) - fair success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE -

"Revenge" was not given a full censorship permit but only the permit which includes persons above sixteen years of age.

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING -

The Agora theatre used unusual amount of advertising in connection with this month's releases of our pictures.

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed : Marcel Coppens.

* GENEVA * SWITZERLAND *

General report for the month ending March 1925

1. MATTERS OF IMPORTANCE -

"Drums of Love" at Berne - very good criticisms but not a popular success.

"Revenge" at Berne - well received.

2. AMUSEMENTS RELEASED -

"Old Heidelberg" (Metro) - well received at Geneva but was a bad failure at Berne.

"Anna Karenina" (Metro) fair success at Zurich.

"Storm over Asia" (Russian) - fairly well received at Basle.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE -

Industrial conditions are very unfavorable in Switzerland on account of the increase of duties with the purpose of protecting Swiss industry which has greatly increased the high cost of living. At the same time, certain cities such as Zurich, Berne and Basle are oversaated with too many picture theatres.

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS -

The Warner Brothers office has been consolidated with the First National. This move is not of great importance as the pictures of neither one nor the other company do much business in this territory.

9. NEW THEATRES - ---

10. ADVERTISING -

We continue to send weekly news letters to exhibitors as well as our regular service to newspapers of cuts, etc...

11. MEMBERS OF OUR ORGANIZATION - ---

13. [redacted] = ***

14. [redacted] = ***

15. [redacted] = ***

signed : J. H. [redacted]

- PRAGUE - CZECHOSLOVAKIA -

General report for the month ending March 1939

1. MATTERS OF IMPORTANCE -

"The Battle of the Ozone" released at Ste Adrie - not well received.
"The Woman Disputed" released Master work at Hvezda, Adria and Orient. The picture was well received by the public but criticised by the press on account of the reference to the Austrian army. Czechoslovakia was formerly a part of Austria and there exist a strong feeling against the latter country.

2. PRODUCTIONS RELEASED -

"Pater Vojtech" (Czech) - big success.
"Krasin" (Russian) - well received.
"Secrets of the Orient" (German) - unsuccessful.
"Forbidden Woman" (F.D.C.) - not well received.
"Foreign Legion" (Universal) poor success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES -

A new cinema has been opened, called "Kotva". This cinema plays only German pictures.

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ----

14. REPORT - ---

signed : Julius Schmitt.

= BARCELONA = SPAIN =

General report for the month ending March 1929

1. MATTERS OF IMPORTANCE -

No new films released this month.

2. PRODUCTIONS RELEASED -

"Diamond of the Czar" (German), not well received.
"The Red Dancer" (Fox), fair success.
"Dancing Daughters" (Metro), fairly well received.
"The Gardens of Allah" (Metro), not successful.
"Volga, Volga" (Russian), good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES -

A new theatre "Cine Femina" (1200 seats) has opened.

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT -

On March 3rd., a Royal Decree was published calling attention to the necessity of protecting the Spanish film industry and the Government appointed a committee to examine all possibilities in this connection. A committee from the Spanish exhibitors association, including myself went to Madrid and explained to the American ambassador and commercial attaché the danger involved in the interest of the Government towards some form of film control. The commercial attaché stated that the matter was to be presented to proper Spanish authorities but indicated that they would prefer that this be not done until May 4th, giving

them time reasonable for their investigation.

signed & Maurice Gurt.

- STOCKHOLM - SWEDEN -

General report for the month ending March 1926.

1. MATTERS OF IMPORTANCE -

"The Awakening" released at Röda Kvarn on March 12th - very well received.

"The Battle of the Sexes" released at Skandia on March 26th - unfavorably critized by press with light business.

2. PRODUCTIONS RELEASED -

"Volga-Volga" (Germany-Russian) - fair success.
"Abie's Irish Rose" (Paramount),- fairly well received.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - - -

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING -

The lobies of the Röda Kvarn and Skandia were elaborately decorated in a timely manner for the engagements of "The Awakening" and "The Battle ofnthe Sexes".

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed : Major L. August Schenström

- OSLO - NORWAY -

General report for the month ending March 1919.

1. MATTERS OF IMPORTANCE -

"The Awakening" released March 4th - unfavorably critised by press but well received by public.

2. PRODUCTIONS RELEASED -

"Wings" (Paramount) - good business.
"The Enemy" (Metro) - Fairly well received.
"Storm over Asia" (Russian) fair success.

3. CHANGES IN THE STAFF - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed : L. August Schenström,

G. W. Boo.

* HELSINGFORS * FINLAND *

General report for the month of March 1937

1. MATTERS OF IMPORTANCE -

No new film released this month.

2. PRODUCTIONS RELEASED -

"Moulin Rouge" (French) - good success.
"The Wind" (Metro) - artistic success but business bad.
"Volga-Volga" (Russian) - good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

7. CONSOLIDATIONS - ---

8. NEW THEATRES - ---

9. ADVERTISING - ---

10. SUGGESTIONS - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. CHECK UP.- ---

13. REPORT - ---

signed : L. August Schenström,

Gunnar Stenblom.

- THE HAGUE - HOLLAND -

General report for the month ending March 1932

1. MATTERS OF IMPORTANCE -

"The Lovers" released at Apollo Theatre, The Hague - was shown synchronized, had a very good press and received with enthusiasm. Made F. 1000 extra rent for sound, receipts excluded.
"The Coach" released in Tuschinski Theatre, Amsterdam - had only one week run, the public was not so enthusiastic and we think that they did not like the religious element in it.

2. PRODUCTION RELEASED -

"Napoleon" (French) - released in Tuschinski Theatre, Amsterdam, had a good press and made very good business.
"King of Kings" (P.D.C.) released and trade-shown in The Hague, had a rather good press and did bad business.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE -

After a one year's fight with the Custom authorities about duty on pictures, we won the case and in future we have only to pay 8% of the print price and not as before 8% of a fixed price of royalty and print.

5. MATTERS OF ECONOMIC IMPORTANCE -

Discount for bills, Bank of Netherlands rose from 4 1/2% to 5 1/2%
Discount for Promessory Notes, Bank of Netherlands rose from 5% to 6%.

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES -

Nijmegen, Luxor Theatre opened a new theatre. Our entire product is sold for Nijmegen.

10. ADVERTISING -

A specimen of all publicity issued has been sent to New

York. We regularly distribute heralds among our clients and other theatres.

11. [illegible] -

12. SUGGESTIONS -

13. CHECK UP -

We should like to receive different photographs of artists, taken in their homes, work and private life for magazines.

14. REPORT -

The Netherland Fox Film Corp. is very busy with Movietone and also the Western Electric tries to sell here sound installations but up till the present there are only sold two and we are quite sure that they will not sell any more as prices are too high for this territory.

signed : Loet C. Barnstijn.

- BERLIN - GERMANY -

General report for the month ending March 1929

1. MATTERS OF IMPORTANCE -

"Woman Disputed" - released at the UFA Universum theatre on March 20th, was not well received. Both public and press critised the story stating that one more the war formed the back ground of a love story between two men and one woman which had been shown too often heretofore. The picture ran one week to poor business.

Miss Talmadge's performance as well as the direction was praised.

"The Iron Mask" - released at the UFA Palast on March 27th, splendid success with both press and public. Oneof the few outstanding hits of the season.

2. PRODUCTIONS RELEASED -

"Tori" (German), an educational picture at the UFA - good success.

"Fraeulein Else" (German) well received on account of popularity of German star, Elisabeth Bergner.

3. CHANGES IN PERSONNEL AND SALARIES -

The entire personnel, with the exception of those whom it will be necessary to retain for a short time to finish up the business of the German office, were given one month's notice on March 31st.

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS -

The importance of sound films is now penetrating the German film industry. The UFA, after negociating for three months with Western Electric to take some of

their installations, decided to use a German system, the "Klangfilm". The reason given was that Western Electric is too expensive. They have ordered a very large number of installations of the "Klangfilm", a few of these will be ready this season, but the majority not before September. Demonstration of the "Klangfilm" in Berlin has shown it to be fairly good but not of the quality of the Western Electric.

9. NEW THEATERS - ---

10. ADVERTISING ----

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed: Curtis Melnitz.

Johnson from Buchanan
Jan 3 1914

Wilder Groceries
Mem N. 1424

Dear Mrs. Schenck (Cradle)

I have taken a two
months option for
$5,000. on account of
Price $75,000.

Please read the book
at once and write me
130 West 42nd St. N.Y.

Bear in mind that
this story has the greatest
Publicity value of any
in recent years
and will sell on the
strength of its name alone
Johnson, Buchanan

2d

1665 Main

TELEPHONE TRAFALGAR 4800

The Fairfield

Apartment Hotel

60 WEST 76th STREET

New York

Oakmont - Pa -	50	50	50
Connellsville - Pa -	150	250 -	250
Beaver Falls Pa -	x	400 -	400
Pittsburgh Pa -	40% -	40% -	40%
Uniontown	1000	- 900 -	900
Cambridge Mass	434. Pub -	1000 -	1000
Rochester	4000 -	4000 -	3500
Lawrence - N.	50% 948 -	1250 -	1250
Nonmouth Rd.	434 -	800 -	800
Havervill	538 -	900 -	900
Newport	390 -	600 -	600
Albuquerque	425 -	750 -	500 -
Gastonia N.C -	0	150 -	200 -
Lebanon Pa.	500	550 -	500
Dormont Pa	100	- 125 -	125
Ogden Pa -	400	- 750 -	750
Cumb - Md	150	225 -	200
Amherst	75 -	75 -	75
Newpaltz - NY	50 00	50 —	50 00

Cotton ville Miss - 35 - 45 - 45

Easton — 40%

Bethlehem — 40%

allentown — 40%

Greenfield Mass 250 - 250 - 250

In above situations, Love Song was sold, not as a D.W.Griffith Production, but featuring Wm. Boyd, as at the time of these sales, [redacted] it was thought this would be a Sam Taylor Production.

Re

Kay City Ballroom

GRIFFITH CIRCUIT — DRUMS OF LOVE

4527	Altus, Okla.	
17160	Ardmore	
7174	Blackwell	
34160	Bristow	
3100	Duncan	
317	Earlsboro	$ 30. — o/p.
2816	Elk City	
1347	Fairfax	
10000	Guthrie	
5889	Henryetta	
5000	Hugo	
6817	Miami	
6000	Norman	150. — o/p — Boyle.
26600	Okmulgee	
854	Seminole	50. — " Maynard
17300	Shawnee	370. " "
4701	Stillwater	
1448	Tonkawa	
	Borger, Tex.	35. — o/p
987	Pampa	55 .. o/p Gilliland
638	Panhandle	
—	Wink	— 22.50 Griffith
	Enid, Okla. 2nd run	
	Oklahoma City, 2nd run	90.00 — o/p

Love 2 Dorsey 2

+ Drums Sold 8 towns 792.50 to opposition — 792.50

Dorsey Sold 24 " 1350.00 Griffith Circuit 1350

Love Drug " 24 " 1650.00 Griffith Circuit 1650

PARAMOUNT FAMOUS LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To Date

COPY

Albert G. Gray, Individual Films Inc.

Paramount Bldg., New York, N. Y.

UNITED ARTISTS EXTENDED FRANCHISE TO UNION THEATRES LIMITED AND THEATRES CONTROLLED OR BOOKED BY THEM FOR RELEASE ALL PICTURES TO NINETEEN THIRTY TWO ON VERY FAVORABLE TERMS AT DEFINITE GUARANTEE PLUS PERCENTAGE IN FACE OF IMPENDING UNFAVORABLE LEGISLATION AND ALSO POSSIBILITY OF UNION COMBINING WITH HOYTS THEREBY GIVING ONE FIRM PRACTICAL CONTROL OF AUSTRALIA WHICH MEANS THEY WOULD PAY AS LITTLE AS POSSIBLE FOR PICTURES THIS ARRANGEMENT WAS THOUGHT ADVISABLE TO ENTER INTO I THINK YOU WILL AGREE REGARDS

R. A. KLUNE